



**PACIFICA**  
GRADUATE INSTITUTE

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MYTHOLOGICAL STUDIES PROGRAM

# **Writing Handbook**

2015-2016

Edited by Pacifica Graduate Institute Faculty

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### Preface

The art of writing is central to the mission of the Mythological Studies Program. This Writing Handbook provides a concise and user-friendly guide that aims to help you develop your writing skills as you matriculate through the M.A./Ph.D. program. The initial pages provide an academic context for the tips and guidelines contained in the handbook: the program's mission statement, learning objectives, and core competencies. Subsequent sections provide guidelines and tips on various aspects of writing. Examples include the use of inclusive language, essay titles, format, principles of rhetoric, as well as MLA style guidelines pertaining to quotations and works cited lists.

The handbook also contains tips for improving writing, common errors, revising work, and the craft of writing as ritual. I want to thank Dr. Dennis Slattery for providing many of these contributions to the handbook and for supervising revisions for this edition. I also wish to acknowledge Meghan Saxton Sandoval for her work on this project. She provided editorial assistance and prepared the document for publication. Please send any comments or suggestions for future editions to her ([msaxton@pacifica.edu](mailto:msaxton@pacifica.edu)).

The latter portion of the handbook includes library and Internet resources, writing consultants, the Institute's plagiarism and honesty policy, and tips on submitting an essay for publication. Please note that the *MLA Style Manual and Guide to Scholarly Publishing* (3<sup>rd</sup> edition) is the definitive writing resource for the Mythological Studies Program. Students enrolled in Dissertation Writing must also rely on the procedures and guidelines published in the current edition of the program's Dissertation Handbook. You might also find the *MLA Handbook for Writers of Research Papers* (7th Edition) useful.

Best wishes for your continuing studies,

Dr. Evans Lansing Smith, Chair  
Mythological Studies Program

## **Program Mission, Program Learning Outcomes and Core Competencies**

The guiding vision or program mission of the Mythological Studies Program is described below. The mission is achieved in relation to 6 intended program learning outcomes. The program learning outcomes are also indicated below and are clustered into four curricular categories. Students also refine and develop a set of core competencies processes students use to achieve the learning outcomes; these are also listed below subsequent to the learning outcomes. The learning objectives for courses in the program's curriculum are aligned with both the learning outcomes and core competencies.

### **Program Mission**

Mythological Studies is a humanities program offering a strong grounding in a variety of mythic narratives and religious traditions. The program emphasizes theoretical approaches to myth and a foundation in the principles of depth psychology. The interdisciplinary study of belief systems, rituals, sacred images, symbolic and mythopoetic meanings illuminate the dynamics working through culture.

Discerning similarities in the world's traditions, we seek to articulate the common patterns in human life as well as the diverse ways in which human beings live and make meaning of their experience. The mythic imagination provides a capacity for self-understanding—the myths that each of us live by personally—as well as an understanding of alterity or Otherness. Students discover recurring mythic themes in classic and contemporary literature, theater, art, and film while recognizing cultural and historical contexts. Fostering the confluence of scholarship and imagination, the program invites students into the art of writing.

Mythological Studies is interdisciplinary and multicultural in its scope and depth. It is an interpretative art that thrives on paradox, ambiguity, and the shape-shifting ways in which symbol and metaphor inform and transform our lives. The program especially emphasizes the interpretative modes of depth psychology, particularly the influences that derive from Sigmund Freud, C. G. Jung, Marie-Louise von Franz, and James Hillman.

## **Program Learning Outcomes**

### Mythology and Religious Traditions

1. Interpret the primary myths and rituals of a variety of religious and cultural traditions.

### Myth and Literature

2. Interpret the archetypal, symbolic, and mimetic aspects of literature.

### Depth Psychology and Culture

3. Critically evaluate the traditions of depth psychology and their relevance to mythological studies.
4. Interpret the mythic themes and dynamics that are present in contemporary events and popular culture.

### Research and Scholarly Writing

5. Critically evaluate and utilize scholarly approaches.
6. Critically evaluate cultural assumptions, especially those pertaining to diversity.

## **Core Competencies**

1. Critical thinking (analyzing and/or critiquing presuppositions and arguments in scholarly literature; formulating a persuasive argument in a research paper; understanding through analogy)
2. Global awareness (awareness of one's own cultural and historical location; appreciation for the diversity of cultural experiences and traditions; ability to understand and/or engage multiple perspectives)
3. Writing skills (using proper grammar; adhering to MLA/Pacifica style guidelines; effectively organizing essays; conceptualizing ideas with insight and depth)
4. Creativity (generating original or innovative ideas; expressing ideas in a fresh or original manner; sensitivity to symbolic meanings; openness to the emergence of image and metaphor)
5. Research (collecting, discovering, and interpreting information through the use of scholarly methods of inquiry to expand knowledge of selected phenomena)

6. Knowledge Integration (applying course material to research topics; integrating perspectives from different academic disciplines in comprehensive exam essays, course papers, and the dissertation; receiving and integrating feedback from student colleagues and faculty)
7. Psychological mindedness (standing back and reflecting on psychological dynamics arising in one's self and in social and cultural phenomena; looking past surface presentations for deeper meanings)

## **Writing and the Creative Imagination**

Dennis Patrick Slattery, PhD

“To find a honey tree, first catch a bee” (Dillard 44).

Writing is one way among many of making and conferring meaning on experience. It seems that this fundamentally human activity is a way of imagining the exterior of things from the inside and the interior of things from the outside, through a process that is deeply imaginal and intuitive as it seeks to uncover from both material read and heard as well as experiences lived and remembered the truth of their being.

As such, writing need not be divided into the artificial categories of "academic" and "creative"; rather, they appear to be two impulses of the same activity: a search to discover what is truly revelatory about the subject of one's focus and expression. Imagining and perceiving are both essential activities in one's written expression. One does not seek autonomous isolated writing free of context, but rather an integral relational language at home in a world of meaning. The act of writing allows one to go beyond what is given or simply perceived in details; one hopes to glimpse what is promised, what is anticipated in the givenness of experience, to grasp its deeper psychological ground. And it is always willing to accept that what one intuits is provisional, tentative, true for the moment but always willing to be reshaped, that one's interpretation is a part of a larger scheme, paradigm, or truth in the same way that one accepts that one is in process of a deepening formation.

The tradition of mythology and depth psychology seems then to be less interested in a split between academic and creative expression and more attentive to comprehending a *coniunctio* between them, a marriage between the senses, ideas, insights, and images that, when summoned together, take the readers to a place they have not traveled to before and that offer insight that writers can call their own. The act of writing is a way to free the imagination to explore, to see relationships, to intuit possibilities, and to glean new and provocative forms inherent in the commonplace. It is a uniquely creative act that attempts to bring the voices of authority into a common cause with one's own unique voice in order to discern what has not been articulated in just this way before.

## Guidelines for Student Papers

As a Pacifica student, you are responsible for reading the *MLA Style Manual and Guide to Scholarly Publishing* (3<sup>rd</sup> ed.) **abbreviated hereafter as *MLA3***, and the guidelines described in this handbook. Follow the format described in this manual in all of your written work. Papers will be graded on both form and content. Any questions about form can be addressed to your instructors.

Prior to beginning your paper, make sure that you have read and understood completely what is being asked of you. If you have any questions, address them to the faculty member teaching the course so that your creative work is properly structured.

### • Format for the First Page of an Essay for a Class

Format for the first page of a paper for a class:

Place your name one inch from the top of the paper and flush left. Double-space your name, faculty name, course title, date, quarter, and paper title.

Susan Bian  
Dr. Patrick Mahaffey  
Buddhist Traditions MS 605  
Fall Quarter 2009

Eastern Influence on American Religions

Indent all first paragraph sentences 1/2 inch to  
the right of the left margin.

### • Second page:

Every page (except the first) is numbered in the top right-hand corner, flush with right margin. Type your last name and page number and continue this running header throughout. The number should be 1/2 inch from the paper top.

Bian 2



- Avoid "orphans" or "widows." These are sentences which end at the top line of a page and contain one line or less. Include these sentence fragments at the bottom of the page, even if they extend slightly below the bottom 1-inch margin.
- Do not begin a heading at the bottom of a page. Rather, allow the bottom margin to exceed 1 inch, and begin the heading on the following page.

### **Essay Titles**

- Your essay title should creatively suggest the theme of your paper. A colon plus a more discursive version might follow use of a short, metaphoric title.

Example:

Wisdom's Feast: Sophia in Study and Celebration

- Diana Hacker's book, *A Writer's Reference*, contains a very good section on the methodology of titling a document, see D1-b on page 42.

### **Sending Papers to Faculty**

- Once you have completed your paper, staple it in the upper left-hand corner. Avoid putting it in folders.
- Mail the paper to the instructor at the address given on the syllabus, making sure it is postmarked no later than the due date. Most faculty do not want papers sent "return receipt." Check your syllabus for special requests on mailing.

### **Focus Your Inquiry and Develop Your Ideas**

The first sentence in a paper should focus the reader's attention on your original contribution in a provocative, entertaining way. The initial paragraph should lay out a map of your paper without giving away too much. The central focus, however, should be clear by the end of the paragraph, as should the main source or sources you will be using. Ideally, your method of inquiry should be explained. The end of each paragraph should be checked for a transitional sentence that moves the reader easily from one topic to the next. Make sure your paragraphs and sections are well developed. One sentence does not equal a paragraph; a paragraph does not equal a section.

The following questions will help you reflect on the development of your essay:

1. Has my paper (chapter) a single informing theme, with its proper developments, or is it merely a series of loosely connected ideas and images?
2. Does my beginning begin and does my conclusion conclude? (A beginning should not go back to the Flood, and a conclusion is not the same thing as a summing up.)
3. Is each of my paragraphs a division with a purpose; that is, does it organize a number of sentences into a treatment of one idea and its modifications?

4. Is each sentence contrived to stand on its own feet, or is it thrown off balance by the load of qualifiers or the drag of afterthoughts?
5. Have I made proper use of transitional words and phrases to keep all my connections clear? For example, *nevertheless*, *moreover*, *even*, *still*, *of course* (in its use of minimizing the idea before), *to be sure*, *admittedly*. The transitional word or phrase is usually better in the course of the sentence than at the beginning (Barzun 334).

### **The Use of Inclusive Language**

Sensitive to the ways we respond to words, language and their resonance in culture, and in keeping with Pacifica's mission to tend the soul of the world, including the female soul still yearning for recognition, students should use inclusive language in all original work. Except when directly quoting the words of another, be sure to use gender-neutral nouns and pronouns when referring to unspecified beings (e.g. "humankind" or "human" instead of "mankind" or "man"; "he or she" rather than the exclusive male pronoun when referring to a category of person, such as "a student," or to God).

### **Diction**

- The use of "etc.," "and so forth," or "and so on" is not considered scholarly. Do not use them. If you have only two examples as illustrations, simply name them, period.
- Avoid the use of contractions. Use "do not" instead of "don't."
- Whenever possible, find ways to avoid the use of dual pronouns, as they are cumbersome to the reader (i.e., he/she, herself/himself). Using the plural *they* often avoids this problem. Caution: Do not use *they* to refer back to singular nouns.
- Avoid the use of the editorial *we* unless you state very clearly who you mean by *we*.

### **Punctuation**

- Ellipses are formed with three periods separated by spaces. Ellipses are used to indicate a break in quoted text. Be sure to use them when you have left text out of the middle of a quotation or when you have cut a quotation off before the author's final punctuation for the sentence in question. If the break in text occurs at the end of a sentence, a fourth period is added to indicate the end of the sentence.

Guanyin is the most universally beloved of Chinese deities. As the Bodhisattva of Compassion, she hears and answers the cries of all beings [. . .]. In the Chinese Buddhist meditative tradition, practitioners are encouraged to develop the qualities of Guanyin which everyone contains in potential. (Austin 44)

To distinguish your ellipses from those used by authors to indicate a break in train of thought, enclose your own in square brackets. See *MLA3*, 3.9.5 for guidelines .

- *MLA3* states: "Whenever you omit material from a quoted passage, you should be guided by two principles: fairness to the author quoted and the grammatical integrity of your writing" (127).
- After periods, there should only be one space.

- Avoid hyphenating words at the end of lines. This makes the text difficult to read. Turn off the automatic hyphenation function in your word-processing program.

### **Use of Dashes:**

Dashes make a sharper break in the continuity of the sentence than commas do, and parentheses make a still sharper one. To indicate a dash in typing, use two hyphens, with no space before, between, or after [ . . . ]. Your writing will be smoother and more readable if you use dashes and parentheses sparingly. (*MLA3*, 92)

Note that modern word-processing programs allow writers to substitute the long dash for the two hyphens recommended above. If you choose this option, use it consistently throughout your manuscript.

Example of an effective use of the dash:

Everything was richly exquisite--so Aphrodite!

### **Format**

#### **Pacifica Graduate Institute's Mythological Program follows *MLA3* in the following formatting:**

Double space for long/block quotations

Double space citation entries, with double-spacing between entries

Larger left margin (1.5) with 1" margins on top, right, and bottom of the page.

- Paragraphs in a double-spaced paper are not separated by an extra blank line.
- Integrate ideas in the text where possible rather than in footnotes.
- Do not justify the right margin of your text.
- *MLA3* says "Always choose a standard, easily readable typeface" (4.2.4). The program prefers Times New Roman.  
Font size should be 12.
- Do not bold entire paper.
- Papers should be printed on *white* paper stock on one side only. Textured paper is visually appealing but often difficult to read.
- Numbers: Spell out a number when it begins a sentence. If the number requires more than two words, use a figure except at the start of a sentence.

420 people attended the outdoor concert.

Four hundred and twenty people attended the outdoor concert.

The outdoor concert had 420 attendees.

## MLA Documentation -- General Principles

The Works Cited (WC) list and the parenthetical citations in text are used to:

- Provide the reader with information about sources used in your dissertation (WC list).
- Provide the reader with a clear pathway leading from each direct quote or paraphrased section based on the work of an author to that author's entry in the WC list (parenthetical citations in text).

The goal of this process is to help the reader find the cited work easily in the WC list. To insure this ease, follow *MLA3* both for formatting the WC list and for citing works parenthetically in text.

All works listed in the WC list must be referenced specifically in the text. Similarly, all works referenced in the text must appear in the WC list. Before turning in your manuscript, carefully compare your text citations with your WC list to be sure all authors cited in text (and no others) appear there.

Cite original sources if you can rather than taking citations from reference works or secondary sources. It takes time, but it provides a more scholarly way of doing research as well as a more accurate way of citing.

### General Rules for Citations in Text

In parenthetical textual references, the date is not needed. Use author's last name and the page number only: (Smith 202).

If there are two or more works in the WC by the same author, use the shortened title to distinguish between works cited and italicize it:

(Jones, *Psychotherapy in the Twenty-first Century* 234-58).

Remember, you do not need to use titles of works for parenthetical text citations unless your WC list includes more than one work by a specific author. You may mention the title of the work you are citing in the text if you like, but do not include it in the parenthetical citation unless it is needed there to distinguish among several works by the same author.

If you shorten a long title for use in a parenthetical citation, be sure to choose words from the beginning of the title, even if the key words, in your mind, come toward the middle or the end. Why? Imagine yourself as a reader, trying to find a work in the WC list. If several works by any given author are included, they will be arranged alphabetically by title. Your goal is to lead the reader quickly to the cited source. If you don't use words from the beginning of the title, your reader will have to read every entry for that author in the WC list, trying to figure out which title the words you used were taken from. Such distractions are frustrating for a reader intent on understanding your citations.

Note: Even if you include many titles from Jung's *Collected Works*, you do not need to use those titles in your parenthetical citations. These are cited in text by CW volume and paragraph number.

To cite secondary sources, use this reference in text: X said that "xxx" (qtd. in author surname: xx).

Example: Jones said, "Jung should not have broken with Freud" (qtd. in Harris: 22).

### **A Note on Using Latin Abbreviations in Quotes to Designate a Source:**

- *MLA3* does not address the use of Latin Abbreviations. You may use them if you choose:
- *Ibid* (Latin *ibidem*=from the same place). It tells the reader that the quote is from the same work as the last quotation.
- *Loc.cit.*(Latin *loco citato*=in piece of text quoted). Used in place of *ibid* when the reference is to the work and page immediately preceding.
- *Op.cit.* (Latin *opus citatum*) provides an endnote or footnote citation to refer the reader to an earlier citation by the same author. To find the *Op.cit.*, look to the previous footnotes or general reference. (<http://thefreedictionary.com/Op.cit>)

### **Quotations**

- **Short quotations** are those that run less than four typed lines. These are incorporated into the body of the text and enclosed in quotation marks, followed by parenthetical references. For example:

"Time had stopped and beauty was there with love and death. And on the new bamboo bridge there was no one, not even a dog. The little stream was full of stars" (Krishnamurti 58).

or

Krishnamurti states that, "Time had stopped and beauty was there with love and death. And on the new bamboo bridge there was no one, not even a dog. The little stream was full of stars" (58).

Note: the period follows the parenthetical citation.

• **Long quotations** are those that run more than four typed lines. Begin the quotation on a new line that is indented one inch from the left margin. Do not use quotation marks; double space the text. Typically, the writer will use a colon to introduce the quotation, but be sure that a complete sentence precedes the colon. Block quotes are indented 1” from the left margin.

Example:

In understanding the need for studying myth, Jean Bolen eloquently states her philosophy:

We must explore life-supporting world myths as well as creating new ones, if we are to survive. In evoking a viable mythology for our times, it is important that we look to the past and to other cultures with respect, honor that which may be healing for our particular time and situation, and create new myths and deities to teach us how to ensure our physical and spiritual survival. (xix)

- Use long quotations sparingly. Faculty look for originality. Creative, thoughtful writing is less original if your paper consists primarily of long quotes from someone else. To this end, if a quote is valuable enough to include in your essay, then work its implications for a few sentences in order to reveal clearly to the reader why it is included. Simply quoting another’s words is insufficient.
- If the quotation ends with an exclamation point, question mark, or quotation marks, it is cited as follows:

“Could it also be that the fascinations with childhood as the source of maturity is a way of claiming our own stories, our own myth?” (Moore 27).
- If the quotation is from a book with two or three authors, list all of their names within the text. For example: (Wilson, Barr, and Storr 45).
- When using material from another source in which you are paraphrasing the author or using his or her ideas, but not quoting directly, you need only give the author and page number. For example: (Stein 83).
- When paraphrasing authors or using their ideas but not quoting directly, introduce the author’s name first, then the paraphrasing. Doing so establishes a distinction between where your thinking stops and another author’s ideas begin.

## Indirect Source

If what you quote or paraphrase is itself a quotation, put the abbreviation qtd. in (“quoted in”) before the indirect source you cite in your parenthetical reference.

Samuel Johnson admitted that Edmund Burke was an “extraordinary man” (qtd. in Boswell 2: 450).

## Miscellaneous Rules

Epigraph citations must be formatted consistently throughout. You have two choices: (1) dash, author name, title of work (works need not be in WC list if you choose this format), or (2) author name and page in parentheses, just as you would for a regular citation in text (in this case be sure the work must be included in WC list).

Examples:

Format 1:

— Herman Melville, *Moby-Dick*

Format 2:

(Melville 223)

## Tense in Writing

- Generally, write in what is known as the “historical present.” Use the active voice and present-tense verbs. For example:

When Odysseus arrives home, he sees that the suitors are out of control.

or

Melville believes that a phantom image lurks behind perceived reality.

## General Rules for Works Cited List

### Works Cited Page

When documenting citations, *MLA3* states:

The list of Works Cited appears at the end of the scholarly work. . . . Begin the list of works cited on a new page and number each page, continuing the page numbers of the text [ . . . ]. Center the title, *Works Cited*, an inch from the top page. Double space between the title and the first entry, between each entry and within each entry. (6.4.2)

- Citations are listed alphabetically. If the author is unknown, MLA guidelines state that the citation begins with the title of the book. To alphabetize, use the first important word, ignoring *A*, *An*, or *The*.

**Note:** *MLA3* suggests “Italicize the names of books, plays, and poems published as books, pamphlets, periodicals (newspapers, magazines, and journals), Web sites, on-line databases. . . .(3.8.2). See this section for a complete list. Italicize, do not underline titles. Please note 3.8.4 for those titles that call for quotation marks instead of italics.

The first line of each work cited in the WC list should be at the left margin. Any subsequent lines should be indented.

In book titles, capitalize every important word (you may lower-case articles, conjunctions, and prepositions except at the beginning of a title or after a colon).

List the state only if the city of publication is relatively unknown. State names are not needed when the name of a university press identifies the state in which a press is located. When used, state names are spelled-out or abbreviated using standard two-letter postal abbreviations. Be consistent in whether you spell out or abbreviate state names.

For publishers, abbreviate as much as possible, leaving off words like “Publisher,” or “Press” if possible without losing clarity. To avoid confusion between universities and university presses, MLA requires the abbreviation UP for a university press. Princeton: Princeton UP.

If a number of cities are cited on the publication page of your source, include only the first city listed.

If a number of dates are cited on the publication page of your source, give only the most recent date.

For volume numbers, use Arabic, not Roman numerals: Vol. 5, not Vol. V.

Entries in the WC should be alphabetized by author’s last name. Put co-authored works after single-authored works. If you have more than one work by any author or group of co-authors, arrange these alphabetically by title of work. When alphabetizing entries in the WC list, do not take into account any articles (the, a, an) that may appear at the beginning of titles. Alphabetize by the noun that follows these articles.

Use the word “and” to join co-author or co-editor names. Do not use ampersands.

Do not use a comma before et al. (Jones et al., not Jones, et al.)

You may include the Bible in your WC list. Do not italicize books of the Bible or the word “Bible” itself, but do italicize the title of a specific edition of the Bible.

Examples:

Parenthetical citation: (1 Chron. 21.8)

In text, refer to the Bible like this: the Bible, The Holy Bible: New International Version.

### **Sample Formats for Entries in Works Cited List.**

**Follow *MLA3*’s use of a word at the end of a Works Cited entry to designate the nature of the entry: Print, E-mail, MS, Address (to a group), Lecture, Keynote Speech, Film, Web, CD, Performance (6.4.4-6.9).**

#### **Book**

Bly, Robert. *The Sibling Society*. New York: Addison-Wesley, 1996. Print

Moore, Thomas. *Rituals of the Imagination*. Dallas: The Pegasus Foundation, 1983. Print

Vaughn, Ruth. *Celebrate with Words!* Nashville: Broadman, 1972. Print



Note: Words like Press and Publisher have been omitted. But if it is a university press, such as Oxford University Press, then Oxford: Oxford UP, 1992.

**Two or More Books by the Same Author:**

Doniger, Wendy. *Dreams, Illusions and Other Realities*. Chicago: U of Chicago P, 1984. Print

---. *Women, Androgynes, and Other Mythical Beasts*. Chicago: U of Chicago P, 1980. Print

Alphabetize such entries by title of work.

**Chapter in a Book**

Ridington, Robin, and Tonia Ridington. "The Inner Eye of Shamanism and Totemism."

*Teachings from the American Earth*. Eds. Dennis Tedlock and Barbara Tedlock. New York: Liveright, 1975. 190-204. Print

Slattery, Dennis Patrick. "The Narrative Body and the Incarnate Word in Toni Morrison's

*Beloved*." *The Wounded Body: Remembering the Markings of Flesh*. Albany: Suny P, 2000. 177-206. Print

Taussig, Michael. "Wildness." *Shamanism, Colonialism, and the Wild Man*. Chicago: U of Chicago P, 1987. 209-20. Print

Notes:

- If a title begins with an article (*The, An, A*), disregard that article when alphabetizing titles.
- The "dash" at the beginning of the second entry is formed with three hyphens and a period. Do not use fewer or more than three hyphens.
- MLA requires that University be abbreviated to U (without a period) and Press to P (without a period).

Note: If a married couple collaborates on a book, as in the first example above, the convention in scholarly writing is to refer to them individually (as scholars) rather than as a couple (as you might when referring to them in a social context). They are Dennis Tedlock and Barbara Tedlock, or Tedlock and Tedlock (in text), not the Tedlocks, or Dennis and Barbara Tedlock.

Note: The page numbers must be included when you are citing a short work (introduction, foreword, chapter, essay) which is included in a longer work.

**Foreword or an Introduction from a Book**

Smith, Houston. Foreword. *The Three Pillars of Zen*. By Roshi Philip Kapleau. New York: Doubleday, 1989. xi-xiv. Print

Homer. *The Odyssey*. Trans. Robert Fagles. New York: Viking, 1996. 3-64. Print

Note: The page numbers must be included when you are citing a short work (introduction, foreword, chapter, essay) which is included in a longer work.

### **Multivolume Work**

Corbett, Lionel, and Anne-Lise Cohen. "The Freud-Jung Break: Reflections and Revisions in the Light of Psychoanalytic Self Psychology." *Progress in Self Psychology*. 14 vols. Ed. Arnold

Goldberg. Hillsdale, New Jersey: The Analytic Press, 1999. Print

### **Jung Citations**

When citing Jung, look at the title page of the work referenced for correct formatting of Jung's first names. If initials only are used there, initials should be used in the WC list, even though MLA generally calls for a full name. You should follow the form that is given on the title page of the volume cited. Use spaces between initials: C. G. Jung, not C.G. Jung.

You may abbreviate titles, especially when you will be citing it often or have several titles by the same author. So, for example, C.G. Jung's *Memories, Dreams, Reflections* may be abbreviated (*MDR* 43). Note that even while an abbreviation, it is still italicized.

*A volume from the Collected Works:*

Jung, Carl Gustav. *The Collected Works of C. G. Jung*. Trans. R. F. C. Hull. Vol. 7. Princeton: Princeton UP, 1966. 3-119. Print

*Parenthetical Citations in Text:*

Use an entry including author, *CW*, volume number, and paragraph numbers, like this: (Jung, *CW* 5, para. 230). Print

When citing an essay, give the title to orient readers and lead them to the correct entry in the Works Cited list. Then, for parenthetical citations in text, use an entry including author, *CW*, volume number, and paragraph numbers, like this: In "On the Psychology of the Unconscious," Jung says that "xxxx" (*CW* 7, para. 27). Print

*Citing Specific Essays from the Collected Works:*

Jung, Carl Gustav. "On the Psychology of the Unconscious." Trans. R. F. C. Hull. *The Collected Works of C. G. Jung*. Vol. 9. Princeton: Princeton UP, 1967. 245-95.

*Citing a book or Essay in an Edition other than the Collected Works:*

Jung, C. G. and C. Kerényi. "The Psychological Aspects of the Kore." Trans. R. F. C. Hull.

*Essays on a Science of Mythology*. Bollingen Series XXII. New York: Pantheon Books, 1949. Print

### **Article in a Reference Book**

Bram, Jean Rhys. "Moon." *The Encyclopedia of Religion*. Ed. Mircea Eliade. 16 vols. New York: Macmillan, 1987. Print

### **Editions**

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 4<sup>th</sup> ed. New York: The Modern Language Association of America, 1995. Print

Hacker, Diana. *A Writer's Reference*. 3rd ed. Boston: Bedford, 1995. Print

Taylor, Edward B. "Animism." *Reader in Comparative Religion: An Anthropological Approach*. Ed. William A. Lessa and Evon Z. Vogt. 4<sup>th</sup> ed. New York: Harper Collins, 1979. 9-19. Print

### **Translated Books**

If the focus is on the author's writing, put the author's name first:

Jung, C. G. *Answer to Job*. Trans. R. F. C. Hull. Princeton: Princeton UP, 1973. Print

Eliade, Mircea. *Shamanism: Archaic Techniques of Ecstasy*. Trans. W. Trask. New York: Viking Penguin, 1989. Print

If the focus is on the translator's interpretation, or if the translator has served as the editor of a volume of letters or essays and there is no editor or author name listed on the title page, use the translator's name first:

Gelley, Alexander, trans. *Mythology and Humanism: The Correspondence of Thomas Mann and Karl Kerényi*. Ithaca: Cornell UP, 1975. Print

### **Anthology or Compilation**

Sandner, Donald, and Steven Wong, eds. *The Sacred Heritage: The Influence of Shamanism on Analytical Psychology*. New York: Routledge, 1997. Print

Nicholas, Fred J., ed. and trans. *An Anthology of Neo-Latin Poetry*. New Haven: Yale UP, 1979. Print

### **Particular Chapter in an Anthology**

Krishnamurti, J. "Seeing Without the Observer." *Ordinary Magic: Everyday Life as Spiritual Path*. Ed. Hohn Welwood. London: Shambhala, 1992. 129-45. Print

O'Flaherty, Wendy Doniger. "The Uses and Misuses of Other People's Myths." *The Insider/Outsider Problem in the Study of Religion: A Reader*. Ed. Russell McCutcheon. London. & New York: Cassell, 1999. 331-49. Print

#### **Article in a Reference Book**

Bram, Jean Rhys. "Moon." *The Encyclopedia of Religion*. Ed. Mircea Eliade. 16 vols. New York: Macmillan, 1987. Print

#### **Magazines and Journals**

Das, Ajit. "Indigenous Models of Therapy in Traditional Asian Societies." *Journal of Multicultural Counseling and Development* 15 (1987): 25-36. Print

Diaz-Guerrero, R. "The Psychology of Historico-Cultural Premises." *Spanish Language Psychology* 2 (1982): 283-310. Print

Etsuko, Matsuoka. "The Interpretations of Fox Possession: Illness as Metaphor." *Culture, Medicine, and Psychiatry* 15 (1991): 453-77. Print

Kaminer, Wendy. "The Last Taboo." *New Republic* 14 (1996): 24+ Print

#### **Newspaper Articles**

Rosenberg, Geanne. "Electronic Discovery Proves an Effective Legal Weapon." *New York Times* 31 Mar. 1997, late ed.: D5. Print

#### **Unpublished Dissertations**

Danielson, Karen. "Extreme Alterity: The Dynamics of Genocide." Diss. Pacifica Graduate Institute, 2011. Print

Rizzolo, Carol. "Illuminating the Twilight: A Depth Psychological Exploration of the Nature of Poiesis in the Time of Dying." Diss. Pacifica Graduate Institute, 2011. Print

#### **Unpublished Lecture**

deVries, Hendrika. "Ecofeminism." Pacifica Graduate Institute, Carpinteria, California. June 1990. Lecture

**Film**

*Daughters of the Dust*. Dir. Julie Dash. Perf. Barbara O, Cora Lee Day, Kaycee Moore. Geechee

Girls Production, Inc., 1989. Film

*Much Ado About Nothing*. Dir. Kenneth Branagh. Perf. Emma Thompson, Kenneth Branagh,

Denzel Washington, Michael Keaton, and Keanu Reeves. Goldwyn, 1993. Film

**Performance**

*The River*. Chor. Alvin Ailey. Dance Theater of Harlem. New York State Theater, New York.

15 Mar. 1994. Performance

**Non-print Media**

An Online Scholarly Project, Reference Database, or Professional or Personal Website:

1. Title of the project or database (italicize)
2. Name of the editor of the project or database
3. Electronic publication information, including version number, date of electronic publication or of the latest update, and name of any sponsoring institution or organization.
4. Date of access and electronic address

Examples:

*The Cinderella Project*. Ed. Michael N. Salda. Vers. 1.0. Feb. 1995. De Grummond

Children's Lit. Research Collection, U of Southern Mississippi. 18 Mar. 1997

<<http://www-dept.usm.edu/engdept/cinderella/cinderella.html>>. Web

*Romantic Chronology*. Ed. Laura Mandell and Alan Liu. Oct. 1996. U of California P, Santa

Barbara. 22 Nov. 1996. <<http://humanitias.ucsb.edu/projects/pack/rom->

[chrono/chrono.htm](http://humanitias.ucsb.edu/projects/pack/rom-chrono/chrono.htm)>. Web

## Online Book

1. Author's name
2. Title of the work
3. Name of editor, compiler, or translator
4. Publication information
5. Date of access and electronic address

If you are unable to find this information, cite what is available.

Example:

Austen, Jane. *Pride and Prejudice*. Ed. Henry Churchyard. 1996. 10 Sept. 1997.

<<http://www.pemberley.com/janeinfo/prideprej.html>>

## CD-ROM

1. Author's name
2. Title of publication
3. Name of editor, compiler, or translator
4. Publication medium (CD-ROM, Diskette, or Magnetic tape)
5. Edition, release, or version
6. Place of publication
7. Name of publisher
8. Date of publication (220)

**Example:** *The Complete New Yorker*. New York: New Yorker, 2005. DVD-ROM. 8 discs.

(*MLA3*. 6.8.18).

## The Five Elements of Classical Rhetoric

Dennis Patrick Slattery, PhD

In his *Rhetoric*, Aristotle (384-322 BCE) early on defines the art and craft of rhetoric: “Rhetoric may be defined as the faculty of observing [discovering] in any given case all the available means of persuasion” (*Rhetoric* Book1, Chapter 2. Trans. W. Rhys Roberts, 25). From his initial work on rhetoric, the Roman orator Marcus Tullius Cicero (106-43 BCE), extended and amplified Aristotle’s ideas in *De Oratore* (55) and *Rhetorica ad Herennium*. His sense was that this act of discovery eventually took form in five principles of speech making or writing. They may be defined in the following way:

1. **Invention:** Simply put, what is it you are going to write about? What is the essential subject matter of your speech or treatise or dissertation? Being clear about this first principle will go far to making the next four principles successful.
2. **Disposition:** Once you have decided on the “what” of your treatise, the next stage is how you will dispose of what you have or are in the process of inventing. These might best be seen as the various chapters and subheadings that will guide the reader through your topic.
3. **Elocution:** This third principle focuses on the level of language you will use to dispose of your invented material. A dissertation, for example, should not sound like a letter to a friend, an informal or occasional essay or a chatty discussion. The manner and writing should have a certain lofty eloquence to it, shorn of all clichés and conventional phrases, and should work instead on fresh language, original metaphors, and prose that excites and guides the imagination and intellect.
4. **Memoria:** Briefly, what do you know about the subject both from your own experience and from the tradition of those who have gone before you and written or spoken on the same topic? On this level you enter the conversation from past to present, carefully selecting the best, to your mind, that has been suggested on your topic or on topics related to yours. Doing so puts you into the stream or flow of thought that has preceded you, gives you a context from which to speak, and allows you to resonate with or echo what is relevant to your own disposed material.
5. **Delivery:** Primarily directed at rhetorical principles for speech making, nonetheless, delivery has to do with the rhetorical style and manner, as well as tone of your discourse. The delivery is what the hearers or readers finally confront, a composite of sorts, of all that has gone before, which they may never hear or see, the early drafts of the work. Delivery should contain not a little amount of eloquence and elegance in language exciting to hear or read, in its power to hold the attention of, and ultimately persuade the listener or reader that, yes, this is a plausible and even unique or novel way of imagining the topic and from it my own thoughts as reader are evoked into the conversation.

## Some Rhetorical Elements to Consider in Student Writing

Dennis Patrick Slattery, PhD

### 1. Avoid wordiness. Examples:

Original:

In descending to the underworld, Odysseus is facing the ultimate test and journey of the now transforming hero.

Revised:

In descending to the underworld, Odysseus faces the ultimate test of the hero, who will be transformed by his journey.

Original:

Odysseus' meeting with Tiresias, his mother and the old war heroes is also an aspect of the descent I will explore.

Revised:

Meeting with Tiresias, Odysseus' mother, and the old war heroes involves aspects of the descent I will explore.

### 2. Choose the active-voice and the present tense over the past tense or present participles.

Original:

In all three epics, water is a major symbol representing the elements of life and death.

Revised:

In all three epics, water is a major symbol which represents the elements of life and death.

### 3. Generally, avoid writing that is too self-conscious or too stiff. For example: "In this paper I am going to explore. . . . I intend to use passages that will illuminate. . . ." Rather, simply state your proposition, your hunch, your belief, your interest--in short, **YOUR THESIS**.

### 4. Guide the reader from one paragraph to the next by building some sort of bridge between the ideas. For example, if you are dealing with fate and you end a paragraph by stating that "Homer's world of *The Odyssey* shows that human beings are not exclusively, but are in part fated," begin the next paragraph with a sentence like this: "Fatedness also reveals itself in the life of Sethe in Toni Morrison's *Beloved*." Doing so will lend coherence to your essay.



## Improving Your Writing

Dennis Patrick Slattery, PhD

Below I have listed some suggestions for you to consider as you continue to develop and deepen your writing and thinking.

1. Proofread your work carefully a day or so after completing it. Do not proofread immediately, for you will not see the errors yet. Spend the extra time to run your work through a spell check program.
2. Work from some rudimentary outline, even if it is only a series of phrases or sentences. Lay out some definable roadmap that you will follow and that you believe the reader will be helped by following as well. I use something very simple: 1, 2, 3, 4, 5 and a phrase after each. I post it on my computer as a constant reminder.
3. Are you writing a paper that is doing little more than stringing a series of quotes together? It is a matter of the cart following the horse or the horse following the cart. You should have some insight or *big idea* that you want to convey to the reader. The sources help make that idea available. Don't let quotes guide the paper but rather support it. Work the quotes actively and consciously into your discussion. In short essays of 3-4 pages, keep the length of the quotes to a few lines and avoid long quoted material.
4. Pay attention to the way you structure your ideas. Paragraphing shows where you take a different tack on your idea, move in another direction, or begin to amplify another part of your larger thesis. Don't let your paragraphs run for a full page or more. Give the reader a chance to breathe.
5. Make some connection between paragraphs, between parts of a larger whole. The more you do the stitching, the less the reader has to guess or fill in where you dropped the stitch.
6. Do not write in fragments. It is not persuasive, conducive to thought, or even very stylish. And while we are on the topic of sentences, train your eye to see where you can combine shorter sentences and so break the monotony of the noun-verb, noun-verb pattern. Combining allows a greater complexity in your sentences.
7. Learn the rudimentary punctuation marks well: the most abused are the comma, the semicolon, and the dash. Overuse of any punctuation marks diminishes the power of your expression.
8. Locate a prose style you like by a writer you enjoy reading and mimic his or her style in your own writing. It is not plagiarism to do so.
9. Learn the mechanics of MLA style, including how to cite sources accurately in parenthetical notes, and how to develop and format a Works Cited page. The structure of your work affects the persuasiveness of your ideas. Sloppy or careless formatting directly affects the reader's confidence in the veracity of what you say.

10. “So What?” This is the big question you want to pose to yourself at the end of your essay, but before the conclusion. The concluding paragraph or two should answer this question, not simply repeat what is in the body of the essay. Be bold in the conclusion as you deploy some implications of what you have written.
11. The balance between personal musings and a more distant scholarship is tricky and is done only with humility and a good sense of self. Do not let your papers drift into autobiography, as interesting as this may be. Use your personal history, your traumas and wounds and joys, as an invisible or even unspoken backdrop for what you are developing. The energy from these experiences will inevitably get into the writing, giving it greater force.
12. When you quote, *work the quote* in some way. Sometimes writers will quote because they have lost direction, are not sure what to say, or want the quote to do the work of their own thinking. Make a quote earn its keep in your writing. Incidentally, notice how I used the word *its* in the preceding sentence. *It’s* means *it is*.
13. Try to identify clearly what is originally yours in your writing. What have you contributed as you move towards insight? What do you wish to let the reader in on that you have seen and can call yours?
14. Stating an assertion—“Odysseus changes in the course of his journey home to Ithaca”—is not immediately true or persuasive. Now that you have made the assertion, you want to **quote** from the work, **amplify** the idea in your own words, or otherwise **illustrate** the truth of the claim. It need not be lengthy, just accurate and should follow with coherence from what you have built it on.
15. Pay attention to the boundaries of your writing laid out in the syllabus. Consult the syllabus often or at least when you begin a project that is assigned in the syllabus. If the syllabus says “a 5-6 page paper,” please do not hand in 12, with or without an apology. Professors try to be fair to all students equally; putting them in positions to bestow special treatment on you helps no one.
16. Titles: A title like “Reflection Paper” or one that uses the course title in it does not stir the blood or the imagination. Create a title that suggests some figurative or metaphorical meaning or offers an angle on the topic. It is the first expression that the reader looks at. Don’t be cute or clever, but be engaging. One of your tasks in writing is to engage the reader. An uninterested reader is your worst enemy and your most resistant adversary. Here are a few titles that have promise: “Nature Capers,” “The Paradox of Exile,” and “North to Alaska: The Soul Rush is On.”
17. Audience: Write for the teacher, yes. But look out, beyond the walls of Pacifica, to a larger community that might accept your work. Write for a larger audience as well. Thinking in this way actually shifts the rhetoric you use to convey your ideas. Keep a larger readership in mind as you compose.
18. If you are rushed, or have limited time, nonetheless let the work you hand in reflect the very best you can do in the time allotted; let it represent the entirety of your learning and abilities up to this point.
19. Keep the number of words between 225-250 per page. Papers that use a small font that pack 400 + words on a page is neither acceptable nor fair to other students.

## Questions to Ask in Revising

Dennis Patrick Slattery, PhD

1. What is the *tone* of my piece? Is it too stiff and too formal, trying for the effect of authority? Is it perhaps too relaxed, too familiar, too facetious? Or is it, as it should be, simple and direct?
2. Are there any passages that I especially prize? If so, am I sure that, in my creative enthusiasm, I am not delighted with something “fancy”?
3. Have I been conscious of the reader and have I been sensitive to his or her desire to comprehend my thoughts? Or have I, on the contrary, been easy only on myself and used a “private” language?
4. Could I, if called upon to do so, explain the exact meaning and function of every word I have used? For example, *subjective, objective, realistic, impact, value, metaphor, archetype, the feminine, myth, symbol.*
5. Are my images aids to the reader or merely ways for me to escape the difficulty of expressing my thoughts clearly?
6. Is it perfectly clear to which noun or noun-clause my pronouns refer? (The *slightest* ambiguity is fatal.)
7. Have I tried to give an air of judicious reserve by repeating the words *somewhat, rather, perhaps*, or have I used for this purpose the unscholarly “to an extent”? Or conversely, have I overdone the emphatic with *very, invariably, tremendous, extraordinary*, and the like?
8. Have I arbitrarily broken or altered the idiomatic links between certain words, particularly between verbs and their allied prepositions, committing such solecisms as disagree . . . to, equally . . . as, prefer . . . than?
9. Have I imported from science and disciplines in which I am interested a vocabulary out of place in civilized writing? What jargon and vogue words have I included in my prose that may be too private for a large and varied audience?
10. Have I preferred the familiar word to the far-fetched? the concrete to the abstract? The single to the circumlocution? The short to the long? (Barzun 334-35)

## Some Common Errors That Continue to Persist in Student Writing

Dennis Patrick Slattery, PhD

In writing, as with any craft, it never hurts to return periodically to the basics of grammar, punctuation, and rhetoric. Here are some frequent mistakes, along with a few suggestions:

1. Titles. Use the same font as the text. Do not capitalize the entire title, use bold, or underline the title. Avoid dullness. “Reflection on the *Odyssey*” stirs no blood. Have some creative fun with your title.
2. Note that the title of the work above is in italics. Titles of essays, chapters in a book, short stories, are in quotation marks.
3. Sentence structure: avoid beginning sentences with “This is . . . .” or “It is . . . .” In almost every case, the referent of “it” or “This” is unclear. Avoid verbiage such as “It is of note that . . . .” Wordy, fluffy, and dull writing will not persuade the reader.
4. Read your paper no sooner than 48 hours after you have written it. Read it aloud. Notice the pattern of your sentence structure. Work consciously to vary your sentences.
5. Avoid using phrases such as “In this paper I will attempt to . . . .” and “Then I will point out the various connection . . . .” Just do it.
6. Avoid phrases like “It is interesting that . . . .” Rather, write what you see such that the reader can gauge your writing as interesting, provocative and original.
7. Proofread. Every time the reader has to struggle over missing words or misspellings, the effectiveness of your writing diminishes. One cannot separate the idea from its means of delivery.
8. Can you point to and identify a thesis sentence in the first or second paragraph? If not, then the trajectory of your essay may be unclear.
9. Pay attention to the length of writing called for. If 2-3 pages, do not hand in 5 pages. In addition, no fair using a microscopic font such that 500 words appear on a page. Estimate 250 words per page. That’s fair.
10. Transitions: Paragraphs must relate to one another. You can accomplish this connection often by using no more than a transitional sentence that furthers or contrasts what has come before it. Do not ask the reader to make the connection for you.

11. When you make an assertion, don't walk away from it. Support it, either by another source, by your own amplification, or by a further illustration. Justify the assertion in some fashion.
12. Remember at all times that you have an audience trying to grasp what you see and wish to convey. Therefore, do not make the writing cryptic or an expression of a self-indulgent whimsy. Be conscious of a reader.
13. Write in active voice and use simple present tense verbs whenever possible: "Odysseus washes up on the beach of Phaecia . . ." Let *the historical present* be your guide. In the historical present, the action is taking place right now, as you write about it. Avoid passive voice.
14. Avoid jargon: the feminine, the masculine, the underworld, role model. And no, Odysseus does not have "survival issues." Avoid such language or give these overused words a context within your own argument or discussion.
15. Try to avoid worn-out phrases and exhausted language: "Odysseus' trials and tribulations . . ." "Through the lens of myth . . ." Strive for fresh ideas wrapped in fresh language.
16. Keep your *psycho-sensor* on high so that you do not engage in too much psycho-babble analysis of characters, action, or thematic emphases.
17. Pay attention to paragraph coherence, cohesiveness, and development. Paragraphs generally should not run for a page or two with no break. Give the reader a break. Note where you may have taken a turn in your argument or exposition that would call for a new paragraph division.
18. When citing: If there is a question mark in the quote, place it at the end of the quote, followed by quotation marks. If it is your question, then place the question mark after the citation reference. Do not make parenthetical page numbers part of the quote, as in: "She alone understood its possibilities (47)." Revised: "She alone understood its possibilities" (47).
19. As much as possible, avoid using the dictionary for a source. If you do use a dictionary definition, then you must cite it and put the source on the Works Cited page.
20. Generally, in your writing, risk something of yourself. Push into these works and trust your own thought to reveal to you a new slant or idea on the material. Then craft that idea into prose that makes the reader say: "Yes, this idea is plausible."
21. Don't get frustrated with yourself. Writing well is a life-long journey. One idea to keep in mind: rushing through your writing usually leaves gaps and fissures in your discussion.

## Care and the Craft of Writing as Ritual

Dennis Patrick Slattery, PhD

Any large and new project, such as writing a dissertation, requires certain skills, demands and stamina. It also insists that you take care of yourself as you enter the deep demands of such a commitment. The following suggestions are a combination of my own practices as well as many suggested by Louise DeSalvo's *Writing as a Way of Healing*, which gathers suggestions from many authors on the writing process. We could also designate it the writing ritual or the writing pilgrimage.

1. Consider keeping a writing journal, a place that allows you to reflect on the processes of both researching and writing. The journal allows a space for you to express your feelings, both positive and negative, about the process that will engage you more fully the deeper you enter it. It may also be a place to store possible essay topics as they occur to you. One can never be sure, moreover, from what origin a dissertation topic might originate.
2. What emotional terrain have you entered in the process? Euphoria, depression, feeling overwhelmed, anxious?
3. What positive feelings grow from your work? Grateful, proud, excited, happy, accomplished?
4. Consider ways to take care of yourself as you set up a disciplined schedule for the journey. Exercise, small rewards (a movie, a walk outdoors in a favorite place, a small gift to yourself, a favorite restaurant, reading a section of a book that is not part of your work). Set up several rewards for yourself and work towards them.
5. Your workspace. Keep it open, neat, free of clutter as your work becomes more complex. Exercise some control over it.
6. Connect with others in your same situation. Some students form groups and meet every few months to talk of their experience. The support groups encourage more writers to complete their projects. However, you only need one person for this support.
7. Ask yourself what you are willing to give up as you enter the process. To craft a clearing in both time and space is essential and should be made consciously before or during the initial stages of the process.
8. What you agree to give up might also include familiar territory, automatic or clichéd thinking about subjects, safe ground, old ideas ragged around the edges.
9. What are the conditions on those hours, days, weeks that enable you to write well?
10. What are the conditions that most often block or complicate your writing process?

11. Again, keep a process journal that enables you to write about the experience of writing. It can be an effective way of making more conscious where you are blocked, where you next need to go. It also allows you to shift the energy of the process away from the actual project to a sideline that offers some breathing space.
12. Write about feelings like guilt for not working on your project. Write about days of breakthrough when insights you can call your own emerge out of the work.
13. Consider writing consistently for the same few hours each day as opposed to writing all day once a week. Something about the continuity of the work on a daily basis may allow more ideas to germinate over time. It is the difference between a stew or a soup simmering in a crock pot over time rather than baking something quickly in an overheated stove.
14. Allow yourself occasionally to step back from what has immersed you and ask: what is the direction of this work? Can I see its components even within the larger frame? Is this the way I have planned this work to unfold?
15. Consider yielding to the work's own demands; find a suitable compromise between your wishes and the wishes of the work, which will inevitably gain strength as it discovers its own birth.
16. A difficult one: find another compromise between reading and writing. Often it is difficult to do both at the same time. Write directly into what you do not know even as you gain more knowledge and insights by reading into that same forest.

**Pacifica Graduate Institute Library Reference/Writing Guides:**

Strunk, William Jr., and E.B. White. *The Elements of Style: 50th Anniversary Edition*.

New York: Longman, 2008. Print  
Best and most concise grammar and style guide.

*MLA Style Manual and Guide to Scholarly Publishing*: 3rd Edition. New York:

Modern Language Association, 2008. Print  
This book is the definitive writing resource for the Mythological Studies Program.

Hacker, Diana. *Rules for Writers with 2009 MLA and 2010 APA Updates*: 6<sup>th</sup> ed. New York:

Bedford/St.Martin’s, 2009. Print

Zinsser, William K. *On Writing Well*. 6th ed. New York: HarperPerennial, 1998. Print

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Vicki is available to consult with students via e-mail at [vickieditor@gmail.com](mailto:vickieditor@gmail.com) and will be available on a first-come, first served basis. Vicki is available to guide students in developing their own writing skills, rather than serving as an editor. If necessary, Vicki will refer students to professional editors for ongoing support. Pacifica’s library has a list of editors whom students may contact for personal hire if they wish. In addition, below is a list of independent editors. These individuals are not employed by Pacifica, but offer their services for a fee. Pacifica Graduate Institute, therefore, cannot mediate any disagreements between these independent parties and students.

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## Internet Resources

The World Wide Web is a growing resource that is perpetually changing. Many sites exist solely for the purpose of writing support. If you are not familiar with the Web, our library staff will gladly teach you how to access this amazing tool.

The following are a few basic writing sources you can visit:

### **Documenting Sources: A Hacker Handbooks Supplement**

<http://www.dianahacker.com/pdf/hacker-mlaupdates.pdf> Web

Guidelines based on the *MLA Style Manual and Guide to Scholarly Publishing*, Third Edition

### **Easy Bib. Write Smart**

<http://www.easybib.com> Web

The Free Automatic Bibliography and Citation Maker

### **Beyond the *MLA Handbook*: Documenting Electronic Sources on the Internet**

[http://english.ttu.edu/kairos/1.2/inbox/mla\\_archive.html](http://english.ttu.edu/kairos/1.2/inbox/mla_archive.html) Web

### **Acronym and Abbreviation Server**

<http://acronyms.silmaril.ie/index.html> Web

### **Miriam - Webster Online Dictionary**

<http://www.m-w.com/> Web

### **The King's English**

<http://www.bartleby.com/> Web

### **Strunk's *Elements of Style***

<http://faculty.washington.edu/heagerty/Courses/b572/public/StrunkWhite.pdf> Web

### ***A Guide for Writing Research Papers***

<http://www.ccc.commnet.edu/library/mla.pdf> Web

### ***Roget's Thesaurus***

<http://thesaurus.com> Web

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Students and faculty are required to read Pacifica's Academic Honesty Policy located at: [http://www.pacifica.edu/academic\\_honesty.aspx](http://www.pacifica.edu/academic_honesty.aspx). This page contains full descriptions of and tips for avoiding plagiarism and academic dishonesty. Pacifica's Academic Honesty website also contains tutorials for the Institute's anti-plagiarism service, Turnitin.com, which is used to scan student submissions for originality.

Pacifica Graduate Institute is committed to the highest standards of academic honesty. It is expected that students will complete all course assignments, exams, research projects, theses and dissertations with honesty and integrity. Students may not, at any time, misrepresent the authorship of work submitted in their name. Plagiarism, fabrication of research data, and failure to complete separate written work for each course taken are examples of violations of the honesty policy. Students who use similar material for different courses must first obtain explicit permission from the instructors. Students may be required to submit electronic copies of course assignments for plagiarism scanning software.

Students are expected to be familiar with and abide by the definitions of plagiarism provided by the writing and publication manuals of their respective disciplines. Psychology, Counseling, and Depth Psychotherapy students will find this definition in the current edition of the *Publication Manual of the American Psychological Association*. Students in other Institute programs will find this definition in the current edition of the *MLA Style Manual and Guide to Scholarly Publishing*. Appropriate citation and referencing of sources as described by these manuals is the best way to avoid the possibility of plagiarism. Since the intent to deceive is not a necessary element in plagiarism, careful note taking is essential to avoid unintentional plagiarism.

All instances of academic dishonesty must be reported to the department Chair and the Provost. If a student plagiarizes (presents others' words as his/her own), misrepresents the source of his/her work, steals, borrows and/or collaborates in a dishonest way with others in completing such work, or is fraudulent in any way related to the practicum work, the student will receive a failing grade from the instructor or research committee member for that work. In addition, the Registrar will automatically place the student on academic probation pending a formal review by the Education Council. Sanctions range from a grade of "F" for the assignment to permanent expulsion from Pacifica Graduate Institute, depending upon the Education Council's assessment of the academic breach. Evidence of plagiarism discovered after graduation may lead to the revocation of a student's degree. If the penalty involves separation from Pacifica Graduate Institute, the Registrar will notify the student in writing. Students may appeal Education Council decisions to the Provost, who may appoint a Review Committee. Decisions made by the Provost are final.

Students' written work is protected by intellectual property rights. Faculty may not duplicate or distribute students' written work without their permission. Course content is also protected by intellectual property rights. Faculty own all rights to lecture material and other course content. Students may not duplicate, distribute, or sell lecture notes or other course content.

Pacifica Graduate Institute wants you to do your very best in all of your work. Your studies and explorations offer a fine opportunity to grow, develop, improve, and learn. Let all your work reflect these improvements in discovering and more fully honoring your own voice.

## Publication

Dennis Patrick Slattery, PhD

Students in Pacifica's graduate programs regularly ask faculty how to gain a more public audience for their writing. Having a fine insight and writing it down to satisfy a class assignment is one thing; finding a larger public forum within which to publish it is another. The following catalogs what I have learned while exploring avenues for publishing my writing. I offer these suggestions to you in hope that they will give you some ideas and then allow you to expand into other possibilities for your prose or poetry.

1. Browse through a good library on-line. See what kinds of journals and magazines it subscribes to. Have you written something for a class that might be appropriate in length and subject matter for a particular journal or magazine? On-line journals continue to appear and offer new venues for your work.
2. Good bookstores, especially those with a substantial magazine and journal section, are also excellent for seeing what is being published and by whom. It is of course becoming much easier to explore on-line for possible publications that would be interested in your topic.
3. Consider reviewing a book and sending your review to a newspaper, magazine, or journal. Have you been inspired to write about a recently published book? A movie that has themes that intrigue you? Might your local newspaper be interested in publishing your review? Call the editor and discuss it. He/she may be more open to your suggestion than you think. Reviews generally run 3-4 pages, double spaced, or no more than one thousand words. More newspapers today have on-line opportunities that you will want to explore.
4. Consider writing a 3-4 page editorial essay on a topic that is current and attracts your interest. Send it to the editorial page editor of your local newspaper. Publishing in a newspaper allows you to get your ideas out to a larger public audience than publishing in a journal.
5. Write to book editors of journals like *Psychological Perspectives*, *Quadrant*, *Parabola*, *Spring Journal* or *Jung Journal: Culture and Psyche*, or a humanities journal with an interdisciplinary venue. Ask if they would be interested in a review of a book you believe needs wider exposure. State why you are interested in it and why you value its contents so highly. Check with the editor on word length for the review. Of course, website, blogs and other on-line opportunities are opening up all the time, including a vaster array of on-line journals have made many more possibilities available to you. A full listing of Intellect's journals can be found at <http://www.intellectbooks.co.uk>. (courtesy of Dr. Kate Rittenhouse, former mythological studies student). Our library staff, particularly Mark Kelly, is excellent for pointing you to new on-line options.
6. Be on the lookout for calls for papers for conferences, especially, but not limited to graduate student conferences designed and run by graduate students of a particular school. Consider submitting to a conference program committee an abstract of an article you have written or would write if your proposal were accepted. Usually conference papers should be no more than ten pages double-spaced, because generally you will be given no more than twenty minutes to read it.
7. An added benefit is that in many cases selected papers are published in a proceedings volume.

8. Investigate new journals, either electronic or hard copy. Watch especially for graduate conferences and journals; when new ones start up, they are always looking to build an inventory of work, so send writing there first.
9. Seek out invitations to write on a particular work to be included in an anthology or a collection of essays. You may already have expertise in that area and have written on it or plan to.
10. Does your place of employment have an in-house journal or newsletter that accepts writing by employees? Is there a professional journal tailored to your profession? Consider writing something for it based, perhaps, on some insight you have had while working there.
11. What about magazines? Have you looked carefully at a magazine stand to see which might be devoted to cultural, mythical, or psychological issues? What on-line magazines would possibly be interested in your own areas of interest and expertise?
12. Look at scholarly journals. Do you have something that fits their theme for a future issue? Write them a one-hundred word synopsis of an idea you have and approximate length and state why you think it might fit their profile of articles.
13. Look at everything you write as something potential for a larger audience. Read the editorials in your paper or in metropolitan newspapers like *The LA Times* or *The New York Times*.
14. Look at and perhaps purchase the annual *The Writer's Market*, a compendium for magazine, journal, and mass market publications that lists thousands of places for your work. Go for the new publication--your chances might increase because their backlog may not be as thick as more established publications.
15. Look for journals that accept poetry as well as fiction and nonfiction. Have you written poetry that is filed away at home? Why not submit it and let others judge it? Test the waters with what you have already done. You may surprise yourself.
16. In all cases, whatever you send out, be sure to have excised any comments that show it to be a paper written for a course. Phrases like "of the four epics we studied this semester" should be removed.

This is a beginning list of suggestions which all of us can add to as other options become known. Thousands of people are being published daily. Why not you? It is a great way to perform public service by educating the psyche of the collective through your insights and observations.

Finally, I have several examples of student/faculty publications, especially from newspapers, that I will be happy to share with you. You will then have some models for how it is done.

## **Tips on Submitting an Article**

Dennis Patrick Slattery, PhD

1. Review journals to see which one(s) publish pieces that are in line with yours. Pay attention to their guidelines for submission. For newspapers, see what they say on their Opinion page about submissions. Many will take them by email and publish them on their on-line segment.
2. Keep the cover letter short. State in a sentence or two how you came to the topic. Let the editors know a little about you. If they accept it as an attachment, even better.
3. Enclose two copies of your essay.
4. Always include a SASE (self-addressed stamped envelope).
5. Include your e-mail address and/ or a fax number with your initial submission. Many journals and newspapers use them more often than postal addresses. Make it as easy as possible for editors to respond to you. They are usually swamped with submissions.
6. If a journal is interested, editors may ask you to revise. Well worth the effort.
7. In the initial mailing, do not announce that you're a graduate student. Let that come later; if they accept your piece, they will ask for a brief autobiography.
8. If you hear nothing after three weeks, follow up with a letter, an e-mail or a phone call and simply inquire if it has been received. Doing so usually elicits a response.
9. You might decide to put in the envelope a self-addressed stamped postcard to make it easier for the editors to acknowledge receipt of your essay.
10. If you get an initial response saying your essay has been received but then hear nothing for six weeks, drop the editors a friendly note inquiring about the status of your essay. State that if they think it is not a good fit for their journal, you would like to send it elsewhere but will wait to hear from them. Submission of the same essay to multiple journals is generally frowned upon. So be patient.
11. Rejection of your writing often means little else than that it did not fit the profile or publishing tastes or interests of that journal. Don't let it sit around; get it into the mail or email to another journal within a few days.
12. If you do get specific criticism and suggestions, take them to heart and see if they improve the essay. If you get an acceptance with changes needed, see one of the faculty. With changes, your writing will generally be accepted.
13. When the essay is published, either in a newspaper, journal, blog or website, please furnish the Mythological Studies Program with a copy or a link to your article. We want to compile all writing by our students and applaud your success.

Date

Address of Editor and Journal

Dear \_\_\_\_\_:

I would be grateful if you would consider the enclosed essay, (Title) for your journal. It represents an area of interest of mine that I hope to pursue beyond this writing. I believe its theme fits the interests of your journal. Thank you for considering it for your publication.

Sincerely,

Your Name

The following books and articles on writing cover a wide range of rhetorical possibilities. For those interested in reading a range of writers on the creative act of writing, these may serve to get you started. For additional titles on **Style, Dictionaries of Usage and Guides to Nondiscriminatory Language** see *MLA3* (3.12).

Dennis Patrick Slattery, Ph.D.

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