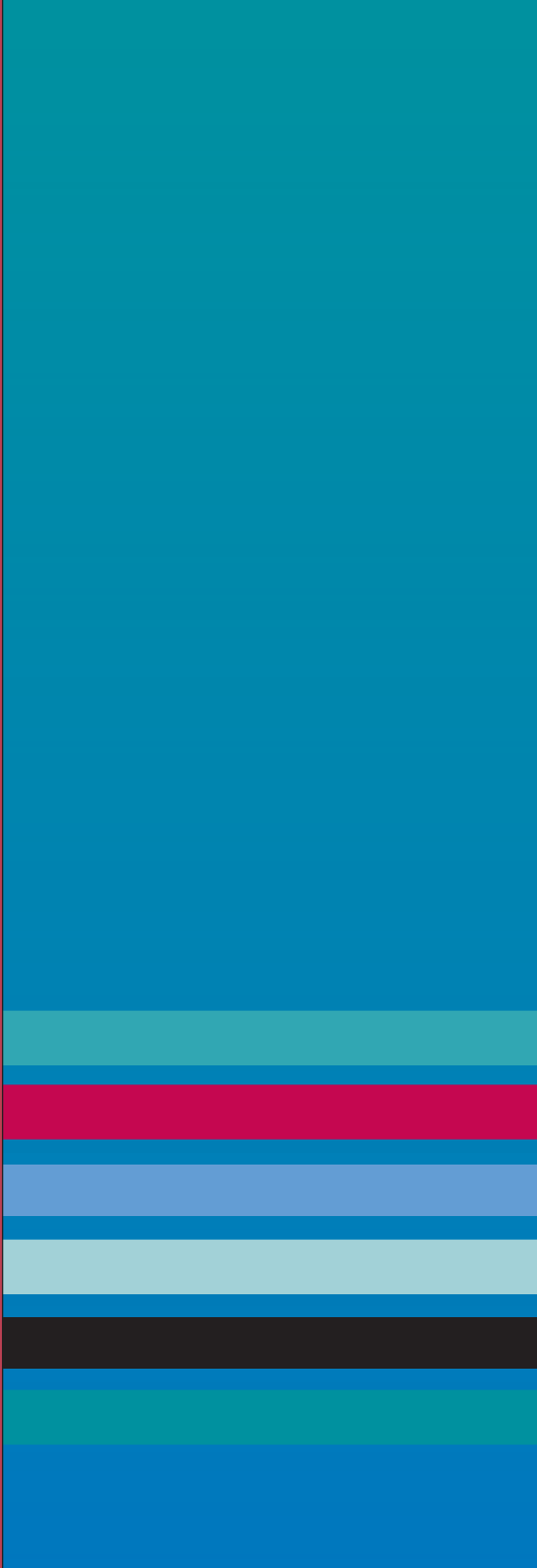


MLA



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Most assignments in English and other humanities classes are based to some extent on reading. At times you will be asked to respond to one, two, or a few readings—such as essays or literary works. At other times you may be asked to write a research paper that draws on a wide variety of sources.

English and humanities instructors will usually ask you to document your sources with the Modern Language Association (MLA) system of citations described in section 32. When writing a paper that draws on written sources, you face three main challenges in addition to documenting those sources: (1) supporting a thesis, (2) avoiding plagiarism, and (3) integrating quotations and other source material.

28 Supporting a thesis

Most assignments ask you to form a thesis, or main idea, and to support that thesis with well-organized evidence.

28a Forming a thesis

A thesis is a one-sentence (or occasionally a two-sentence) statement of your central idea. Usually your thesis will appear at the end of the first paragraph (as in the example on p. 151), but if you need to provide readers with considerable background information, you may place it at the end of the second paragraph.

Although the thesis appears early in your paper, do not attempt to write it until fairly late in your reading and writing process. Reading and rereading will sharpen your ideas. And writing about a subject is a way

of learning about it; as you write, your understanding of your subject will almost certainly deepen. As writer E. M. Forster once put it, “How can I know what I think until I see what I say?”

Early in the reading and writing process, you can keep your mind open—yet focused—by posing questions. The thesis that you articulate later in the process will be an answer to the central question you pose, as in the following examples.

PUBLIC POLICY QUESTION

Should states regulate use of cell phones in moving vehicles?

POSSIBLE THESIS

States must regulate use of cell phones on the road because drivers using phones are seriously impaired and because laws on negligent and reckless driving are not sufficient to punish offenders.

LITERATURE QUESTION

What does Stephen Crane’s short story “The Open Boat” reveal about the relationship between humans and nature?

POSSIBLE THESIS

In Stephen Crane’s gripping tale “The Open Boat,” four men lost at sea discover not only that nature is indifferent to their fate but that their own particular talents make little difference as they struggle for survival.

Notice that both thesis statements take a stand on a debatable issue—an issue about which intelligent, well-meaning people might disagree. Each writer’s job will be to convince such people that his or her view is worth taking seriously.

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28b Organizing your evidence

The body of your paper will consist of evidence in support of your thesis. Early in the writing process, keep

your organizational plan simple. Instead of constructing a formal outline, list your key lines of argument, as the student who wrote the first thesis on page 114 has done.

- Drivers distracted by cellular phones are seriously impaired.
- Current laws on negligent and reckless driving are not adequate.
- In the United States, major traffic laws must be passed on the state level.

Once you have drafted your paper, you may want to turn your list into a formal outline that reflects not only your key lines of argument but also the complexities of your evidence.

29 Avoiding plagiarism

Your research paper is a collaboration between you and your sources. To be fair and ethical, you must acknowledge your debt to the writers of those sources. If you don't, you are guilty of plagiarism, a serious academic offense.

Three different acts are considered plagiarism: (1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases in your own words.

29a Citing quotations and borrowed ideas

You must of course cite all direct quotations or other material taken directly from a source (for example, charts or cartoons). You must also cite any ideas borrowed from a source: an author's original insights, any information summarized or paraphrased from the text, and statistics and other specific facts.

The only exception is common knowledge—general information that your readers may know or could easily locate. For example, it is well known that Toni Morrison won the Nobel Prize in literature in 1993 and that Emily Dickinson published only a handful of poems during her life. As a rule, when you have seen certain information repeatedly in your reading, you don't need to cite it. However, when information has appeared in only a few sources, when it is highly specific (as with statistics), or when it is controversial, you should cite it.

The Modern Language Association recommends a system of in-text citations. Here, briefly, is how the MLA citation system usually works:

1. The source is introduced by a signal phrase that names its author.
2. The material being cited is followed by a page number in parentheses.
3. At the end of the paper, a list of works cited (arranged alphabetically according to authors' last names) gives complete publication information about the source.

IN-TEXT CITATION

According to Donald Redelmeier and Robert Tibshirani, "The use of cellular telephones in motor vehicles is associated with a quadrupling of the risk of a collision during the brief period of a call" (453).

ENTRY IN THE LIST OF WORKS CITED

Redelmeier, Donald A., and Robert J. Tibshirani. "Association between Cellular-Telephone Calls and Motor Vehicle Collisions." New England Journal of Medicine 336 (1997): 453-58.

Handling an MLA citation is not always this simple. For a detailed discussion of possible variations, see 32.

29b Enclosing borrowed language in quotation marks

To show readers that you are using a source's exact phrases or sentences, enclose them in quotation marks unless they have been set off from the text (see p. 122). To omit the quotation marks is to claim—falsely—that the language is your own. Such an omission is plagiarism even if you have cited the source.

ORIGINAL SOURCE

Future cars will provide drivers with concierge services, web-based information, online e-mail capabilities, CD-ROM access, on-screen and audio navigation technology, and a variety of other information and entertainment services.

—Matt Sundeen, "Cell Phones and Highway Safety: 2000 State Legislative Update," p. 1

PLAGIARISM

Matt Sundeen points out that in cars of the future drivers will have concierge services, web-based information, online e-mail capabilities,

CD-ROM access, on-screen and audio navigation technology, and a variety of other information and entertainment services (1).

BORROWED LANGUAGE IN QUOTATION MARKS

Matt Sundeen points out that in cars of the future drivers will have “concierge services, web-based information, online e-mail capabilities, CD-ROM access, on-screen and audio navigation technology, and a variety of other information and entertainment services” (1).

29c Putting summaries and paraphrases in your own words

A summary condenses information from a source; a paraphrase conveys this information in about the same number of words. When you summarize or paraphrase, it is not enough to name the source; you must restate the source’s meaning using your own language. You are guilty of plagiarism if you half-copy the author’s sentences—either by mixing the author’s phrases with your own without using quotation marks or by plugging your synonyms into the author’s sentence structure.

The first paraphrase of the following source is plagiarized—even though the source is cited—because too much of its language is borrowed from the original. The underlined strings of words have been copied word-for-word (without quotation marks). In addition, the writer has closely echoed the sentence structure of the source, merely plugging in some synonyms (*demonstrated* for *shown*, *devising* for *designing*, and *car* for *automotive*).

ORIGINAL SOURCE

The automotive industry has not shown good judgment in designing automotive features that distract drivers. A classic example is the use of a touch-sensitive screen to replace all the controls for radios, tape/CD players, and heating/cooling. Although an interesting technology, such devices require that the driver take his eyes off the road.

—Tom Magliozzi and Ray Magliozzi,
Letter to a Massachusetts state senator, p. 3

PLAGIARISM: UNACCEPTABLE BORROWING

Radio show hosts Tom and Ray Magliozzi argue that the automotive industry has not demonstrated good judgment in devising car features that distract drivers. One feature is a touch-sensitive screen that

replaces controls for radios, tape/CD players, and heating/cooling. Although the technology is interesting, such devices require that a driver look away from the road (3).

To avoid plagiarizing an author's language, resist the temptation to look at the source while you are summarizing or paraphrasing—or to download the source and try to change the author's wording. Instead, put the source aside, write from memory or rough notes, and check later for accuracy.

ACCEPTABLE PARAPHRASE

Radio show hosts Tom and Ray Magliozzi claim that motor vehicle manufacturers do not always design features with safety in mind. For example, when designers replaced radio, CD player, and temperature control knobs with touch-sensitive panels, they were forgetting one thing: To use the panels, drivers would need to take their eyes off the road (3).

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30

Integrating nonfiction sources

By carefully integrating quotations and other source material into your own text, you help readers understand whose views you are hearing—yours or those of your sources. In addition, you show readers where cited material begins and where it ends.

NOTE: When using the Modern Language Association's in-text citations, use present tense or present perfect tense verbs in phrases that introduce quotations or other

source material from nonfiction sources: *Perry points out that* or *Perry has pointed out that* (not *Perry pointed out that*). If you have good reason to emphasize that the author's language or opinion was articulated in the past, however, the past tense is acceptable.

The first time you mention an author, use the full name: *Matt Sundeen reports that*. . . . when you refer to the author again, you may use the last name only: *Sundeen summarizes the statistics*.

30a Integrating quotations

Readers need to move from your own words to the words of a source without feeling a jolt.

Using signal phrases. Avoid dropping quotations into the text without warning. Instead, provide clear signal phrases, usually including the author's name, to prepare readers for a quotation.

DROPPED QUOTATION

In 2000, the legislature of Suffolk County passed a law restricting drivers' use of handheld phones. "The bill prohibits the use of a cell phone while driving unless it is equipped with an earpiece or can act like a speakerphone, leaving the driver's hands free" (Kelley 1).

QUOTATION WITH SIGNAL PHRASE

In 2000, the legislature of Suffolk County passed a law restricting drivers' use of handheld phones. According to journalist Tina Kelley, "The bill prohibits the use of a cell phone while driving unless it is equipped with an earpiece or can act like a speakerphone, leaving the driver's hands free" (1).

To avoid monotony, try to vary both the language and the placement of your signal phrases.

In the words of researchers Redelmeier and Tibshirani, ". . . ."

As Matt Sundeen has noted, ". . . ."

Patti Pena, mother of a child killed by a driver distracted by a cell phone, points out that ". . . ."

". . . .," writes Christine Haughney, ". . . ."

". . . .," claims wireless industry spokesperson Annette Jacobs.

Radio hosts Tom and Ray Magliozzi offer a persuasive counterargument: ". . . ."

When your signal phrase includes a verb, choose one that is appropriate in the context. Is your source arguing a point, making an observation, reporting a fact, drawing a conclusion, refuting an argument, or stating a belief? By choosing an appropriate verb, such as one on the following list, you can make your source's stance clear.

acknowledges	comments	endorses	reasons
adds	compares	grants	refutes
admits	confirms	illustrates	rejects
agrees	contends	implies	reports
argues	declares	insists	responds
asserts	denies	notes	suggests
believes	disputes	observes	thinks
claims	emphasizes	points out	writes

Limiting your use of quotations. Except for the following legitimate uses of quotations, use your own words to summarize and paraphrase your sources and to explain your own ideas.

WHEN TO USE QUOTATIONS

- When language is especially vivid or expressive
- When exact wording is needed for technical accuracy
- When it is important to let the debaters of an issue explain their positions in their own words
- When the words of an important authority lend weight to an argument
- When the language of a source is the topic of your discussion (as in an analysis or interpretation)

It is not always necessary to quote full sentences from a source. To reduce your reliance on the words of others, you can often integrate a phrase from a source into your own sentence structure.

Redelmeier and Tibshirani found that hands-free phones were not any safer in vehicles than other cell phones. They suggest that crashes involving cell phones may “result from a driver’s limitations with regard to attention rather than dexterity” (456).

Using the ellipsis mark. To condense a quoted passage, you can use the ellipsis mark (three spaced periods) to

indicate that you have omitted words. What remains must be grammatically complete.

The University of North Carolina Highway Safety Research Center has begun a study assessing a variety of driver distractions. According to Allyson Vaughan, “The research . . . is intended to inject some empirical evidence into the debate over whether talking on wireless phones while driving leads to accidents” (1).

The writer has omitted the words *funded by the AAA Foundation for Traffic Safety*, which appeared in the source.

On the rare occasions when you want to omit a full sentence or more, use a period before the three ellipsis dots.

Redelmeier and Tibshirani acknowledge that their study “indicates an association but not necessarily a causal relation between the use of cellular telephones while driving and a subsequent motor vehicle collision. . . . In addition, our study did not include serious injuries . . .” (457).

Ordinarily, do not use an ellipsis mark at the beginning or at the end of a quotation. Your readers will understand that the quoted material is taken from a longer passage, so such marks are not necessary. The only exception occurs when words at the end of the final quoted sentence have been dropped. In such cases, put three ellipsis dots before the closing quotation mark and parenthetical reference, as in the previous example.

Obviously you should not use an ellipsis mark to distort the meaning of your source.

Using brackets. Brackets (square parentheses) allow you to insert words of your own into quoted material. You can insert words in brackets to clarify matters or to keep a sentence grammatical in your context.

According to economists Robert Hahn and Paul Tetlock, “Some studies say they [hands-free phones] would have no impact on accidents, while others suggest the reductions could be sizable” (2).

To indicate an error in a quotation, insert [sic] right after the error or (sic) after the closing quotation mark.

Setting off long quotations. When you quote more than four typed lines of prose, set off the quotation by indenting it one inch (or ten spaces) from the left margin.

Long quotations should be introduced by an informative sentence, usually followed by a colon. Quotation marks are unnecessary because the indented format tells readers that the words are taken directly from the source.

Tom and Ray Magliozzi are not impressed by economists who conduct risk-benefit analyses of phone use by drivers:

Other critics [of regulation of cell phones]--some from prestigious "think tanks"--perform what appear to be erudite cost/benefit analyses. The problem here is that the benefits are always in units of convenience and productivity while the costs are in units of injuries and people's lives! (2)

At the end of an indented quotation the parenthetical citation goes outside the final punctuation mark.

30b Integrating summaries and paraphrases

Summaries and paraphrases are written in your own words. As with quotations, you should introduce most summaries and paraphrases with a signal phrase that names the author and places the material in context. Readers will then understand that everything between the signal phrase and the parenthetical citation summarizes or paraphrases the cited source.

Without the signal phrase (underlined> in the following example, readers might think that only the quotation at the end is being cited, when in fact the whole paragraph is based on the source.

Alasdair Cain and Mark Burris report that research on traffic accidents and cell phone use has been inconclusive. Many factors play a role: for example, the type of phone (hands-free or not), the extent to which the conversation is distracting, and the demographic profile of the driver. Although research suggests that phoning in a moving vehicle affects driver performance, studies have failed to quantify the degree of driver impairment. Cain and Burris write that drivers using cell phones on the road "were anywhere from 34 percent to 300 percent more likely to have an accident" (1).

When the context makes clear where the cited material begins, however, you may omit the signal phrase and name the author in the parentheses.

30c Integrating statistics and other facts

When you are citing a statistic or other specific fact, a signal phrase is often not necessary. In most cases, readers will understand that the citation refers to the statistic or fact (not the whole paragraph).

As of 2000, there were about ninety million cell phone users in the United States, with 85% of them using their phones while on the road (Sundeen 1).

There is nothing wrong, however, with using a signal phrase to introduce a statistic or other fact.

Matt Sundeen reports that as of 2000, there were about ninety million cell phone users in the United States, with 85% of them using their phones while on the road (1).

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31 Integrating literary quotations

Integrating quotations from a literary work smoothly into your own text can present a challenge. Because of the complexities of literature, do not be surprised to find yourself puzzling over the most graceful way to tuck in a short phrase or the clearest way to introduce a more extended passage from the work.

NOTE: The parenthetical citations at the ends of examples in this section tell readers where the quoted words can be found. They indicate the lines of a poem; the act, scene, and lines of a play; or the page number of a quotation from a short story or novel. (For guidelines on citing literary works, see pp. 133–34.)

31a Introducing literary quotations

When writing about nonfiction essays and books, you have probably learned to introduce a quotation with a signal phrase naming the author: *According to Jane Doe*, *Jane Doe points out that*, and so on.

When introducing quotations from a literary work, however, make sure that you don't confuse the work's author with the narrator of a story, the speaker of a poem, or a character in a play. Instead of naming the author, you can refer to the narrator or speaker—or to the work itself.

INAPPROPRIATE

Poet Andrew Marvell describes his fear of death like this: “But at my back I always hear / Time’s wingèd chariot hurrying near” (21-22).

APPROPRIATE

Addressing his beloved in an attempt to win her sexual favors, the speaker of the poem argues that death gives them no time to waste: “But at my back I always hear / Time’s wingèd chariot hurrying near” (21-22).

APPROPRIATE

The poem “To His Coy Mistress” says as much about fleeting time and death as it does about sexual passion. Its most powerful lines may well be “But at my back I always hear / Time’s wingèd chariot hurrying near” (21-22).

In the last example, you could of course mention the author as well: *Marvell’s poem “To His Coy Mistress” says as much. . . .* Although the author is mentioned, he is not being confused with the speaker of the poem.

If you are quoting the words of a character in a story or a play, you should name the character who is speaking and provide a context for the spoken words. In the following example, the quoted dialogue is from Tennessee Williams’s play *The Glass Menagerie*.

Laura’s life is so completely ruled by Amanda that when urged to make a wish on the moon, she asks, “What shall I wish for, Mother?” (1.5.140).

For examples of quoted dialogue from a short story, see page 153.

31b Avoiding shifts in tense

Because it is conventional to write about literature in the present tense (see p. 35) and because literary works often use other tenses, you will need to exercise some care when weaving quotations into your own text. A first-draft attempt may result in an awkward shift, as it did for one student who was writing about Nadine Gordimer's short story "Friday's Footprint."

TENSE SHIFT

When Rita sees Johnny's relaxed attitude, "she blushed, like a wave of illness" (159).

To avoid the distracting shift from present to past tense, the writer decided to include the reference to Rita's blushing in her own text and reduce the length of the quotation.

REVISED

When Rita sees Johnny's relaxed attitude, she blushes, "like a wave of illness" (159).

The writer could have changed the quotation to present tense, using brackets to indicate the change, like this: *When Rita sees Johnny's relaxed attitude, "she blushes], like a wave of illness" (159).* (See also p. 121.)

31c Formatting literary quotations

Guidelines for formatting quotations from short stories or novels, poems, and plays are slightly different from one another.

Short stories or novels. If a quotation from a short story or a novel takes up four or fewer typed lines, put it in quotation marks and run it into the text of your essay. Include a page number in parentheses after the quotation.

The narrator of Eudora Welty's "Why I Live at the P.O.," known to us only as "Sister," makes many catty remarks about her enemies. For example, she calls Mr. Whitaker "this photographer with the pop-eyes" (46).

If a quotation from a short story or a novel is five typed lines or longer, set it off from the text by indenting one inch (or ten spaces) from the left margin; when you set a quotation off from the text, do not use quotation marks. (See also p. 122.) Put the page number in parentheses after the final mark of punctuation.

Sister's tale begins with "I," and she makes every event revolve around herself, even her sister's marriage:

I was getting along fine with Mama, Papa-Daddy, and Uncle Rondo until my sister Stella-Rondo just separated from her husband and came back home again. Mr. Whitaker! Of course I went with Mr. Whitaker first, when he first appeared here in China Grove, taking "Pose Yourself" photos, and Stella-Rondo broke us up. (46)

Poems. Enclose quotations of three or fewer lines of poetry in quotation marks within your text, and indicate line breaks with a slash. Include line numbers in parentheses at the end of the quotation. For the first reference, use the word "lines." Thereafter, use just numbers.

The opening of Frost's "Fire and Ice" strikes a conversational tone: "Some say the world will end in fire, /Some say in ice" (lines 1-2).

When you quote four or more lines of poetry, set the quotation off from the text by indenting one inch (or ten spaces) and omit the quotation marks. Put the line numbers in parentheses after the final mark of punctuation.

Like the rest of the poem, the final stanza of Louise Bogan's "Women" presents a negative stereotype of women, suggesting that women tend to be too timid and housebound to embrace life fully:

They hear in every whisper that speaks to them
A shout and a cry.
As like as not, when they take life over their door-sills
They should let it go by. (17-20)

NOTE: You may reduce the one-inch indent to make the lines fit.

Plays. If a quotation from a character in a play takes up four or fewer typed lines, put quotation marks around it and run it into the text of your essay. Whenever possible, include the act, scene, and line numbers in

parentheses at the end of the quotation. Separate the numbers with periods, and use arabic numerals unless your instructor prefers roman numerals.

Two attendants silently watch as the sleepwalking Lady Macbeth subconsciously struggles with her guilt: “Here’s the smell of blood still. All the perfumes of Arabia will not sweeten this little hand” (5.1.50-51).

32 MLA documentation style

To document sources, the Modern Language Association (MLA) recommends in-text citations that refer readers to a list of works cited.

DIRECTORY TO MLA IN-TEXT CITATION MODELS

BASIC RULES FOR PRINT AND ELECTRONIC SOURCES

- | | |
|------------------------------------|-----|
| 1. Author named in a signal phrase | 128 |
| 2. Author named in parentheses | 129 |
| 3. Author unknown | 129 |
| 4. Page number unknown | 129 |
| 5. One-page source | 130 |

VARIATIONS ON THE BASIC RULES

- | | |
|---|-----|
| 6. Two or more titles by the same author | 130 |
| 7. Two or three authors | 131 |
| 8. Four or more authors | 131 |
| 9. Corporate author | 131 |
| 10. Authors with the same last name | 132 |
| 11. Indirect source (source quoted in another source) | 132 |
| 12. Encyclopedia or dictionary | 132 |
| 13. Multivolume work | 132 |
| 14. Two or more works | 132 |
| 15. An entire work | 133 |
| 16. Work in an anthology | 133 |

LITERARY WORKS AND SACRED TEXTS

- | | |
|--|-----|
| 17. Legal source | 133 |
| 18. Literary works without parts or line numbers | 134 |
| 19. Verse plays and poems | 134 |
| 20. Novels with numbered divisions | 134 |
| 21. Sacred texts | 134 |

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32a MLA in-text citations

MLA in-text citations are made with a combination of signal phrases and parenthetical references. A signal phrase indicates that something taken from a source (a quotation, summary, paraphrase, or fact) is about to be used; usually the signal phrase includes the author's name. The parenthetical reference, which comes after the cited material, normally includes at least a page number. In the following models, the elements of the in-text citation are shown in color.

IN-TEXT CITATION

One driver, Peter **Cohen**, says that after he was rear-ended, the guilty party emerged from his vehicle still talking on the phone **(127)**.

Readers can look up the author's last name in the alphabetized list of works cited, where they will learn the work's title and other publication information. When readers decide to consult the source, the page number will take them to the passage that has been cited.

NOTE: If your cited material runs to more than one page, give the range of pages (such as 235–36 or 399–400).

Basic rules for print and electronic sources. The MLA system of in-text citations, which depends heavily on authors' names and page numbers, was created in the early 1980s with print sources in mind. Because some of today's electronic sources have unclear authorship and lack page numbers, they present a challenge. Nevertheless, the rules for print and electronic sources are the same.

The models in this section (items 1–5) show how the MLA system usually works and explain what to do if your source has no author or page numbers.

1. AUTHOR NAMED IN A SIGNAL PHRASE Ordinarily, introduce the material being cited with a signal phrase that names

the author. In addition to preparing readers for the source, the signal phrase allows you to keep the parenthetical citation brief.

Christine **Haughney** reports that shortly after Japan made it illegal to use a handheld phone while driving, “accidents caused by using the phones dropped by 75 percent” (A8).

The signal phrase—“Christine Haughney reports that”—names the author; the parenthetical citation gives the page number of the newspaper article in which the quoted words may be found.

Notice that the period follows the parenthetical citation. When a quotation ends with a question mark or an exclamation point, leave the end punctuation inside the quotation mark and add a period after the parentheses: “. . . ?” (8). See page 126 for an exception to this rule.

2. AUTHOR NAMED IN PARENTHESES If a signal phrase does not name the author, put the author’s last name in parentheses along with the page number.

Most states do not keep adequate records on the number of times cell phones are a factor in accidents; as of December 2000, only ten states were trying to keep such records (**Sundeen 2**).

3. AUTHOR UNKNOWN Use the complete title in a signal phrase or give a short form of the title in parentheses. Titles of books are underlined; titles of articles and other short works are put in quotation marks.

As of 2001, at least three hundred towns and municipalities had considered legislation regulating use of cell phones while driving (“**Lawmakers**” 2).

NOTE: Often the name of the author of a Web source is available but hard to find. For example, it may appear at the end of the document or on the site’s home page.

If a source has no known author but was prepared by a corporate entity, such as an organization or a government agency, name the corporate entity as the author (see item 9 on p. 131).

4. PAGE NUMBER UNKNOWN You may omit the page number if a work lacks page numbers, as is the case with many Web sources. Although printouts from Web sites usually show page numbers, printers don’t always provide the

same page breaks; for this reason, MLA recommends treating such sources as unpaginated.

The California Highway Patrol opposes restrictions on the use of phones while driving, claiming that distracted drivers can already be prosecuted (Jacobs).

According to Jacobs, the California Highway Patrol opposes restrictions on the use of phones while driving, claiming that distracted drivers can already be prosecuted.

When the pages of a Web source are stable (as in PDF files), however, supply a page number in your in-text citation.

NOTE: If a Web source numbers its paragraphs or screens, give the abbreviation “par.” or “pars.” or the word “screen” or “screens” in the parentheses: (Smith, par. 4).

5. ONE-PAGE SOURCE If the source is one page long, MLA allows (but does not require) you to omit the page number. Many instructors will want you to supply the page number because without it readers may not know where your citation ends or, worse yet, may not realize that you have provided a citation at all.

In the following example, a page number is given for a one-page source.

Milo Ippolito reports that the driver who struck and killed a two-year-old while using her cell phone got off with a light sentence even though she left the scene of the accident and failed to call 911 for help (J1). In this and in similar cases, traffic offenders distracted by cell phones have not been sufficiently punished under current laws.

Variations on the basic rules. This section describes the MLA guidelines for handling a variety of situations not covered by the basic rules just given.

6. TWO OR MORE TITLES BY THE SAME AUTHOR If your list of works cited includes two or more titles by the same author, mention the title of the work in the signal phrase or include a short version of the title in the parentheses.

On December 6, 2000, reporter Jamie Stockwell wrote that distracted driver Jason Jones had been charged with “two counts of vehicular manslaughter . . . in the deaths of John and Carole Hall” (“Phone” B1). The next day Stockwell reported the judge’s ruling: Jones “was

convicted of negligent driving and fined \$500, the maximum penalty allowed" ("Man" B4).

Titles of articles and other short works are placed in quotation marks, as in the example just given. Titles of books are underlined.

When both the author's name and a short title appear in parentheses, separate them with a comma.

According to police reports, there were no skid marks indicating that the distracted driver who killed John and Carole Hall had even tried to stop (Stockwell, "Man" B4).

7. TWO OR THREE AUTHORS Name the authors in the signal phrase, as in the following example, or include their last names in the parenthetical reference: (Redelmeier and Tibshirani 453).

Redelmeier and Tibshirani found that "the risk of a collision when using a cellular telephone was four times higher than the risk when a cellular telephone was not being used" (453).

When three authors are named in the parentheses, separate the names with commas: (Alton, Davies, and Rice 56).

8. FOUR OR MORE AUTHORS Name all of the authors or include only the first author's name followed by "et al." (Latin for "and others"). Make sure that your citation matches the entry in the list of works cited (see also item 2 on p. 137).

The study was extended for two years, and only after results were reviewed by an independent panel did the researchers publish their findings (Blaine et al. 35).

9. CORPORATE AUTHOR When the author is a corporation, an organization, or a government agency, name the corporate author either in the signal phrase or in the parentheses.

Researchers at the Harvard Center for Risk Analysis found that the risks of driving while phoning were small compared with other driving risks (3-4).

In the list of works cited, the Harvard Center for Risk Analysis is treated as the author and alphabetized under *H*.

NOTE: When a government agency is treated as the author, it will be alphabetized in the list of works cited under the name of the government, such as “United States.” For this reason, you must name the government in your in-text citation: *The United States Department of Transportation reports that. . .*

10. AUTHORS WITH THE SAME LAST NAME If your list of works cited includes works by authors with the same last name, include the author’s first name in the signal phrase or first initial in the parentheses.

Estimates of the number of accidents caused by distracted drivers vary because little evidence is being collected (D. Smith 7).

11. INDIRECT SOURCE (SOURCE QUOTED IN ANOTHER SOURCE) When a writer’s or a speaker’s quoted words appear in a source written by someone else, begin the citation with the abbreviation “qtd. in.”

According to Richard Retting, “As the comforts of home and the efficiency of the office creep into the automobile, it is becoming increasingly attractive as a work space” (qtd. in Kilgannon A23).

12. ENCYCLOPEDIA OR DICTIONARY Unless an encyclopedia or a dictionary has an author, it will be alphabetized in the list of works cited under the word or entry that you consulted—not under the title of the reference work itself (see item 13 on p. 139). Either in your text or in your parenthetical reference, mention the word or the entry. No page number is required, since readers can easily look up the word or entry.

The word crocodile has a surprisingly complex etymology (“Crocodile”).

13. MULTIVOLUME WORK If your paper cites more than one volume of a multivolume work, indicate which volume you are referring to, followed by a colon and the page number in the parentheses.

In his studies of gifted children, Terman describes a pattern of accelerated language acquisition (2: 279).

If your paper cites only one volume of a multivolume work, include the volume number in the list of works cited but not in the parentheses.

14. TWO OR MORE WORKS To cite more than one source, separate the citations with a semicolon.

The dangers of mountain lions to humans have been well documented (Rychnovsky 40; Seidensticker 114; Williams 30).

15. AN ENTIRE WORK To cite an entire work, use the author's name in the signal phrase or the parenthetical reference. There is no need to use a page number.

Robinson succinctly describes the status of the mountain lion controversy in California.

16. WORK IN AN ANTHOLOGY Put the name of the author of the work (not the editor of the anthology) in the signal phrase or the parentheses.

In "A Jury of Her Peers," Mrs. Hale describes both a style of quilting and a murder weapon when she utters the last words of the story: "We call it--knot it, Mr. Henderson" (Glaspell 302).

In the list of works cited, the work is alphabetized under Glaspell, not under the name of the editor of the anthology.

17. LEGAL SOURCE For well-known historical documents, such as articles of the United States Constitution, and for laws in the United States Code, provide a parenthetical citation in the text: (US Const., art. 1, sec. 2) or (12 USC 3412, 2000). There is no need to provide a works cited entry.

Legislative acts and court cases are included in the works cited list (see item 50 on p. 147). Your in-text citation should name the act or case either in a signal phrase or in parentheses. In the text of a paper, names of acts are not underlined, but names of cases are.

The *Jones Act of 1917* granted U.S. citizenship to Puerto Ricans.

In 1857, Chief Justice Roger B. Taney declared in the case of *Dred Scott v. Sandford* that blacks, whether enslaved or free, could not be citizens of the United States.

Literary works and sacred texts. Literary works and sacred texts are usually available in a variety of editions. When possible, give enough information—such as book parts, play divisions, or line numbers—so that readers can find the cited passage in any edition of the work.

NOTE: The first time you cite a literary work, include the author's name in your citation (as in the examples

that follow). You may omit the name in later citations—as long as your context makes clear which work you are citing.

18. LITERARY WORKS WITHOUT PARTS OR LINE NUMBERS When a work has no parts or line numbers, simply cite the page number.

At the end of Kate Chopin's "The Story of an Hour," Mrs. Mallard drops dead upon learning that her husband is alive. In the final irony of the story, doctors report that she has died of a "joy that kills" (25).

19. VERSE PLAYS AND POEMS If possible, give act, scene, and line numbers for verse plays.

In Shakespeare's *King Lear*, Gloucester, blinded for suspected treason, learns a profound lesson from his tragic experience: "A man may see how this world goes / with no eyes" (4.2.148-49).

For a poem, cite the part and the line numbers, separated by a period.

When Homer's Odysseus comes to the hall of Circe, he finds his men "mild / in her soft spell, fed on her drug of evil" (10.209-11).

For poems that are not divided into parts, use line numbers. For a first reference, use the word "lines": (lines 5-8). Thereafter use just the numbers: (12-13).

20. NOVELS WITH NUMBERED DIVISIONS When a novel has numbered divisions, put the page number first, followed by a semicolon, and then indicate the book, part, or chapter in which the passage may be found. Use abbreviations such as "bk." and "ch."

One of Kingsolver's narrators, teenager Rachel, pushes her vocabulary beyond its limits. For example, Rachel complains that being forced to live in the Congo with her missionary family is "a sheer tapestry of justice" because her chances of finding a boyfriend are "dull and void" (117; bk. 2, ch. 10).

21. SACRED TEXTS When citing a sacred text such as the Bible or the Koran, name the edition in your works cited entry (see item 14, p. 139). In your in-text citation, give the book, chapter, and verse (or their equivalent), separated by periods. Common abbreviations for books of the Bible are acceptable.

Consider the words of Solomon: “If your enemies are hungry, give them food to eat. If they are thirsty, give them water to drink”

(Holy Bible, Prov. 25.21).

32b MLA list of works cited

An alphabetized list of works cited, which appears at the end of your research paper, gives publication information for each of the sources you have cited in the paper. (For information about preparing this list, see p. 150; for a sample list of works cited, see p. 152.)

NOTE: Unless your instructor asks for them, omit sources not actually cited in the paper, even if you read them.

DIRECTORY TO MLA WORKS CITED MODELS

GENERAL GUIDELINES FOR LISTING AUTHORS

- | | |
|---|-----|
| 1. Single author | 137 |
| 2. Multiple authors | 137 |
| 3. Corporate author | 137 |
| 4. Unknown author | 138 |
| 5. Two or more works by the same author | 138 |

BOOKS

- | | |
|---|-----|
| 6. Basic format for a book | 138 |
| 7. Author with an editor | 138 |
| 8. Author with a translator | 138 |
| 9. Editor | 138 |
| 10. Work in an anthology | 139 |
| 11. Edition other than the first | 139 |
| 12. Multivolume work | 139 |
| 13. Encyclopedia or dictionary entry | 139 |
| 14. Sacred text | 139 |
| 15. Foreword, introduction, preface, or afterword | 139 |
| 16. Book with a title in its title | 139 |
| 17. Book in a series | 139 |
| 18. Republished book | 140 |
| 19. Publisher’s imprint | 140 |

ARTICLES IN PERIODICALS

- | | |
|--|-----|
| 20. Article in a magazine | 140 |
| 21. Article in a journal paginated by volume | 141 |
| 22. Article in a journal paginated by issue | 141 |

DIRECTORY TO MLA WORKS CITED MODELS (continued)

- | | |
|----------------------------------|-----|
| 23. Article in a daily newspaper | 141 |
| 24. Editorial in a newspaper | 141 |
| 25. Letter to the editor | 141 |
| 26. Book or film review | 141 |

ELECTRONIC SOURCES

- | | |
|---|-----|
| 27. An entire Web site | 141 |
| 28. Short work from a Web site | 142 |
| 29. Online book | 143 |
| 30. Part of an online book | 143 |
| 31. Work from a service such as <i>InfoTrac</i> | 143 |
| 32. Article in an online periodical | 144 |
| 33. CD-ROM | 144 |
| 34. E-mail | 144 |
| 35. Posting to an online list, forum, or group | 144 |
| 36. Posting to an MUD or an MOO | 145 |

MULTIMEDIA SOURCES (INCLUDING ONLINE VERSIONS)

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|-----------------------------------|-----|
| 37. Work of art | 145 |
| 38. Cartoon | 145 |
| 39. Advertisement | 145 |
| 40. Map or chart | 145 |
| 41. Musical composition | 145 |
| 42. Sound recording | 146 |
| 43. Film or video | 146 |
| 44. Radio or television program | 146 |
| 45. Radio or television interview | 146 |
| 46. Live performance | 146 |
| 47. Lecture or public address | 146 |
| 48. Personal interview | 146 |

OTHER SOURCES (INCLUDING ONLINE VERSIONS)

- | | |
|---|-----|
| 49. Government publication | 147 |
| 50. Legal source | 147 |
| 51. Pamphlet | 147 |
| 52. Dissertation | 147 |
| 53. Abstract of a dissertation | 147 |
| 54. Published proceedings of a conference | 148 |
| 55. Published interview | 148 |
| 56. Personal letter | 148 |

General guidelines for listing authors. Alphabetize entries in the list of works cited by authors' last names (if a work has no author, alphabetize it by its title).

NAME CITED IN TEXT

According to Matt Sundeen, . . .

BEGINNING OF WORKS CITED ENTRY

Sundeen, Matt.

Items 1–5 show how to begin an entry for a work with a single author, multiple authors, a corporate author, an unknown author, and multiple works by the same author. What comes after this first element of your citation will depend on the kind of source you are citing (see items 6–56).

NOTE: For a book, an entry in the works cited list will sometimes begin with an editor (see item 9 on p. 138).

1. SINGLE AUTHOR Begin the entry with the author's last name, a comma, the author's first name, and a period.

Tannen, Deborah.

2. MULTIPLE AUTHORS For works with two or more authors, reverse the name of only the first author.

Wilmut, Ian, Keith Campbell, and Colin Tudge.

When a work has four or more authors, either name all of the authors or name the first author, followed by "et al." (Latin for "and others").

Sloan, Frank A., Emily M. Stout, Kathryn Whetten-Goldstein, and
Lan Liang.

Sloan, Frank A., et al.

3. CORPORATE AUTHOR When the author of a print document or Web site is a corporation, a government agency, or some other organization, begin with the name of the group.

First Union.

United States. Bureau of the Census.

American Automobile Association.

NOTE: Make sure that your in-text citation also treats the organization as the author (see item 9 on p. 131).

4. UNKNOWN AUTHOR When the author is unknown, begin with the work's title. Titles of articles and other short works, such as brief documents from Web sites, are put in quotation marks. Titles of books and other long works, such as entire Web sites, are underlined.

Article or other short work

"Media Giants."

Book or other long work

Atlas of the World.

5. TWO OR MORE WORKS BY THE SAME AUTHOR If your list of works cited includes two or more works by the same author, use the author's name only for the first entry. For other entries use three hyphens followed by a period. List the titles in alphabetical order.

Atwood, Margaret. Alias Grace: A Novel. New York: Doubleday, 1996.

---, The Robber Bride. New York: Doubleday, 1993.

Books

6. BASIC FORMAT FOR A BOOK For most books, arrange the information into three units, each followed by a period and one space: (1) the author's name; (2) the title and subtitle, underlined; and (3) the place of publication, the publisher, and the date.

1 ————— 2 ————— 3
Tan, Amy. The Bonesetter's Daughter. New York: Putnam, 2001.

7. AUTHOR WITH AN EDITOR

Kerouac, Jack. Atop an Underwood. Ed. Paul Marion. New York: Penguin, 2000.

8. AUTHOR WITH A TRANSLATOR

Allende, Isabel. Daughter of Fortune. Trans. Margaret Sayers Peden. New York: Harper, 2000.

9. EDITOR

Craig, Patricia, ed. The Oxford Book of Travel Stories. Oxford: Oxford UP, 1996.

10. WORK IN AN ANTHOLOGY Begin with (1) the name of the author of the selection. Then give (2) the title of the selection; (3) the title of the anthology; (4) the name of the editor of the anthology (preceded by “Ed.” for “Edited by”); (5) publication information; and (6) the pages on which the selection appears.

Desai, Anita. “Scholar and Gypsy.” The Oxford Book of Travel Stories.
Ed. Patricia Craig. Oxford: Oxford UP, 1996. 251-73.

11. EDITION OTHER THAN THE FIRST

Auletta, Ken. The Underclass. 2nd ed. Woodstock, NY: Overlook, 2000.

12. MULTIVOLUME WORK

Conway, Jill Ker, ed. Written by Herself. Vol. 2. New York: Random, 1996. 2 vols.

13. ENCYCLOPEDIA OR DICTIONARY ENTRY

Posner, Rebecca. “Romance Languages.” The New Encyclopaedia Britannica: Macropaedia. 15th ed. 1987.

“Sonata.” The American Heritage Dictionary of the English Language. 4th ed. 2000.

14. SACRED TEXT

Holy Bible: New Living Translation. Wheaton: Tyndale, 1996.

15. FOREWORD, INTRODUCTION, PREFACE, OR AFTERWORD

Morris, Jan. Introduction. Letters from the Field, 1925-1975. By Margaret Mead. New York: Perennial-Harper, 2001. xix-xxiii.

16. BOOK WITH A TITLE IN ITS TITLE

Vanderham, Paul. James Joyce and Censorship: The Trials of Ulysses. New York: New York UP, 1997.

Faulkner, Dewey R., ed. Twentieth Century Interpretations of “The Pardoner’s Tale.” Englewood Cliffs: Prentice, 1973.

17. BOOK IN A SERIES

Malena, Anne. The Dynamics of Identity in Francophone Caribbean Narrative. Francophone Cultures and Lits. Ser. 24. New York: Lang, 1998.

18. REPUBLISHED BOOK

Hughes, Langston. Black Misery. 1969. Afterword Robert O'Meally.
New York: Oxford UP, 2000.

19. PUBLISHER'S IMPRINT

Truan, Barry. Acoustic Communication. Westport: Ablex-Greenwood,
2000.

Articles in periodicals

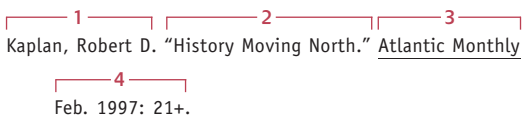
This section shows how to prepare works cited entries for articles in magazines, scholarly journals, and newspapers. In addition to consulting the models in this section, you may need to turn to other models as well:

- More than one author: see item 2 (p. 137)
- Corporate author: see item 3 (p. 137)
- Unknown author: see item 4 (p. 138)
- Article from a subscription service: see item 31 (p. 143)
- Online article: see item 32 (p. 144)

NOTE: For articles appearing on consecutive pages, provide the page range, such as 121–29 or 298–310. When an article does not appear on consecutive pages, give the number of the first page and a plus sign: 32+.

20. ARTICLE IN A MAGAZINE List (1) the author's name, (2) the title of the article, (3) the title of the magazine, and (4) the date and the page numbers. Abbreviate the names of the months except May, June, and July.

If the magazine is issued monthly, give just the month and year.



Kaplan, Robert D. "History Moving North." Atlantic Monthly
Feb. 1997: 21+.

If the magazine is issued weekly, give the exact date.

Lord, Lewis. "There's Something about Mary Todd." US News
World Report 19 Feb. 2001: 53.

21. ARTICLE IN A JOURNAL PAGINATED BY VOLUME Put the volume number before the year.

Ryan, Katy. "Revolutionary Suicide in Toni Morrison's Fiction." African American Review 34 (2000): 389-412.

22. ARTICLE IN A JOURNAL PAGINATED BY ISSUE After the volume number, put a period and the issue number.

Wood, Michael. "Broken Dates: Fiction and the Century." Kenyon Review 22.3 (2000): 50-64.

23. ARTICLE IN A DAILY NEWSPAPER

Murphy, Sean P. "Decisions on Status of Tribes Draw Fire." Boston Globe 27 Mar. 2001: A2.

Wilford, John Noble. "In a Golden Age of Discovery, Faraway Worlds Beckon." New York Times 9 Feb. 1997, late ed., sec. 1: 1+.

24. EDITORIAL IN A NEWSPAPER

"All Wet." Editorial. Boston Globe 12 Feb. 2001: A14.

25. LETTER TO THE EDITOR

Moore, Leon. Letter. Chicago Sun-Times 14 Apr. 2003: A11.

26. BOOK OR FILM REVIEW

Gleick, Elizabeth. "The Burdens of Genius." Rev. of The Last Samurai, by Helen DeWitt. Time 4 Dec. 2000: 171.

Denby, David. "On the Battlefield." Rev. of The Hurricane, dir. Norman Jewison. New Yorker 10 Jan. 2000: 90-92.

Electronic sources

MLA's guidelines for documenting electronic sources can be found in the *MLA Handbook for Writers of Research Papers* (6th ed., 2003).

NOTE: When a Web address in a works cited entry must be divided at the end of a line, MLA recommends breaking it after a slash. Do not insert a hyphen.

27. AN ENTIRE WEB SITE Begin with (1) the name of the author (if known) and (2) the title of the site. Then give (3) the names of any editors, (4) the date of publication or last update, (5) the name of any sponsoring organization,

(6) the date of access, and (7) the URL. Provide as many of these elements as apply and as are available. For example, in the first model given, items 3 and 5 do not apply.

1
2
4
6
 Peterson, Susan Lynn. The Life of Martin Luther. 1999. 9 Mar. 2001
7
 <<http://pweb.netcom.com/~supeters/luther.htm>>.

United States. Environmental Protection Agency. Values and Functions of Wetlands. 25 May 1999. 24 Mar. 2001 <<http://www.epa.gov-owow/wetlands/facts/fact2.html>>.

Margaret Sanger Papers Project. 18 Oct. 2000. History Dept., New York U. 3 Apr. 2001 <<http://www.nyu.edu/projects/sanger/>>.

NOTE: If the site has no title, substitute a description, such as “Home page,” for the title.

Block, Marylaine. Home page. 5 Mar. 2001. 12 Apr. 2001 <<http://www.marylaine.com>>.

28. SHORT WORK FROM A WEB SITE Short works are those that appear in quotation marks in MLA style: articles and other documents that are not book length. For a short work from a Web site, include as many of the following elements as apply and as are available: (1) author’s name, (2) title of the short work, (3) title of the site, (4) date of publication or last update, (5) sponsor of the site (if not named as the author or given as the title), (6) date you accessed the source, and (7) the URL.

Some of these elements may not apply or may be unavailable. In the following example, items 4 and 5 were not available.

1
2
3
 Shiva, Vandana. “Bioethics: A Third World Issue.” NativeWeb.
6
7
 15 Sept. 2001 <<http://www.nativeweb.org/pages/legal/shiva.html>>.

“Media Giants.” Frontline: The Merchants of Cool. 2001. PBS Online. 7 Mar. 2001 <<http://www.pbs.org/wgbh/pages/frontline/shows/cool/giants>>.

NOTE: When the URL for a short work from a Web site is long, you may give the URL for the home page and indicate the path by which readers can access the source.

"Obesity Trends among U.S. Adults between 1985 and 2001." Centers for Disease Control and Prevention. 3 Jan. 2003. 17 Feb. 2003 <<http://www.cdc.gov>>. Path: Health Topics A-Z; Obesity Trends; U.S. Obesity Trends 1985 to 2001.

29. ONLINE BOOK Begin with publication information and end with your date of access and the URL.

Rawlins, Gregory J. E. Moths to the Flame. Cambridge: MIT P, 1996. 3 Apr. 2001 <<http://mitpress.mit.edu/e-books/Moths/contents.html>>.

30. PART OF AN ONLINE BOOK

Adams, Henry. "Diplomacy." The Education of Henry Adams. Boston: Houghton, 1918. Bartleby.com: Great Books Online. 1999. 17 Feb. 2003 <<http://bartleby.com/159/8.html>>.

31. WORK FROM A SERVICE SUCH AS INFOTRAC Libraries pay for access to databases through subscription services such as *InfoTrac*. When you retrieve a work from a subscription service, give as much of the following information as is available: (1) publication information for the source, (2) the name of the database, (3) the name of the service, (4) the name and location of the library where you retrieved the article, (5) your date of access, and (6) the URL of the service.

The following models are for articles retrieved through three popular library subscription services. The *InfoTrac* source is a scholarly article, the *EBSCOhost* source is an article in a magazine, and the *ProQuest* source is an article in a daily newspaper.

Johnson, Kirk. "The Mountain Lions of Michigan." Endangered Species Update 19.2 (2002): 27+. Expanded Academic Index. InfoTrac. U of Michigan Lib., Ann Arbor. 26 Nov. 2002 <<http://infotrac.galegroup.com>>.

Darnovsky, Marcy. "Embryo Cloning and Beyond." Tikkun July-Aug. 2002: 29-32. Academic Search Premier. EBSCOhost. Portland Community Coll. Lib., Portland, OR. 1 Nov. 2002 <<http://search.epnet.com>>.

Kolata, Gina. "Scientists Debating Future of Hormone Replacement." New York Times 23 Oct. 2002: A20. ProQuest. Drew U Lib., Madison, NJ. 26 Nov. 2002 <<http://www.proquest.com>>.

NOTE: When you access a work through a personal subscription service such as *America Online*, include the keyword used to retrieve the source.

Conniff, Richard. "The House That John Built." Smithsonian Feb. 2001. America Online. 11 Mar. 2001. Keyword: Smithsonian Magazine.

32. ARTICLE IN AN ONLINE PERIODICAL When citing online articles, follow the guidelines for printed articles (see items 20–26), giving whatever information is available in the online source. End the citation with your date of access and the URL.

NOTE: If the source has numbered paragraphs, include the total number of paragraphs in your citation.

Belau, Linda. "Trauma and the Material Signifier." Postmodern Culture 11.2 (2001): 37 pars. 30 Mar. 2001 <<http://jefferson.village.virginia.edu/pmc/current.issue/11.2belau.html>>.

Morgan, Fiona. "Banning the Bullies." Salon.com 15 Mar. 2001. 2 Apr. 2001 <<http://www.salon.com/news/feature/2001/03/15/bullying/index.html>>.

Whillon, Phil. "Ready or Not." Los Angeles Times 2 Dec. 2001. 3 Dec. 2001 <<http://www.latimes.com/news/la-foster-special.special>>.

33. CD-ROM

"Pimpernel." The American Heritage Dictionary of the English Language. 4th ed. CD-ROM. Boston: Houghton, 2000.

34. E-MAIL

O'Donnell, Patricia. "Re: Interview questions." E-mail to the author. 15 Mar. 2001.

35. POSTING TO AN ONLINE LIST, FORUM, OR GROUP

Edwards, David. "Media Lens." Online posting. 20 Dec. 2001. Media Lens Archives. 10 Apr. 2002 <<http://groups.yahoo.com/group/medialens/message/25>>.

Brown, Oliver. "Welcome." Online posting. 8 Oct. 2002. Chester Coll. Students Web Forum. 20 Feb. 2003 <<http://www.voy.com/113243/>>.

Reedy, Tom. "Re: Macbeth an Existential Nightmare?" Online posting. 9 Mar. 2002. 8 Apr. 2002 <<news:humanities.lit.authors.shakespeare>>.

36. POSTING TO A MUD OR A MOO

Carbone, Nick. Planning for the future. 1 Mar. 2001. TechRhet's Thursday night MOO. 1 Mar. 2001 <<telnet://connections.moo.mud.org:3333>>.

Multimedia sources (including online versions)

Multimedia sources include visuals, audio works, audio-visuals, and live events.

When citing multimedia sources that you retrieved online, consult the appropriate model in this section and give whatever information is available; then end the citation with your date of access and the URL. (See items 37, 40, and 44 for examples.)

37. WORK OF ART

Constable, John. Dedham Vale. Victoria and Albert Museum, London.

van Gogh, Vincent. The Starry Night. 1889. Museum of Mod. Art, New York. 3 Feb. 2003 <http://moma.org/collection/depts/paint_sculpt/blowups/paint_sculpt_003.html>.

38. CARTOON

Rall, Ted. "Search and Destroy." Cartoon. Village Voice 23 Jan. 2001: 6.

39. ADVERTISEMENT

Truth by Calvin Klein. Advertisement. Vogue Dec. 2000: 95-98.

40. MAP OR CHART

Serbia. Map. 2 Feb. 2001. 17 Mar. 2003 <<http://www.biega.com/serbia.html>>.

Joseph, Lori, and Bob Laird. "Driving While Phoning Is Dangerous." Chart. USA Today 16 Feb. 2001: 1A.

41. MUSICAL COMPOSITION

Ellington, Duke. Conga Brava.

Haydn, Franz Joseph. Symphony no. 88 in G.

42. SOUND RECORDING

Bizet, Georges. Carmen. Perf. Jennifer Laramore, Thomas Moser, Angela Gheorghiu, and Samuel Ramey. Bavarian State Orch. and Chorus. Cond. Giuseppe Sinopoli. Warner, 1996.

Lavigne, Avril. "Complicated." Let Go. Arista, 2002.

43. FILM OR VIDEO

Chocolat. Dir. Lasse Hallström. Perf. Juliette Binoche, Judi Dench, Alfred Molina, Lena Olin, and Johnny Depp. Miramax, 2001.

High Fidelity. Dir. Stephen Frears. Perf. John Cusack, Iben Hjejle, Jack Black, and Todd Louiso. 2000. Videocassette. Walt Disney Video, 2001.

44. RADIO OR TELEVISION PROGRAM

"Monkey Trial." American Experience. PBS. WGBH, Boston. 18 Mar. 2003.

"Live in 4A: Konstantin Soukhovetski." Performance Today. Natl. Public Radio. 2 May 2002. 10 May 2002 <<http://www.npr.org/programs/pt/features/4a/soukhovetski.02.html>>.

45. RADIO OR TELEVISION INTERVIEW

McGovern, George. Interview. Charlie Rose. PBS. WNET, New York. 1 Feb. 2001.

46. LIVE PERFORMANCE

Art. By Yasmina Reza. Dir. Matthew Warchus. Perf. Philip Franks, Leigh Lawson, and Simon Shephard. Whitehall Theatre, London. 3 Dec. 2001.

Cello Concerto No. 2. By Eric Tanguy. Cond. Seiji Ozawa. Perf. Mstislav Rostropovich. Boston Symphony Orch. Symphony Hall, Boston. 5 Apr. 2002.

47. LECTURE OR PUBLIC ADDRESS

Cohran, Kelan. "Slavery and Astronomy." Adler Planetarium, Chicago. 21 Feb. 2001.

48. PERSONAL INTERVIEW

Shaikh, Michael. Personal interview. 22 Mar. 2001.

Other sources (including online versions)

This section includes a variety of traditional print sources not covered elsewhere. For versions obtained on the Web, consult the appropriate model in this section and give whatever information is available; then end the citation with the date of access and the URL. (See the second example under item 49.)

49. GOVERNMENT PUBLICATION

United States. Natl. Council on Disability. Promises to Keep: A Decade of Federal Enforcement of the Americans with Disabilities Act. Washington: GPO, 2000.

United States. Dept. of Transportation. Natl. Highway Traffic Safety Administration. An Investigation of the Safety Implications of Wireless Communications in Vehicles. Nov. 1999. 20 May 2001 <<http://www.nhtsa.dot.gov/people/injury/research/wireless>>.

50. LEGAL SOURCE For articles of the United States Constitution and laws in the United States Code, no works cited entry is required; instead, simply give an in-text citation (see item 17 on p. 133).

For a legislative act, begin with the name of the act. Then provide the act's Public Law number, its date of enactment, and its Statutes at Large number.

Electronic Freedom of Information Act Amendments of 1996. Pub. L. 104-418. 2 Oct. 1996. Stat. 3048.

For a court case, name the first plaintiff and first defendant. Then give the case number, the court name, and the date of the decision.

Utah v. Evans. No. 01-714. Supreme Ct. of the US. 20 June 2002.

51. PAMPHLET

Commonwealth of Massachusetts. Dept. of Jury Commissioner. A Few Facts about Jury Duty. Boston: Commonwealth of Massachusetts, 1997.

52. DISSERTATION

Jackson, Shelley. "Writing Whiteness: Contemporary Southern Literature in Black and White." Diss. U of Maryland, 2000.

53. ABSTRACT OF A DISSERTATION

Chen, Shu-Ling. "Mothers and Daughters in Morrison, Tan, Marshall, and Kincaid." Diss. U of Washington, 2000. DAI 61 (2000): 2289.

54. PUBLISHED PROCEEDINGS OF A CONFERENCE

Kartiganer, Donald M., and Ann J. Abadie. Faulkner at 100: Retrospect and Prospect. Proc. of Faulkner and Yoknapatawpha Conf., 27 July-1 Aug. 1997, U of Mississippi. Jackson: UP of Mississippi, 2000.

55. PUBLISHED INTERVIEW

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32c MLA information notes (optional)

Researchers who use the MLA system of in-text citations (see 32a) may also use information notes for one of two purposes:

1. to provide additional material that might interrupt the flow of the paper yet is important enough to include
2. to refer readers to any sources not discussed in the paper

Information notes may be footnotes or endnotes. Footnotes appear at the foot of the page; endnotes appear on a separate page at the end of the paper, just before the list of works cited. For either style, the notes are numbered consecutively throughout the paper. The text of the paper contains a raised arabic numeral that corresponds to the number of the note.

TEXT

Local governments are more likely than state governments to pass legislation against using a cell phone while driving.¹

NOTE

¹For a discussion of local laws banning cell phone use, see Sundeen 8.

33**MLA manuscript format; sample pages****33a MLA manuscript format**

The following guidelines on formatting a paper and preparing a list of works cited are consistent with advice given in the *MLA Handbook for Writers of Research*

Papers, 6th ed. (New York: MLA, 2003). For sample pages from an MLA paper, see 33b.

Formatting the paper. MLA papers should be formatted as follows.

TITLE AND IDENTIFICATION MLA does not require a title page and offers no guidelines for preparing one. On the first page of your paper, place your name, your instructor's name, the course title, and the date on separate lines against the left margin. Then center your title. (See p. 151 for a sample first page.)

If your instructor requires a title page, ask for guidelines on formatting it. A format similar to the one on page 180 will most likely be acceptable.

PAGINATION Put the page number preceded by your last name in the upper right corner of each page, one-half inch below the top edge. Use arabic numerals (1, 2, 3, and so on).

MARGINS, LINE SPACING, AND PARAGRAPH INDENTS Leave margins of one inch on all sides of the page. Do not justify (align) the right margin.

Double-space throughout the paper. Do not add extra lines of space above or below the title of the paper or between paragraphs.

Indent the first line of each paragraph one-half inch (or five spaces) from the left margin.

LONG QUOTATIONS For MLA guidelines on setting off non-fiction quotations, see page 122. For MLA guidelines on setting off literary quotations, see page 126.

WEB ADDRESSES When a Web address mentioned in the text of your paper must be divided at the end of a line, do not insert a hyphen.

HEADINGS MLA neither encourages nor discourages the use of headings and currently provides no guidelines for their use.

VISUALS MLA classifies visuals as tables and figures (figures include graphs, charts, maps, photographs, and drawings). Label each table with an arabic numeral (Table 1, Table 2, and so on) and provide a clear caption

that identifies the subject. The label and caption should appear on separate lines above the table, flush left. Below the table, give its source in a note like this one:

Source: John M. Violanti, "Cellular Phones and Fatal Traffic Collisions," *Accident Analysis and Prevention* 30 (1998): 521.

For each figure, place a label and a caption below the figure, flush left. They need not appear on separate lines. The word "Figure" may be abbreviated to "Fig." Include source information following the caption.

Preparing the list of works cited. Begin the list of works cited on a new page at the end of the paper. Center the title Works Cited about one inch from the top of the page. Double-space throughout. See page 152 for a sample list of works cited.

ALPHABETIZING THE LIST Alphabetize the list by the last names of the authors (or editors); if a work has no author or editor, alphabetize it by the first word of the title other than *A*, *An*, or *The*.

If your list includes two or more works by the same author, see item 5 on page 138.

INDENTING Do not indent the first line of each works cited entry, but indent any additional lines one-half inch (or five spaces).

WEB ADDRESSES Do not insert a hyphen when dividing a Web address at the end of a line. Break the line after a slash. Also, insert angle brackets around the URL.

If your word processing program automatically turns Web addresses into hot links (by underlining them and highlighting them in color), turn off this feature.

33b Pages from two MLA papers

Following are sample pages from two MLA papers: a research paper written for a composition course and an analysis of a short story written for a literature class.

ON THE WEB

dianahacker.com/pocket

- ▶ Model papers
- ▶ MLA papers

Angela Daly
Professor Chavez
English 101
14 March 2001

A Call to Action:

Regulate Use of Cell Phones on the Road

When a cell phone goes off in a classroom or at a concert, we are irritated, but at least our lives are not endangered. When we are on the road, however, irresponsible cell phone users are more than irritating: They are putting our lives at risk. Many of us have witnessed drivers so distracted by dialing and chatting that they resemble drunk drivers, weaving between lanes, for example, or nearly running down pedestrians in crosswalks. A number of bills to regulate use of cell phones on the road have been introduced in state legislatures, and the time has come to push for their passage. Regulation is needed because drivers using phones are seriously impaired and because laws on negligent and reckless driving are not sufficient to punish offenders.

No one can deny that cell phones have caused traffic deaths and injuries. Cell phones were implicated in three fatal accidents in November 1999 alone. Early in November, two-year-old Morgan Pena was killed by a driver distracted by his cell phone. Morgan's mother, Patti Pena, reports that the driver "ran a stop sign at 45 mph, broadsided my vehicle and killed Morgan as she sat in her car seat." A week later, corrections officer Shannon Smith, who was guarding prisoners by the side of the road, was killed by a woman distracted by a phone call (Besthoff). On Thanksgiving weekend that same month, John and Carole Hall were killed when a Naval Academy midshipman crashed into their parked car. The driver said in court that when he looked up from the cell phone he was dialing, he was three feet from the car and had no time to stop (Stockwell 88).

Expert testimony, public opinion, and even cartoons suggest that driving while phoning is dangerous. Frances Bents, an expert on the relation between cell phones and accidents, estimates that between 450 and 1,000 crashes a year have some connection to cell phone use (Layton C9). In a survey published by Farmers Insurance

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Dan Larson
Professor Duncan
English 102
16 April 2001

The Transformation of Mrs. Peters:
An Analysis of "A Jury of Her Peers"

In Susan Glaspell's 1917 short story "A Jury of Her Peers," two women accompany their husbands and a county attorney to an isolated house where a farmer named John Wright has been choked to death in his bed with a rope. The chief suspect, Wright's wife Minnie, is in jail awaiting trial. The sheriff's wife, Mrs. Peters, has come along to gather some personal items for Minnie, and Mrs. Hale has joined her. Early in the story, Mrs. Hale sympathizes with Minnie and objects to the way the male investigators are "snoopin' round and criticizin'" her kitchen (293). In contrast, Mrs. Peters shows respect for the law, saying that the men are doing "no more than their duty" (293). By the end of the story, however, Mrs. Peters has joined Mrs. Hale in a conspiracy of silence, lied to the men, and committed a crime--hiding key evidence. What causes this dramatic change?

One critic, Leonard Mustazza, argues that Mrs. Hale recruits Mrs. Peters "as a fellow 'juror' in the case, moving the sheriff's wife away from her sympathy for her husband's position and towards identification with the accused woman" (494). While this is true, Mrs. Peters also reaches insights on her own. Her observations in the kitchen lead her to understand Minnie's grim and lonely plight as the wife of an abusive farmer, and her identification with both Minnie and Mrs. Hale is strengthened as the men conducting the investigation trivialize the lives of women.

The first evidence that Mrs. Peters reaches understanding on her own surfaces in the following passage:

The sheriff's wife had looked from the stove to the sink--to the pail of water which had been carried in from outside. . . . That look of seeing into things, of seeing through a thing to something else, was in the eyes of the sheriff's wife now. (295)

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