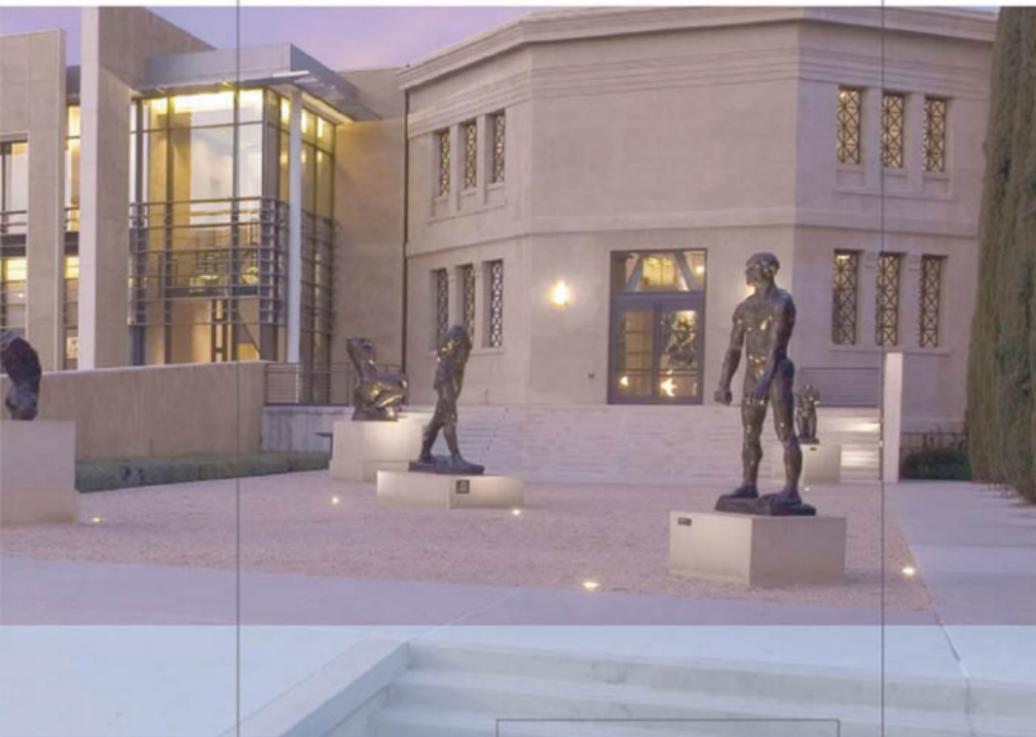


Includes the 2009 MLA Update

Joseph F. Trimmer
A Guide to MLA
Documentation



Eighth Edition

**A Guide
to
MLA
Documentation**

with an Appendix on APA Style

Eighth Edition

Joseph F. Trimmer

Ball State University



**A Guide to MLA Documentation: with an
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Joseph F. Trimmer

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Contents

1. Preparing the List of Works Cited	1
Sample Entries: Books in Print	3
Sample Entries: Articles in Print Periodicals	7
Sample Entries: Miscellaneous Print and Nonprint Sources	9
Sample Entries: Web Publications	10
2. Documenting Sources	13
Placing and Punctuating the Parenthetical Reference	14
Citing Sources: Examples	15
3. Using Notes and Parenthetical References	19
4. Implications for Your Research and Composing	20
Evaluating Sources	20
Compiling Source Information	22
Taking Notes	22
Quoting Sources	23
Summarizing and Paraphrasing Sources	24
Avoiding Plagiarism	25
5. Annotated Student Research Paper	28
6. Abbreviations for MLA Documentation	34
Appendix on APA Style	35
Preparing the List of References	36
Sample Entries	37
Documenting Sources	39
Index	41

Acknowledgments

This guide in part summarizes the documentation style of the Modern Language Association of America as it appears in the *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: MLA, 2009) and in the *MLA Style Manual and Guide to Scholarly Publishing*, 3rd ed. (New York: MLA, 2008); and on the MLA Web site (<http://www.mla.org>). This guide is not a work of the Modern Language Association of America, however, and bears no endorsement from the association. For a fuller presentation of many of the topics covered in this guide, readers should consult the resources listed above.

This booklet explains the style recommended by the Modern Language Association (MLA) for documenting sources in research papers. It also analyzes some of the implications of MLA style for your research and composing. More detailed information is given in the *MLA Handbook for Writers of Research Papers* and the *MLA Style Manual and Guide to Scholarly Publishing*.¹

MLA style has three major features. First, all sources cited in a paper are listed in a section entitled **Works Cited**, which is located at the end of the paper. Second, material borrowed from another source is documented within the text by a brief parenthetical reference that directs readers to the full citation in the list of works cited. Third, numbered footnotes or endnotes are used to present two types of supplementary information: (1) commentary or explanation that the text cannot accommodate and (2) bibliographical notes that contain several source citations.

1. Preparing the List of Works Cited

In a research paper that follows MLA style, the list of works cited is the only place where readers will find complete information about the sources you have cited. For that reason, your list must be thorough and accurate.

The list of works cited appears at the end of your paper and, as its title suggests, lists only the works you have cited in your paper. Occasionally, your instructor may ask you to prepare a list of works consulted. That list would include not only the sources you cite but also the sources you consulted as you conducted your research. In either case, MLA prefers Works Cited or Works Consulted to the more limited heading Bibliography (literally, “description of books”) because those headings are more likely to accommodate the variety of sources—articles, films, Web documents—that writers may cite in a research paper.

To prepare the list of works cited, follow these general guidelines:

1. Paginate the Works Cited section as a continuation of your text. If the conclusion of your paper appears on page 8, begin your list of works cited on page 9 (unless there is an intervening page of endnotes).

¹Modern Language Association. *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: MLA, 2009). Modern Language Association. *MLA Style Manual and Guide to Scholarly Publishing*, 3rd ed. (New York: MLA, 2008).

2. Double-space between successive lines of an entry and between entries.
3. Begin the first line of an entry flush left, and indent successive lines one-half inch or five spaces.
4. List entries in alphabetical order according to the last name of the author.
5. If you are listing more than one work by the same author, alphabetize the works according to title (excluding the articles *a*, *an*, and *the*). Instead of repeating the author's name, type *three* hyphens and a period, and then give the title.

MAJOR CHANGES IN MLA STYLE, 7TH EDITION

6. Place the titles of works published as independent units (books, plays, long poems, pamphlets, periodicals, films, Web sources) in *italics*. Do not italicize the title of an article.
7. List the medium of publication in every entry in the list of works cited. For example: Rose, Mike. *The Mind at Work: Valuing the Intelligence of the American Worker*. New York: Viking, 2004. Print. Or: Gladwell, Malcolm. "Most Likely to Succeed." *The New Yorker.com*. 15 Dec. 2008. Web. 28 Mar. 2009.
8. MLA no longer recommends the inclusion of URLs (uniform resource locators) in the documentation of Web sources. But it still recommends including the date the source was accessed as the last item in the entry.
9. MLA now requires citing the issue as well as volume numbers for every journal article listed in the Works Cited section.
10. If you are citing a book whose title includes the title of another book, place the main title in *italics*, but do not italicize the other title. For example, *A Casebook on Ralph Ellison's Invisible Man*.
11. Use quotation marks to indicate titles of short works, such as articles, that appear in larger works: for example, "Minutes of Glory." *African Short Stories*. Also use quotation marks for song titles and for titles of unpublished works, including dissertations, lectures, and speeches.
12. Use arabic numerals except with names of monarchs (Elizabeth II) and except for the preliminary pages of a work (ii–xix), which are traditionally numbered with roman numerals.

13. Use lowercase abbreviations to identify the parts of a work (for example, *vol.* for *volume*), a named translator (*trans.*), and a named editor (*ed.*). However, when these designations follow a period, they should be capitalized (for example, Woolf, Virginia. *A Writer's Diary*. Ed. Leonard Woolf).
14. Whenever possible, use appropriate shortened forms for the publisher's name (*Random* instead of *Random House*). See the list of abbreviations beginning on page 34.
15. Separate author, title, and publication information with a period followed by one space.
16. Use a colon and one space to separate the volume number and year of a periodical from the page numbers: for example, Trimmer, Joseph. "Memoryscape: Jean Shepherd's Midwest." *Old Northwest* 2 (1976): 357–69. Print.
17. Treat inclusive page numbers in text citations and in the list of works cited as follows: 67–68, 102–03, 237–42, 389–421.

In addition to these guidelines, MLA recommends procedures for documenting an extensive variety of sources, including electronic sources and nonprint materials such as films and television programs. The following models illustrate sources most commonly cited.

Sample Entries: Books in Print

When citing books in print, provide the following general categories of information:

Author's last name, first name. *Book Title*. Additional information. City of
publication: Publisher, publication date. Print.

Entries illustrating variations on this basic format follow and are numbered to facilitate reference.

A Book by One Author

1. Light, Richard J. *Making the Most of College: Students Speak Their Minds*. Cambridge: Harvard UP, 2001. Print.

Two or More Books by the Same Author

2. Florida, Richard. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community, and Everyday Life*. New York: Basic, 2002. Print.
3. ---. *The Flight of the Creative Class: The New Global Competition for Talent*. New York: Harper, 2005. Print.

A Book by Two or Three Authors

4. Wynn, Charles M., and Arthur Wiggins. *Quantum Leaps in the Wrong Direction: Where Real Science Ends . . . and Pseudoscience Begins*. Washington: Natl. Acad., 2001. Print.
5. Peel, Robin, Annette Patterson, and Jeanne Gerlach. *Questions of English: Ethics, Aesthetics, Rhetoric and the Formation of the Subject in England, Australia, and the United States*. London: Routledge, 2000. Print.

A Book by Four or More Authors

6. Lassiter, Luke Eric, et al. *The Other Side of Middletown: Exploring Muncie's African American Community*. Walnut Creek, CA: AltaMira, 2004. Print.

A Book by a Corporate Author

7. National Geographic Society. *Cradle and Crucible: History and Faith in the Middle East*. Washington: National Geographic, 2002. Print.

A Book by an Anonymous Author

8. *Literary Market Place 2009: The Dictionary of the American Book Publishing Industry*. New Providence, NJ: Bowker, 2008. Print.

A Book with an Editor

9. Jackson, Kenneth T., ed. *The Encyclopedia of New York City*. New Haven: Yale UP, 1995. Print.

A Book with an Author and an Editor

10. Toomer, Jean. *Cane*. Ed. Darwin T. Turner. New York: Norton, 1988. Print.

A Book with a Publisher's Imprint

11. Hillenbrand, Laura. *Seabiscuit: An American Legend*. New York: Ballantine-Random, 2001. Print.

An Anthology or Compilation

12. Smith, Barbara Leigh, and John McCann, eds. *Reinventing Ourselves: Interdisciplinary Education, Collaborative Learning, and Experimentation in Higher Education*. Bolton, MA: Anker, 2001. Print.

A Work in an Anthology

13. Peterson, Rai. "My Tribe outside the Global Village." *Visual Media and the Humanities: A Pedagogy of Representation*. Ed. Kecia Driver McBride. Knoxville: U of Tennessee P, 2004. 173–86. Print.

An Introduction, Preface, Foreword, or Afterword

14. Shulman, Lee S. Foreword. *Disciplinary Styles in the Scholarship of Teaching and Learning*. Eds. Mary Taylor Huber and Sherwyn P. Morreale. Washington: American Assn. of Higher Educ., 2002. v–ix. Print.

A Multivolume Work

15. Blotner, Joseph. *Faulkner: A Biography*. 2 vols. New York: Random, 1974. Print.

An Edition Other Than the First

16. Shakespeare, William. *The Riverside Shakespeare*. 2nd ed. Ed. Anne Barton, Charles H. Shattuck, and Frank Kermode. Boston: Cengage, 1997. Print.

A Book in a Series

17. Eggers, Dave, ed. *The Best American Nonrequired Reading, 2004*. Boston: Houghton, 2004. Print. The Best American Series.

A Republished Book

18. Malamud, Bernard. *The Natural*. 1952. New York: Avon, 1980. Print.

A Signed Article in a Reference Book

19. Tobias, Richard. "Thurber, James." *Encyclopedia Americana*. 2002 ed. Print.

An Unsigned Article in a Reference Book

20. "Tharp, Twyla." *Who's Who of American Women*. 27th ed. 2008–2009. Print.

A Government Document

21. National Commission on Terrorist Attacks Upon the United States. *The 9/11 Commission Report: Final Report of the National Commission on Terrorist Attacks Upon the United States*. Washington: GPO, 2004. Print.

Published Proceedings of a Conference

22. Sass, Steven A., and Robert K. Triest. *Social Security Reform: Conference Proceedings: Links to Saving, Investment and Growth*. Boston: Fed. Reserve Bank of Boston, 1997. Print.

A Translation

23. Giroud, Françoise. *Marie Curie: A Life*. Trans. Lydia Davis. New York: Holmes, 1986. Print.

A Book with a Title in Its Title

24. Habich, Robert D. *Transcendentalism and the Western Messenger: A History of the Magazine and Its Contributors, 1835–1841*. Rutherford NJ: Fairleigh Dickinson UP, 1985. Print.

A Book Published before 1900

25. Field, Kate. *The History of Bell's Telephone*. London, 1878. Print.

An Unpublished Dissertation

26. Geissinger, Shirley Burry. "Openness versus Secrecy in Adoptive Parenthood." Diss. U of North Carolina at Greensboro, 1984. Print.

A Published Dissertation

27. Schottler, Beverly A. *A Handbook for Dealing with Plagiarism in Public Schools*. Diss. Kansas State U, 2003. Ann Arbor: UMI, 2004. Print.

Sample Entries: Articles in Print Periodicals

When citing articles in periodicals, provide the following general categories of information:

Author's last name, first name. "Article Title." *Periodical Title* Volume
(Date): Inclusive pages. Print.

Entries illustrating variations on this basic format follow and are numbered to facilitate reference.

A Signed Article from a Daily Newspaper

28. Glanz, James. "Iraqi Insurgents Step Up Attacks after Elections." *New York Times* 13 Feb. 2005, late ed.: A1. Print.

An Unsigned Article from a Daily Newspaper

29. "Sunnis Worry of Future in New Shiite-run Iraq." *Chicago Tribune* 13 Feb. 2005, sec. 1: 16+. Print.

An Article from a Monthly or Bimonthly Magazine

30. Fallows, James. "Success without Victory." *Atlantic Monthly* Jan.–Feb. 2005: 80–90. Print.

An Article from a Weekly or Biweekly Magazine

31. Mayer, Jane. "Outsourcing Torture." *The New Yorker* 14–21 Feb. 2005: 106–23. Print.

An Article in a Journal with Continuous Pagination

32. Flower, Linda. "Intercultural Inquiry and the Transformation of Service." *College English* 65 (2002): 181–201. Print.

An Article in a Journal That Numbers Pages in Each Issue Separately

33. Madden, Thomas F. "Revisiting the Crusades." *Wilson Quarterly* 26.4 (2002): 100–03. Print.

An Editorial

34. "Poverty and Health." Editorial. *Washington Post* 31 Aug. 2004: A20. Print.

A Review

35. Nathan, Daniel A. "Of Grades and Glory: Rethinking Intercollegiate Athletics." Rev. of *The Game of Life: College Sports and Educational Values*, by James L. Shulman and William G. Bowen. *American Quarterly* 54.1 (2002): 139–47. Print.

An Article Whose Title Contains a Quotation or a Title Within Quotation Marks

36. DeCuir, Andre L. "Italy, England and the Female Artist in George Eliot's 'Mr. Gilfil's Love-Story.'" *Studies in Short Fiction* 29 (1992): 67–75. Print.

An Abstract from Dissertation Abstracts or Dissertation Abstracts International

37. Creek, Mardena Bridges. "Myth, Wound, Accommodation: American Literary Responses to the War in Vietnam." Diss. Ball State U, 1982. *DAI* 43 (1982): 3539A. Print.

Sample Entries: Miscellaneous Print and Nonprint Sources

Films; Radio and Television Programs

38. *Milk*. Dir. Guy Van Sant. Perf. Sean Penn, Josh Brolin, and Emile Hirsch. Focus Features, 2008. Film.
39. “New York, New York (1944–1951).” *Leonard Bernstein—An American Life*. Prods. Steve Rowland and Larry Abrams. Natl. Public Radio. WBST, Muncie, 18 Jan. 2005. Radio.
40. “Seeds of Destruction.” *Slavery and the Making of America*. Prod. Clara Gazit. PBS. WNET, New York, 16 Feb. 2005. Television.

Performances

41. *The Producers*. By Mel Brooks. Dir. Susan Stroman. Perf. Nathan Lane and Matthew Broderick. St. James Theater, New York. 8 Oct. 2002. Performance.
42. Spano, Robert, cond. *Wagner, Mendelssohn, Wyner and Haydn*. Boston Symphony Orch. Symphony Hall, Boston. 17 Feb. 2005. Performance.

Recordings

43. Mozart, Wolfgang A. *Così fan tutte*. Perf. Kiri Te Kanawa, Frederica von Stade, David Rendall, and Philippe Huttenlocher. Cond. Alain Lombard. Strasbourg Philharmonic Orch. RCA, 1978. LP.
44. Plant, Robert, and Alison Krauss. *Raising Sand*. Rounder, 2007. CD.

Works of Art

45. Botticelli, Sandro. *Giuliano de' Medici*. 1478–1480. Tempera on panel. Samuel H. Kress Collection. Natl. Gallery of Art, Washington.
46. Rodin, Auguste. *The Gates of Hell*. 1880–1917. Sculpture. Rodin Museum, Paris.

Interviews

47. Ellison, Ralph. "Indivisible Man." Interview. By James Alan McPherson.
Atlantic Dec. 1970: 45–60. Print.
48. Martone, Michael. Telephone interview. 6 Jan. 2005.
49. Patterson, Annette. Personal interview. 16 Feb. 2005.

Maps and Charts

50. *Wine Country Map*. Map. Napa Valley: Wine Zone, 2004. Print.

Cartoons and Advertisements

51. Lynch, Mike. Cartoon. *Chronicle Review* 18 Feb. 2005: B17. Print.
52. Lufthansa. Advertisement. *The New Yorker* 11 Oct. 2004: 27. Print.

Lectures, Speeches, and Addresses

53. Greenfield, Jeff. "In the News with Jeff Greenfield: A Political Analysis."
92nd Street Y, New York. 12 Apr. 2009. Lecture.
54. Scholes, Robert. "The Presidential Address." MLA Convention. Philadelphia.
29 Dec. 2004. Address.

Published and Unpublished Letters

55. Fitzgerald, F. Scott. "To Ernest Hemingway." 1 June 1934. *The Letters of F. Scott Fitzgerald*. Ed. Andrew Turnbull. New York: Scribner's, 1963.
308–10. Print.
56. Stowe, Harriet Beecher. Letter to George Eliot. 25 May 1869. Berg Collection.
New York Public Lib., New York.

Sample Entries: Web Publications

MLA style for **Web** publications resembles the MLA format for **Print** publications in most respects except for (1) marking the medium of publication (for example, Web) and (2) including the user's date of access. In the past,

MLA has required the inclusion of the URL (uniform resource locator) in each citation. But a URL may have more information than readers need and may be so long and complex that it invites transcription errors. Readers are more likely to find sources on the Web by searching for titles, authors' names, or key words. For that reason, MLA no longer requires the inclusion of URLs in the entries in Works Cited. But because many electronic documents are periodically updated, MLA requires that you supply the date of access—that is, the date you viewed the document. The date of access should be placed at the end of each entry.

Although MLA no longer requires URLs, you may decide to include them because you suspect the reader will have difficulty finding some of your sources or your instructor requires them. If you include a URL, place it directly after the date of access. Enclose the URL in angle brackets: < and >. For lengthy or complex URLs, give enough information about the path so that a reader can locate the exact page to which you are referring from the search page of the site or database. If you need to break a URL at the end of a line, do so only after a slash and do not add punctuation or hyphens that are not in the original URL.

When citing information from a Web publication, provide the following general categories of information:

Author's last name, first name. "Article Title" or *Book Title*. Publication information for any printed version. *Title of overall web site*. Version or edition used. Publisher or sponsor of site; if not available, use N.p. Date of publication; if nothing is available, use n.d. Medium of publication (Web). Date of access.

A Professional Home Page

57. *Council on Undergraduate Research*. Web. 26 Mar. 2009.

An Academic Department Home Page

58. *Department of English*. Ball State U. Web. 3 Apr. 2009.

A Personal Home Page

59. Neville, Susan. Home page. Web. 1 Apr. 2009

An Online Book (Available in Print)

60. Anderson, Sherwood. *Winesburg, Ohio*. New York: Huebsch, 1919. *Google Book Search*. Web. 17 Mar. 2009.

An Online Poem (Available in Print)

61. Dickinson, Emily. "Success is counted sweetest." *The Complete Poems*. Boston: Little, Brown, 1924. *Bartelby.com*. Web. 31 Mar. 2009.

An Article in a Scholarly Journal (Available in Print)

62. Bloom, Lynn Z. "Consuming Prose: The Delectable Rhetoric of Food Writing." *College English* 70.4 (2008): 346–61. *National Council of Teachers of English.org*. Web. 17 Feb. 2009.

An Article in a Reference Database

63. "Jasper John" *Encyclopaedia Britannica Online*. Encyclopaedia Britannica. 2008. Web. 9 Mar. 2009.

An Article in a Magazine

64. Davison, Peter. "Robert Frost and 'The Road Not Taken.'" *The Atlantic.com*. Atlantic Monthly Group. 26 Mar. 2009. Web. 28 Mar. 2009.

A Review (with URL)

65. Chabon, Michael. "Inventing Sherlock Holmes." Rev. of *The Annotated Sherlock Holmes, Vols. 1 and 2*, by Sir Arthur Conan Doyle. Ed. Leslie S. Klinger. *New York Review of Books*. 10 Feb. 2005. Web. 17 Feb. 2005. <<http://www.nybooks.com/articles/17718>>.

A Posting to a Discussion Group (with URL)

66. Inman, James. "Re: Technologist." Online posting. 24 Sept. 1997. *Alliance for Computers in Writing*. Web. 27 Feb. 2005. <acw-1@unicorn.acs.ttu.edu>.

A Personal E-mail Message

67. Johnson, Alfred B. "Audio Interactive Awards." Message to James W. Miles.

14 Feb. 2005. E-mail.

2. Documenting Sources

The purpose of a parenthetical reference is to document a source briefly, clearly, and accurately. Brevity can be accomplished in three ways.

1. Cite the author's last name and the page number(s) of the source in parentheses.

One historian argues that since the invention of television "our politics, religion, news, athletics, education and commerce have been transformed into congenial adjuncts of show business, largely without protest or even much popular notice" (Postman 3-4).

2. Use the author's last name in your sentence, and place only the page number(s) of the source in parentheses.

Postman points out that since the invention of television "our politics, religion, news, athletics, education and commerce have been transformed into congenial adjuncts of show business, largely without protest or even much popular notice" (3-4).

3. Give the author's last name in your sentence when you are citing the *entire work* rather than a *specific* section or passage, and omit any parenthetical reference.

Postman argues that television has changed virtually every aspect of our culture into a form of show business.

Each of those in-text references is brief and clear and refers readers to a specific and complete citation listed in Works Cited. The citation looks like this:

Works Cited

Postman, Neil. *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. New York: Penguin-Viking, 1985. Print.

Placing and Punctuating the Parenthetical Reference

To avoid clutter in sentences, MLA recommends placing the parenthetical reference at the end of the sentence but before the final period. Notice that there is no punctuation mark between the author's name and the page citation.

In the nineteenth century, the supposed golden age of American education, “college faculties acted as disciplinary tribunals, periodically reviewing violations of rules . . .” (Graff 25).

On some occasions, you may want to place the reference within your sentence to clarify its relationship to the part of the sentence it documents. In such instances, place the reference at the end of the clause but before the necessary comma.

Graff suggests that even though college faculties in the nineteenth century “acted as disciplinary tribunals, periodically reviewing violations of rules” (25), the myth persists that they taught in the golden age of American education.

When the reference documents a long quotation that is set off from the text, place it at the end of the passage but *after* the final period. (See pages 23–24 for a discussion of long quotations.)

Gerald Graff's description of the college in the nineteenth century corrects the popular myth about the golden age of American education:

College faculties acted as disciplinary tribunals, periodically reviewing violations of rules such as those requiring students to attend chapel services early every morning, to remain in their rooms for hours every day, and to avoid the snares of town. Nor were these restrictions relaxed for the many students in their late twenties or older, who lived alongside freshmen as young as fourteen. The classes themselves, conducted by the system of daily recitations, were said to have “the fearsome atmosphere of a police-station.” (25)

Works Cited

Graff, Gerald. *Professing Literature: An Institutional History*. Chicago: U of Chicago P, 1987. Print.

Citing Sources: Examples

Frequently, you will need to cite sources that are not as straightforward as the examples just given. In such cases, you will need to modify the standard format according to the variations illustrated below. Each example is followed by the appropriate entry that would appear in the list of works cited.

1. Citing one work by the author of two or more works

If your list of works cited contains two or more titles by the same author, place a comma after the author's last name, add a shortened version of the title of the work, and then supply the relevant page numbers. Another solution is to cite the author's last name and title in your sentence and then add the page numbers in a parenthetical reference.

Once society reaches a certain stage of industrial growth, it will shift its energies to the production of services (Toffler, *Future* 221).

Toffler argues in *The Third Wave* that society has gone through two eras (agricultural and industrial) and is now entering another: the information age (26).

Works Cited

Toffler, Alvin. *Future Shock*. New York: Random, 1970. Print.

- - -. *The Third Wave*. New York: Morrow, 1980. Print.

2. Citing one work by an author who has the same last name as another author in your list of works cited

When your list contains sources by two or more authors with the same last name, avoid confusion by adding the initial of the author's first name in the parenthetical reference and the author's first name in your sentence. In the list of works cited, alphabetize the two authors according to first name.

Critics have often debated the usefulness of the psychological approach to literary interpretation (F. Hoffman 317).

Daniel Hoffman argues that folklore and myth provide valuable insights for the literary critic (9–15).

Works Cited

Hoffman, Daniel G. *Form and Fable in American Fiction*. New York: Oxford UP, 1961. Print.

Hoffman, Frederick J. *Freudianism and the Literary Mind*. Baton Rouge: Louisiana State UP, 1945. Print.

3. Citing a multivolume work

If you are citing one volume from a multivolume work, indicate in your parenthetical reference the specific volume you used.

William Faulkner's initial reluctance to travel to Stockholm to receive the Nobel Prize produced considerable consternation in the American embassy (Blotner 2: 1347).

Works Cited

Blotner, Joseph. *Faulkner: A Biography*. 2 vols. New York: Random, 1974. Print.

4. Citing a work by more than one author

If you are citing a book by two or three authors, you may supply their last names in a parenthetical reference or in your sentence. To sustain the readability of your sentence if you are citing a book by four or more authors, use the first author's last name and "et al." ("and others") in a parenthetical reference or in your sentence.

Boller and Story interpret the Declaration of Independence as Thomas Jefferson's attempt to list America's grievances against England (2: 62).

Other historians view the Declaration of Independence as Jefferson's attempt to formulate the principles of America's political philosophy (Norton et al. 141).

Works Cited

Boller, Paul F., Jr., and Ronald Story. *A More Perfect Union: Documents in U.S. History*. 2 vols. 5th ed. Boston: Houghton, 2000. Print.

Norton, Mary Beth, et al. *A People and a Nation: A History of the United States*. 6th ed. Boston: Houghton, 2001. Print.

5. Citing a work by title

In the list of works cited, alphabetize works by anonymous authors according to the first main word in the title. The initial articles *a*, *an*, and *the* are not counted as first words. A shortened version of the title—or the title itself, if it is short—replaces the author’s last name in the text citation or parenthetical reference. If you shorten the title, be sure to begin with the word that the source is alphabetized by in the list of works cited.

The recent exhibit of nineteenth-century patent models at the Cooper-Hewitt Museum featured plans for such inventions as the Rotating Blast-Producing Chair, an Improved Creeping-Doll, and the Life-Preserving Coffin: In Doubtful Cases of Actual Death (“Talk”).

Notice that this example follows MLA’s recommendation to omit page numbers in a parenthetical reference when citing a one-page article.

Works Cited

“The Talk of the Town.” *The New Yorker* 16 July 1984: 23. Print.

6. Citing a work by a corporate author or government agency

If the author of your source is a corporation or a government agency, you may include the appropriate citation within parentheses (AT&T 3). It is more graceful, however, to include this information in your sentence, particularly if you are citing several corporate or government reports in one text.

AT&T’s Annual Report for 2001 announced that the corporation had reached a turning point in its history (3).

Works Cited

AT&T. *Annual Report 2001*. New York: AT&T, 2002. Print.

7. Citing literary works

Because literary works—novels, plays, poems—are available in many editions, MLA recommends that you provide information in addition to page numbers so readers using editions different from yours can locate the passage you are citing. After the page number, add a semicolon and other appropriate information, using lowercase abbreviations such as *pt.*, *sec.*, and *ch.*

Although Flaubert sees Madame Bovary for what she is—a silly, romantic woman—he insists that “none of us can ever express the exact measure of his needs or his thoughts or his sorrows” and that all of us “long to make music that will melt the stars” (216; pt. 2, ch. 12).

Works Cited

Flaubert, Gustave. *Madame Bovary: Patterns of Provincial Life*. Trans. Francis Steegmuller. New York: Modern Library–Random, 1957. Print.

When citing classic verse plays and poems, do not use page numbers. Rather, document by division(s) and line(s), using periods to separate the various numbers. You can also use appropriate abbreviations to designate certain well-known works. For example, *Od.* 8.326 refers to book 8, line 326, of Homer’s *Odyssey*. Do not use the abbreviation *l.* or *ll.* to indicate lines because the letters can be confused with numbers.

Also, as shown in the *Odyssey* citation given above, use arabic numerals rather than roman numerals to indicate divisions and page numbers. Some teachers still prefer to use roman numerals for documenting acts and scenes in plays (for example, *Macbeth* III.iv). If your instructor does not insist on this practice, follow MLA style and use arabic numerals (and appropriate abbreviations) to cite famous plays: *Mac.* 3.4.

8. Citing more than one work in a single parenthetical reference

If you need to include two or more works in a single parenthetical reference, document each reference according to the normal pattern, but separate each citation with a semicolon.

(Oleson 59; Trimble 85; Hylton 63)

Works Cited

Hylton, Marion Willard. “On a Trail of Pollen: Momaday’s *House Made of Dawn*.”

Critique: Studies in Modern Fiction 14.2 (1972): 60–69. Print.

Oleson, Carole. “The Remembered Earth: Momaday’s *House Made of Dawn*.”

South Dakota Review 11 (1973): 59–78. Print.

Trimble, Martha Scott. *N. Scott Momaday*. Boise State College Western Writers

Series. Boise: Boise State Col., 1973. Print.

Although MLA style provides this procedure for documenting multiple citations within a parenthetical reference, MLA recommends citing multiple sources in a numbered bibliographic note rather than parenthetically in the text so the flow of the text is not interrupted.

3. Using Notes and Parenthetical References

In MLA style, notes (preferably endnotes) are reserved for two specific purposes.

1. To supply additional commentary on the information in the text

Thurber's reputation continued to grow until the 1950s, when he was forced to give up drawing because of his blindness.¹

Note

¹ Thurber's older brother accidentally shot him in the eye with an arrow when they were children, causing the immediate loss of that eye. He gradually lost the sight of the other eye because of complications from the accident and a cataract.

2. To list (and perhaps evaluate) several sources or to refer readers to additional sources

The argument that American policy in Vietnam was on the whole morally justified has come under attack from many quarters.¹

Note

¹ For a useful sampling of opinion, see Draper 32 and Nardin and Slater 437.

Notice that the sources cited in this note are documented like parenthetical references, and the note itself directs readers to the complete citation in the list of works cited.

Works Cited

Draper, Theodore. "Ghosts of Vietnam." *Dissent* 26 (1979): 30–41. Print.

Nardin, Terry, and Jerome Slater. "Vietnam Revisited." *World Politics* 33 (1981): 436–48. Print.

As illustrated above, a note is signaled with a superscript numeral (a numeral raised above the line) typed at an appropriate place in the text (most often at the end of a sentence, after the period). The note itself, identified by a matching number followed by a space, appears at the end of the text (an endnote) or at the bottom of the page (a footnote). MLA recommends that you keep such notes to a minimum so readers are not distracted from your main point.

4. Implications for Your Research and Composing

MLA style emphasizes the importance of following the procedures for planning and writing the research paper outlined in any standard writing textbook. In particular, MLA style requires you to devote considerable attention to certain steps in your research and composing.

Evaluating Sources

As you begin collecting sources to advance your research, evaluate them according to the following criteria.

- 1. A source should be relevant.** Ask yourself: Does the content of this source apply directly to the topic of the paper? Whether a particular source is relevant is not always apparent. When you begin your research, your lack of perspective on your subject may make every source seem potentially relevant. Titles of sources may be misleading or vague, prompting you to examine a source unrelated to your subject or to dismiss a source as too theoretical or general when it actually could give you vital perspectives on your subject. The status of your sources may also change as you restrict and define your subject. A source that seemed irrelevant yesterday may appear more pertinent today.
- 2. A source should be authoritative.** Ask yourself: Does the author of a particular source have the necessary expertise or experience to speak authoritatively about the subject of your paper? Most print sources enable you to judge the credentials and bias of the author. You can usually judge the authority of a book or an article because the book has been reviewed by knowledgeable persons or the article has been evaluated by the journal's editorial board. But you have no way to evaluate the authority of many electronic sources. A source that you assume is authoritative may have been posted by a hacker or by someone who wishes to further his or her own agenda.

3. **A source must be current.** Ask yourself: Is this source current? You don't want to cite a twenty-year-old source if you are writing about the latest cures for cancer. However, you may want to use that same twenty-year-old source if you are writing about the history of cancer therapy. Writers often cite standard print sources to establish the reliability of their arguments. Then they will cite recent electronic sources to address issues that have arisen since the print sources were originally published. Keep in mind that electronic sources are not necessarily the most current, since many print sources are now posted on the Web. To make sure that your sources are reliable and current, you may need to mix print and electronic sources.
4. **A source should be comprehensive.** Ask yourself: Does this source cover all the major issues that I need to discuss in my paper? Some sources will focus on an extremely narrow aspect of your subject; others will cover every feature and many related, or unrelated, topics as well. Begin reading the most comprehensive first because it will cover the essential information in the more specialized sources and give you the related subtopics within your subject. Most books, for example, are comprehensive sources whereas most Web sites provide only "bits" of information.
5. **A source should be stable.** Ask yourself: If I use this source, will my readers be able to locate it if they want to read more about the topic of my paper? You want to cite sources that provide the best and most stable information on your topic. There is nothing more stable than a book. Even if a library does not own a book or if a book goes out of print, librarians can find a copy for your readers through interlibrary loan. The same is true for most articles. But electronic sources are not stable. The source you stumble on today may not be there tomorrow. Your readers will not be able to find it because it may have been renamed, reclassified, or often simply deleted. If your readers want to check your sources, you should cite sources they can find.
6. **A source should provide links.** Ask yourself: Does this source help me locate other sources? The best sources lead to other sources, which can further your research. The subject headings on a source provide an excellent system for linking up with other sources. Annotated bibliographies not only link you to other sources but also provide you with an assessment of their value. Of course, the chief advantage of the Web and its various search engines is that they allow you to link up with thousands of sources by simply pointing and clicking. If your source provides such links, your readers can use them to trace the research that informs the source and the way you have used it to broaden and deepen the research in your paper.

Compiling Source Information

Once you have located sources that you suspect will prove useful, fill out a source card or create a computer file for each item. List the source in the appropriate format (use the formats shown in the guidelines for preparing the list of works cited, pages 1–13). To guarantee that each card or file is complete and accurate, take your information directly from the source rather than from the card or an online catalog or a bibliographical index. Your collection of cards or files will help you keep track of your sources throughout your research. Alphabetizing the cards or files will enable you to prepare a provisional list of works cited.

The provisional list must be in place *before* you begin writing your paper. You may expand or refine the list as you write, but to document each source in your text, you first need to know its correct citation. Thus, although Works Cited will be the last section of your paper, you must prepare it first.

Taking Notes

Note-taking demands that you read, select, interpret, and evaluate the information that will form the substance of your paper. After you have returned material to the library or turned off your computer, your notes will be the only record of your research. If you have taken notes carelessly, you will be in trouble when you try to use them in your paper. Many students inadvertently plagiarize because they are working from inaccurate note cards. (See “Avoiding Plagiarism,” pages 25–27.)

If you are relying on your computer to create source files, you may also commit plagiarism by falling into the “copy-paste trap.” The most efficient way to work with electronic sources is to **copy** important passages from online sources and then **paste** them into your research files. But this quick and easy way of saving information can also get you into a lot of trouble. If you simply “save” the material you have found without marking it as a quotation and identifying its source, you may later assume that you composed the sentences that you see pasted in your file and present them as your own writing. (See “Avoiding Plagiarism,” pages 25–27.)

As you select information from a source, use one of three methods to record it: **quoting**, **summarizing**, or **paraphrasing**.

Quoting Sources

Although quoting an author's text word for word is the easiest way to record information, use this method selectively and quote only the passages that deal directly with your subject in memorable language. When you copy a quotation onto a note card or paste it into a file, place quotation marks at the beginning and the end of the passage. If you decide to omit part of the passage, use ellipsis points to indicate that you have omitted words from the original source. To indicate an omission from the middle of a sentence, use three periods (. . .) and leave a space before and after each period. To indicate the omission of the end of a sentence or of more than one sentence, use three spaced periods following the sentence period (. . .).

To move a quotation from your notes to your paper, making it fit smoothly into the flow of your text, use one of the following methods.

1. Work the quoted passage into the syntax of your sentence.

Morrison points out that social context prevented the authors of slave narratives "from dwelling too long or too carefully on the more sordid details of their experience" (109).

2. Introduce the quoted passage with a sentence and a colon.

Commentators have tried to account for the decorum of most slave narratives by discussing social context: "popular taste discouraged the writers from dwelling too long or too carefully on the more sordid details of their experience" (Morrison 109).

3. Set off the quoted passage with an introductory sentence followed by a colon.

This method is reserved for long quotations (four or more lines of prose; three or more lines of poetry). Double-space the quotation, and indent it one inch (ten spaces) from the left margin. Because this special placement identifies the passage as a quotation, do not enclose it within quotation marks. Notice that the final period goes *before* rather than *after* the parenthetical reference. Leave one space after the final period. If the

long quotation extends to two or more paragraphs, then indent the first line of these additional paragraphs one-quarter inch (three spaces).

Toni Morrison, in “The Site of Memory,” explains how social context shaped slave narratives:

No slave society in the history of the world wrote more—or more thoughtfully—about its own enslavement. The milieu, however, dictated the purpose and the style. The narratives are instructive, moral and obviously representative. Some of them are patterned after the sentimental novel that was in vogue at the time. But whatever the level of eloquence or the form, popular taste discouraged the writers from dwelling too long or too carefully on the more sordid details of their experience. (109)

Summarizing and Paraphrasing Sources

Summarizing and paraphrasing an author’s text are the most efficient ways to record information. The terms *summary* and *paraphrase* are often used interchangeably to describe a brief restatement of the author’s ideas in your own words, but they may be used more precisely to designate different procedures. A *summary* condenses the content of a lengthy passage. When you write a summary, you reformulate the main idea and outline the main points that support it. A *paraphrase* restates the content of a short passage. When you paraphrase, you reconstruct the passage phrase by phrase, recasting the author’s words in your own.

A summary or a paraphrase is intended as a complete and objective presentation of an author’s ideas, so be careful not to distort the original passage by omitting major points or by adding your own opinion. Because the words of a summary or a paraphrase are yours, they are not enclosed by quotation marks. But because the ideas you are restating came from someone else, you need to cite the source in your notes and in your text. (See “Avoiding Plagiarism,” pages 25–27.)

The following examples illustrate two common methods of introducing a summary or a paraphrase into your paper.

1. Summary of a long quotation (See the Morrison quotation on page 24.)

Often, the best way to proceed is to name the author of a source in the body of your sentence and to place the page numbers in parentheses. This procedure informs your reader that you are about to quote or paraphrase. It also gives you an opportunity to state the credentials of the authority you are citing.

Award-winning novelist Toni Morrison argues that although slaves wrote many powerful narratives, the context of their enslavement prevented them from telling the whole truth about their lives (109).

2. Paraphrase of a short quotation (See the fourth sentence of the Morrison quotation on page 24.)

You may decide to vary the pattern of documentation by presenting the information from a source and placing the author's name and page numbers in parentheses at the end of the sentence. This method is particularly useful if you have already established the identity of your source in a previous sentence and now want to develop the author's ideas in some detail without having to clutter your sentences with constant references to his or her name.

Slave narratives sometimes imitated the popular fiction of their era (Morrison 109).

Works Cited

Morrison, Toni. "The Site of Memory." *Inventing the Truth: The Art and Craft of Memoir*. Ed. William Zinsser. Boston: Houghton, 1987. 101–24. Print.

Avoiding Plagiarism

Plagiarism is theft. It is using someone else's words or ideas without giving proper credit—or without giving any credit at all—to the writer of the original. Whether plagiarism is intentional or unintentional, it is a serious offense that your instructor and school will deal with severely. You can avoid plagiarism by adhering scrupulously to the following advice.

1. Document your sources whenever you
 - Use a direct quotation
 - Copy a table, chart, or other diagram
 - Construct a table from data provided by others
 - Summarize or paraphrase a passage in your own words
 - Present specific examples, figures, or factual information that you have taken from a specific source and used to explain or support your judgments
2. Take notes carefully, making sure that you identify quotations in your note cards or electronic files. Also, be sure to identify a passage in your notes that is a summary or paraphrase. (See “Taking Notes,” on page 22.)
3. Formulate and develop your own ideas, using your sources to support rather than replace your own work.

The following excerpt is from Robert Hughes’s *The Fatal Shore*, an account of the founding of Australia. The first two examples (Versions A and B) illustrate how students committed plagiarism by trying to use this source in their text. The last example (Version C) illustrates how a student avoided plagiarism by carefully citing and documenting the source.

Original Version

Transportation did not stop crime in England or even slow it down. The “criminal class” was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime.

Version A

Transportation did not stop crime in England or even slow it down. Criminals were not eliminated by transportation because transportation did not deal with the causes of crime.

Version A is plagiarism. Because the writer of Version A does not indicate in the text or in a parenthetical reference that the words and ideas belong to Hughes, her readers will believe the words are hers. She has stolen the words and ideas and has attempted to cover the theft by changing or omitting an occasional word.

Version B

Robert Hughes points out that transportation did not stop crime in England or even slow it down. The criminal class was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime (168).

Version B is also plagiarism, even though the writer acknowledges his source and documents the passage with a parenthetical reference. He has worked from careless notes and has misunderstood the difference between quoting and paraphrasing. He has copied the original word for word yet has supplied no quotation marks to indicate the extent of the borrowing. As written and documented, the passage masquerades as a paraphrase when in fact it is a direct quotation.

Version C

Hughes argues that transporting criminals from England to Australia “did not stop crime. . . . The ‘criminal class’ was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime” (168).

Version C is one satisfactory way of handling this source material. The writer has identified her source at the beginning of the sentence, letting readers know who is being quoted. She then explains the concept of transportation in her own words, placing within quotation marks the parts of the original she wants to quote and using ellipsis points to delete the parts she wants to omit. She provides a parenthetical reference to the page number in the source listed in Works Cited.

Works Cited

Hughes, Robert. *The Fatal Shore*. New York: Knopf, 1987. Print.

5. Annotated Student Research Paper

The author of the following research paper used many features of MLA style to document her paper. Adhering to MLA style, she did not include a title page with her paper. Instead, she typed her name, her instructor's name, the course title, and the date on separate lines (double-spacing between lines) at the upper left margin. Then, after double-spacing again, she typed the title of her paper, double-spaced, and started the first line of her text. On page 1 and successive pages, she typed her last name and the page number in the upper right-hand corner, as recommended by MLA.



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“On the Internet, nobody knows you’re a dog.”

The image shows a student research paper with several annotations. At the top left, a vertical double-headed arrow indicates a 1-inch margin. At the top right, a vertical double-headed arrow indicates a 1/2-inch margin. The text is as follows:

Carrie Ahls
Mr. Johnson
English 104
15 April 2009

The Problems with and Possibilities of
Online Communities

The emergence of online social networks has raised controversial questions about the meaning of identity and community in cyberspace. For example, to what extent do the identities users craft for online communication match their real identity? And to what extent does a virtual community approximate the traditions and values associated with real face-to-face communities? These questions have prompted many researchers to point to the abuses of online communication. However, other researchers, while acknowledging the potential dangers of online communication, remain enthusiastic about the educational value of social networks and their importance to democracy and citizenship.

A major abuse often encountered in the virtual world is “cyberbullying.” According to Phil McKenna, cyberbullying is “sending threatening messages, displaying private messages, and posting embarrassing video or photos online.” McKenna explains that by assuming a false identity, a person can enter the supposedly safe world of a chat room and spread all sorts of destructive information about other members of the online community. Because the targets of such cyberbullying have no way to correct the destructive information, they can become extremely depressed. After being continually taunted in her MySpace profile, a 13-year-old girl from suburban St. Louis committed suicide (Malone).

Annotations on the right side of the page include:

- A bracket spanning the student information and title area is labeled "Double-space".
- A bracket spanning the first paragraph is labeled "Indent five spaces or one-half inch." with an arrow pointing to the start of the paragraph.
- A bracket spanning the second paragraph is labeled "Double-space between every line".

1/2"
4
Ahls 2

1"

A related abuse is “cyberstalking.” According to a report from the United States Department of Justice, *1999 Report on Cyberstalking: A New Challenge for Law Enforcement and Industry*, online stalking is similar to offline stalking. Both stalkers engage in repeated and unwelcome threatening sexual behavior. However, online stalkers can explore online communities, such as dating sites, to gain extensive personal information about their victims. The report acknowledges that while online stalking may not involve physical contact, it may serve as a “prelude to more serious behavior, including physical violence.” Tom Zeller, Jr. reports a particularly sinister case of cyberstalking: the stalker not only bombarded his victim, an innocent 44-year-old publishing executive in Manhattan, with menacing sexual threats, but he also encouraged others to stalk her by posting her “full name, address and phone number, along with a solicitation to call and drop by her home.”

The cause of these online abuses and many other problems associated with online social networks is “Internet Addiction.” Like other forms of addiction—drug abuse, alcoholism and gambling—Internet Addiction is a compulsive behavior caused by the need to escape everyday problems. Kimberly S. Young points out some of the signs of Internet Addiction:

— If we feel isolated, we can pour out our repressed feelings and act out hidden aspects of ourselves in meeting rooms and interactive games. If we long for love and affection, but fear rejection or AIDS, we can cruise for cybersex. And if we are bored with our family or cynical about society, we can retreat into a subculture of Internet

Quotation:
Quote from government document on Web

Quotation:
Quote from online newspaper

Quotation from book

Long Quotation:
Quotation of more than four lines is set off from text and is not placed within quotation marks.

Ahls 3

addicts who offer support, encouragement, excitement and intrigue, and maybe even an invitation to come run away from it all. (29–30)

Documentation:
The parenthetical reference to block quotation *follows* the final mark of punctuation.

Working with the strategies used to diagnose other compulsive disorders, Young devised a questionnaire that asked Internet users questions such as, “Do you feel restless, moody, depressed or irritable when attempting to cut down or stop Internet use?” (3). Respondents to the questionnaire who Young classified as addicts admitted that they “were investing more and more time online at greater and greater cost to their real lives” (5).

Although the accessibility of online communication provides opportunities for abuse and addiction, many researchers remain convinced that online social networks extend and enrich the way users experience the world. In particular, individuals who are trapped or excluded by disabilities express feelings of liberation as a result of their ability to communicate online. In *Alter Ego: Avatars and Their Creators*, Jason Rowe, a severely handicapped boy from Crosby, Texas, explains how the virtual world has changed his sense of identity and community:

Documentation:
Cites book title to identify source

Online it doesn't matter what you look like. . . .In the real world, people can be uncomfortable around me before they get to know me and realize that, apart from my outer appearance, I'm just like them. . . .The internet eliminates how you look in real life, so you get to know a person by their mind and personality. Cooper.

Long Quotation:
Quote from book with no page numbers

In addition to liberation, researchers report that users of social networks feel enriched by their ability to communicate with and understand people all over the world. William C. Diehl and Esther Prins

Ahls 4

report that “participation in ‘SL’ [Second Life] enhanced participants’ intercultural literacy.” Their research revealed that “SL” participants gained a “greater awareness of insider cultural perspectives and openness toward new viewpoints.”

Short Quotation:
Quote worked into writer’s own sentence

Documentation:
Author and page number enclosed in parentheses

Many researchers argue that the most promising prospect for on-line social networks is their ability to “revitalize citizen based democracy” (Rheingold xxix). A compelling example of how such networks can reconnect alienated citizens to the political process is the election of Barack Obama. Throughout his campaign, Obama’s staff used the Internet to form a community of supporters who communicated with each other about the major issues being debated in the campaign. Once he became President, Obama held the first Internet town hall forum where citizens from across the country contributed over 100,000 questions and then watched their president answer a wide range of thoughtful questions about the economy. He also answered a question about “whether legalizing marijuana might stimulate the economy by allowing the government to regulate and tax the drug” (Stolberg).

Short Quotation:
Quote from online newspaper. Author’s name enclosed within parentheses

The “marijuana question” suggests the possibilities and problems in the virtual world may be no different than the possibilities and problems in the real world. Both worlds enable you to find ideas, share information, connect with other people and contribute to your community. Both worlds also enable you to disguise your identity, abuse other people, escape into fantasies and ask silly questions. How you participate in both worlds is up to you. Esther Dyson argues that what you do online could or should change your offline life “by making you less willing to accept things the way they are and more sure of your ability to build a life to suit yourself and your family” (280).

Documentation:
Author’s name used to introduce quote

Page numbers
enclosed within parentheses

↓ 1/2"
Ahls 5

Works Cited

Cooper, Robbie. *Alter Ego: Avatars and Their Creators*. London: Chais Boot, 2007: N.Page. Print.

Diehl, William C., and Esther Prins. "Unintended Consequences in 'SL': Intercultural Literacy and Cultural Identity in a Virtual World." *Language and Intercultural Communication* 8.2 (May 2008): 101-18. ERIC. Web. 16 Feb. 2009.

Dyson, Esther. *Release 2.0: A Design for Living in the Digital Age*. New York: Broadway, 1997. Print.

Malone, Roy. "Online Harassment—A Hoax, a Suicide—a Journalistic Dilemma." *St Louis Journalism Review* Dec. 2007. BNET. Web. 15 Feb. 2009.

McKenna, Phil. "The Rise of Cyberbullying." *New Scientist* 19 July 2007: 26-7. Academic Search Premier. Web. 16 Feb. 2009.

Rheingold, Howard. *The Virtual Community: Homesteading on the Electronic Frontier*. Cambridge, MA: MIT, 2000. Print.

Stolberg, Sheryl Gay. "Obama Makes History in Live Internet Video Chat." *New York Times* 26 Mar. 2009. Web. 26 Mar. 2009.

United States. Dept. of Justice. Attorney General. *1999 Report on Cyberstalking: A New Challenge for Law Enforcement and Industry*. Aug. 1999. Web. 20 Feb. 2009.

Young, Kimberly S. *Caught in the Net: How to Recognize the Signs of Internet Addiction—and a Winning Strategy for Recovery*. New York: Wiley, 1998. Print.

Zeller, Tom, Jr. "A Sinister Web Entraps Victims of Cyberstalking." *New York Times* 17 Apr. 2006. Web. 18 Feb. 2009.

↑ 1"
↑ 1"

Double-space

Indent five spaces.

Sample entry: A book by one author

Medium of publication

Sample entry: Medium of publication

Sample entry: Date of access

Sample entry: Title of book presented in italics

6. Abbreviations for MLA Documentation

Selected Publishers

When the publisher's name includes the name of one person (Harry N. Abrams, Inc.), cite the surname alone (Abrams). When the publisher's name includes the name of more than one person (Harcourt Brace), cite only the first of these names (Harcourt).

Abrams	Harry N. Abrams, Inc.
Allyn	Allyn and Bacon, Inc.
Appleton	Appleton-Century-Crofts
Basic	Basic Books
Bowker	R. R. Bowker Co.
Cengage	Cengage Learning
Dodd	Dodd, Mead, and Co.
Doubleday	Doubleday and Co., Inc.
Farrar	Farrar, Straus, and Giroux, Inc.
Feminist	The Feminist Press at the City University of New York
Harcourt	Harcourt Brace
Harper	HarperCollins
Harvard UP	Harvard University Press
Holt	Holt, Rinehart and Winston, Inc.
Houghton	Houghton Mifflin Co.
Knopf	Alfred A. Knopf, Inc.
Lippincott	J. B. Lippincott Co.
MIT P	The MIT Press
MLA	The Modern Language Association of America
Norton	W. W. Norton and Co., Inc.
Oxford UP	Oxford University Press, Inc.
Princeton UP	Princeton University Press
Rand	Rand McNally and Co.
Random	Random House, Inc.
St. Martin's	St. Martin's Press, Inc.
Scribner's	Charles Scribner's Sons
Simon	Simon and Schuster, Inc.
UMI	University Microfilms International
U of Chicago P	University of Chicago Press
Viking	The Viking Press, Inc.
Yale UP	Yale University Press

Selected Reference Resources

BM	British Museum, London (now British Library)
<i>Cong. Rec.</i>	<i>Congressional Record</i>
DA, DAI	<i>Dissertation Abstracts, Dissertation Abstracts International</i>
DAB	<i>Dictionary of American Biography</i>
DNB	<i>Dictionary of National Biography</i>
ERIC—ED	Educational Resources Information Center— Educational Document
ERIC—EJ	Educational Resources Information Center— Educational Journal
GPO	Government Printing Office, Washington, DC
HMSO	Her (His) Majesty's Stationery Office, London
LC	Library of Congress
PBS	Public Broadcasting System

Appendix on APA Style

The purpose of documentation is twofold: (1) to avoid representing somebody else's work as your own and (2) to refer readers to the specific source you are citing. Although there is general agreement about the purpose of documentation, different fields of knowledge use different styles. If you are writing a research paper in the humanities, your instructor is likely to require MLA style. If you are writing a research paper in the social sciences, your instructor is likely to require APA (American Psychological Association) style.

In some ways, APA and MLA styles are similar. Both require an alphabetized list of sources and in-text parenthetical documentation of citations. Both use numbered notes only to convey certain kinds of information not included in the text. Some major differences between the two styles, especially APA's emphasis on date of publication, are reflected in the guidelines and illustrations given below. For further information, see the APA Publication Manual.²

² American Psychological Association, *Publication Manual of the American Psychological Association*, 5th ed. (Washington: APA, 2001).

Preparing the List of References

1. Paginate the list of sources (entitled **References**) as a continuation of your text.
2. Double-space between successive lines of an entry and between entries.
3. Begin the first line of an entry flush left, and indent successive lines three spaces.
4. List the entries in alphabetical order according to the last name of the author.
5. If you are listing more than one work by the same author, arrange the works by date of publication, starting with the earliest work. Repeat the author's name in each entry.
6. Invert the names of all authors in each entry, and use initials for the first and middle names of all authors.
7. When there is more than one author, use an ampersand (&) before the name of the last author.
8. When there are two to six authors, name all of them in the list of references. In the text, if there are three to five authors, name all the authors the first time but abbreviate subsequent uses to only the first author followed by *et al.* (not in italics, and add a period to "al" to show that it is an abbreviation). If there are six or more authors, in the text cite only the first author followed by *et al.*; in the reference list name the first six authors and refer to the rest as *et al.*
9. Place the date of publication in parentheses immediately after the author's name. Type a period after the closing parenthesis.
10. If you list two works by the same author published in the same year, arrange the works alphabetically by title (excluding the articles *a* and *the*), and assign letters to the year to prevent confusion: (2005a), (2005b).
11. Place the article title (if any) or book title after the year of publication.
12. For books, capitalize only the first word of the book title, the first word of the book subtitle (if any), and all proper names. Italicize the complete book title.
13. If the author is also the publisher of the work, put the word *Author* after the place of publication.
14. For articles in periodicals or in edited volumes, capitalize only the first word of the article title, the first word of the article subtitle (if any), and all proper names. Do not enclose the article title in quotation marks. Put a period after the article title.

15. Spell out the names of journals in upper- and lowercase letters, and italicize the journal name.
16. In references to periodicals, give the volume number in arabic numerals, and italicize it. Do not use *vol.* before the number.
17. Use the full name of the publisher (but omit *Publishers, Company, Inc.,* etc.).
18. In text citations, use *p.* or *pp.* for page numbers. In the reference list, use *p.* or *pp.* for newspaper pages, and omit *p.* or *pp.* for journal or magazine pages.
19. Treat inclusive page numbers in text citations and in the reference list as follows: 67–68, 102–103, 237–242, 389–421.

Sample Entries

When citing books and articles, provide the following general categories of information:

Author's last name, first initial. (Publication date). *Book title*. Any additional information. City of publication: Publisher.

Author's last name, first initial. (Publication date). Article title. *Periodical title*, inclusive pages.

Entries illustrating variations on this basic format appear below and are numbered to facilitate reference. To confirm the accuracy of your APA citations, see <http://www.apastyle.org/styletips.html>. To compare these entries with those documented in MLA style in this text, refer to the page and item numbers given in brackets.

A Book by One Author

1. Light, R. J. (2001). *Making the most of college: Students speak their minds*. New York: Random House. [3,1]

Two or More Books by the Same Author

2. Florida, R. (2002) *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York: Basic Books. [3,2]
3. Florida, R. (2005) *The flight of the creative class: The new global competition for talent*. New York: HarperCollins. [3,3]

A Book by Six or Fewer Authors

4. Peel, R., Patterson, A., & Gerlach, J. (2000). *Questions of English: Ethics, aesthetics, rhetoric and the formation of the subject in England, Australia, and the United States*. London: Routledge. [3,5]

A Book by a Corporate Author; Author as Publisher

5. National Geographic Society. (2002). *Cradle and crucible: History and faith in the Middle East*. Washington: Author. [4,7]

A Work in an Anthology

6. Peterson, R. (2004). My tribe outside the global village. In K. D. McBride (Ed.), *Visual media and the humanities: A pedagogy of representation*. Knoxville: University of Tennessee Press. [5,13]

A Signed Article from a Daily Newspaper

7. Glanz, J. (2005, February 13). Iraqi insurgents step up attacks after election. *New York Times*, p. 12. [7,28]

An Article from a Weekly or Biweekly Magazine

8. Mayer, J. (2005, February 14–21). Outsourcing torture. *The New Yorker*, 80, 106–123. [7,31]

An Article in a Journal with Continuous Pagination

9. Flower, L. (2002). Intercultural inquiry and the transformation of service. *College English*, 65, 181–201. [8,32]

Internet Source: An Article Based on a Print Source

If the original print version has been changed or annotated on the Web, then add “Retrieved [Month Day, Year], from [URL]” after the original citation. Note that no period follows the URL.

10. Bloom, L. Z. (2008). Consuming prose: The delectable rhetoric of food writing. [Electronic version] *College English* 70(4), 346–361.
<http://www.ncte.org/library/NCTEFiles/Resources/journals/CE/0704-Marrch08/CE0704Consuming.pdf>. [12,62]

Documenting Sources

The following guidelines and examples show common in-text situations for the APA style of documentation.

1. When you are summarizing or paraphrasing a source and do not mention the author’s name in your sentence, place the author’s name and date of publication in parentheses before the sentence period. Separate each unit of information with a comma.

Fairy tales help children explore the worlds of forbidden knowledge (Tuan, 1979).

2. When you are quoting and do not mention the author’s name in your sentence, place the author’s name, date of publication, and page number(s) in parentheses.

Although fairy tales contain frightening information, they “thrill rather than terrify a healthy child” (Tuan, 1979, p. 20).

3. When you are quoting and you mention the name of the author in your sentence, place only the publication date and page number(s) in parentheses.

Tuan (1979) suggests that the effect of fairy tales is muted by “the affectionate environment in which the stories are usually told” (p. 20).

4. If you use more than one source written in the same year by the same author, follow the pattern established in your reference list, and include the letter assigned to the source.

(Turnbull, 1965b)

5. If you cite several sources in one place, list them in alphabetical order by authors’ last names, and separate them with a semicolon.

The Mbuti Pygmies, carefree and harmonious, have no concept of evil and thus no real sense of fear (Tuan, 1979; Turnbull, 1965a).

References

Tuan, Y. (1979). *Landscapes of fear*. New York: Pantheon.

Turnbull, C. M. (1965a). The Mbuti Pygmies of the Congo. In J. L. Gibbs, Jr. (Ed.), *Peoples of Africa* (pp. 281–317). New York: Holt, Rinehart and Winston.

Turnbull, C. M. (1965b). *Wayward servants: The two worlds of the African Pygmies*. Garden City, NY: Natural History Press.

Index

- abbreviations
 - in APA style, 36
 - in parenthetical references, 18
 - for publishers, 34
 - for reference resources, 35
 - in Works Cited, 3
- abstracts, 8
- addresses, 10
- advertisements, 10
- afterwords, 5
- alphabetization
 - of anonymous works, 17
 - in APA style, 36
 - of authors with the same last name, 15–16
 - of multiple books by the same author, 2
- ampersand, 36
- anonymous books and
 - articles
 - in newspapers, 7
 - in parenthetical reference, 17
 - in reference books, 6
 - in Works Cited, 4, 6, 7
- anthologies, 5, 38
- APA (American Psychological Association) style, 35–40
- art works, 9
- articles (part of speech), 2, 17
- articles (written works)
 - anonymous, 4, 6, 7, 17
 - on Internet, 12
 - in magazines, 7–8, 12, 38
 - in newspapers, 7, 38
 - in periodicals, 7–8, 12, 37
 - in reference books, 6
 - single-page, 17
 - in Works Cited, 7–8
- authority of sources, 20
- authors, anonymous
 - in parenthetical references, 17
 - in Works Cited, 4
- authors, corporate
 - APA style for, 38
 - in parenthetical references, 17
 - in Works Cited, 4
- authors, multiple
 - APA style for, 36, 38, 40
 - in parenthetical references, 16
 - in Works Cited, 4
- authors, single
 - in APA style, 37–38, 40
 - multiple works by, 2, 4, 15
 - one book by, 3
- authors, with same last name, 15–16
- bibliography, 1. *See also* Works Cited.
- books
 - anonymous authors of, 4, 6, 17
 - corporate authors of, 4, 17, 38
 - editors of, 3, 4
 - multiple authors of, 4, 16, 36, 38
 - online, 12
 - published before 1900, 7
 - republished, 6
 - series, 6
 - single authors of, 2, 3, 4, 15, 37–38, 40
 - translations of, 6
 - in Works Cited, 2, 3–7
- capitalization
 - in APA style, 35
 - in Works Cited, 3
- cartoons, 10
- CD-ROM medium, 2, 9
- charts, 10
- classic works, 18
- colon
 - in quotations, 23–24
 - in Works Cited, 3
- comma, 15
- compilations, 5
- compiling source information, 22
- comprehensiveness of sources, 21
- copying and pasting information, 22
- corporate authors, 4, 17, 38
- databases, articles in, 12
- date of publication
 - APA style for, 36
 - of articles, 7
 - of books, 3
 - of electronic publications, 11
 - evaluating sources by, 21
 - of miscellaneous publications, 9–10
- discussion group postings, 12
- dissertation abstracts, 8
- dissertations, 2, 7
- editions, 5
- editorials, 8
- editors, 3, 4, 5
- electronic publications, 2, 10–13, 39
- ellipsis, 23
- e-mail messages, 13
- endnotes, 1, 19–20
- et al.
 - in APA style, 36
 - in parenthetical reference, 16
- evaluating sources, 20–21
- films, 2, 9
- footnotes, 1, 19–20
- foreword, 5
- government documents
 - in parenthetical reference, 17
 - in Works Cited, 6
- hyphen, 2, 4
- imprints of publishers, 5
- indentation
 - in APA style, 36

- indentation (*cont.*)
 for quotations, 23–24
 in sample research paper, 30–31
 in Works Cited, 2
- Internet and World Wide Web sources
 APA style for, 39
 in Works Cited, 2, 10–13
- interviews, 10
- introductions, 5
- journals
 APA style for, 36, 39
 in Works Cited, 2, 3, 8, 12
- lectures, 2, 10
- letters, 10
- links to sources, 21
- literary works, 17–18
- magazines
 APA style for, 38
 in Works Cited, 7–8, 12
- maps, 10
- medium of publication, 2, 33
- MLA (Modern Language Association)
 documentation style, 1
- multiple authors. *See* authors, multiple
- multiple works
 by same author, 4, 16
 in single parenthetical reference, 18–19
- multivolume works
 in parenthetical references, 16
 in Works Cited, 5
- newspapers
 APA style for, 38
 in Works Cited, 7
- notes, 1, 19–20
- note-taking, 22–27
- novels, 17
- numerals, arabic and roman
 in parenthetical references, 18
 in Works Cited, 2
- page numbers
 APA style for, 36, 37, 39
 inclusive ranges, 3
 of journal articles, 8
- of preliminary pages, 2
 for Works Cited, 1
- pamphlets, 2
- paraphrasing sources, 22, 24–25, 39
- parenthetical references
 to anonymous works, 17
 in APA style, 39–40
 to authors of two or more works, 15
 to authors with same last name, 15–16
 to classic works, 18
 to corporate authors, 17
 to entire works, 13
 formats for, 13
 to government documents, 17
 to literary works, 17–18
 to multi-authored works, 16
 multiple citations
 in, 18–19
 to multivolume works, 16
 and notes, 19–20
 numeral styles in, 18
 to one-page articles, 17
 placement of, 14
 punctuation of, 14, 18
 to quotations, 14, 23–24
 in sample research paper, 31–32
- performances, 9
- period
 and parenthetical references, 15
 and quotations, 23
 in Works Cited, 2, 3
- periodicals
 APA style for, 37
 in Works Cited, 2, 3, 7–8
- plagiarism, 22, 25–27
- plays
 in parenthetical reference, 18
 in Works Cited, 2
- poems
 on Internet, 12
 in parenthetical reference, 18
 in Works Cited, 2, 12
- prefaces, 5
- proceedings, 6
- publishers
 abbreviations for, 3, 34
 APA style for, 37, 38
- imprints, 5
 in Works Cited, 3, 5
- punctuation
 of parenthetical references, 15, 18, 23
 of quotations, 23–24
 in Works Cited, 2, 3, 8
- quotation marks
 for quotations, 23
 for titles, 2, 8
- quotations
 APA style for, 39–40
 indenting, 23–24
 introducing, 23–25, 32
 long, 14, 23–24, 25, 30, 31
 paraphrasing, 25
 parenthetical references to, 14, 24–25
 punctuation of, 23–24
 in sample research paper, 30–32
 short, 25, 32
 summarizing, 25
 in titles, 8
- quoting sources, 22, 23–24
- radio programs, 9
- recordings, 9
- reference books, articles
 in, 6
- reference databases, 12
- reference resources,
 abbreviations for, 35
- references, APA style for, 36–37
- relevance of sources, 20
- republished books, 6
- research papers
 format of, 28–33
 planning and writing, 20–27
- reviews, 8, 12
- semicolon, 18
- series, 6
- song titles, 2
- sources, evaluating, 20–21
- spacing
 in APA style, 36
 of ellipsis points, 23
 of quotations, 23–24
 in research papers, 28
 in Works Cited, 2, 3
- speeches, 2, 10

- stability of sources, 21
- summarizing sources, 22, 24–25, 39
- superscript numerals, 20
- television programs, 9
- titles
 - alphabetization of, 17
 - APA style for, 36
 - in parenthetical references, 17
 - punctuation of, 2, 3–7
 - quotation marks within, 8
 - shortened, 17
 - in Works Cited, 2, 6, 8
- translations, 3, 6
- unpublished works
 - dissertations, 7
 - e-mails, 13
 - letters, 10
 - Web sites, 10–12
 - in Works Cited, 2
 - works of art, 9
- URLs (uniform resource locators), 2, 10–12, 39
- volume numbers, 3
- Web sources
 - in APA style, 39
 - in Works Cited, 2, 10–13
- Works Cited. *See also* bibliography; references, APA style for
 - abbreviations in, 3
 - abstracts in, 8
 - advertisements in, 10
 - afterwords in, 5
 - anthologies in, 5
 - arrangement of, 2, 17
 - art works in, 9
 - articles in, 6, 7–8, 12
 - books in, 2, 3–7, 12
 - charts in, 10
 - CD-ROM medium, 2, 9
 - charts in, 10
 - compilations in, 5
 - discussion group postings in, 12
 - dissertations in, 2, 7, 8
 - editions in, 5
 - editorials in, 8
 - editors in, 3, 4, 5
 - e-mail messages in, 13
 - films in, 2, 9
 - forewords in, 5
 - government documents in, 6
 - indentation of, 2
 - interviews in, 10
 - introductions in, 5
 - journals in, 8, 12
 - lectures in, 2, 10
 - letters in, 10
 - magazines in, 7–8, 12
 - maps in, 10
 - medium of publication in, 2
 - multivolume works in, 5
 - newspapers in, 7
 - numerals in, 2
 - pagination of, 1
 - pamphlets in, 2
 - performances in, 9
 - periodicals in, 2
 - plays in, 2
 - poems in, 2, 12
 - prefaces in, 5
 - preparation of, 22
 - proceedings in, 6
 - publishers, 3, 5
 - punctuation in, 2
 - radio programs in, 9
 - recordings in, 9
 - reviews in, 8, 12
 - sample entries, 3–13, 33
 - short stories in, 2
 - song titles in, 2
 - spacing of, 2
 - speeches in, 2, 10
 - television programs in, 9
 - translations in, 6
 - unpublished works in, 2, 7, 10–13
 - volume numbers in, 3
 - Web sources in, 2, 10–13
- Works Consulted, 1
- World Wide Web, 2, 10–13, 39