

A GUIDE FOR WRITING RESEARCH PAPERS BASED ON MODERN LANGUAGE ASSOCIATION (MLA) DOCUMENTATION

**Prepared by the Humanities Department as part of
The Guide to Grammar and Writing
and the Arthur C. Banks Jr. Library
Capital Community College
Hartford, Connecticut**

GATHERING MATERIALS

Once your topic has been approved, begin to gather information from authoritative reference sources: pertinent books, encyclopaedias, and articles in magazines, journals, and magazines. Librarians will be happy to show you how to use the various research tools within the library and may suggest other sources of information. Important new resources are now available to you through electronic services which provide many learning and reference tools as well as access to the Internet, where you can often discover an abundance of information.

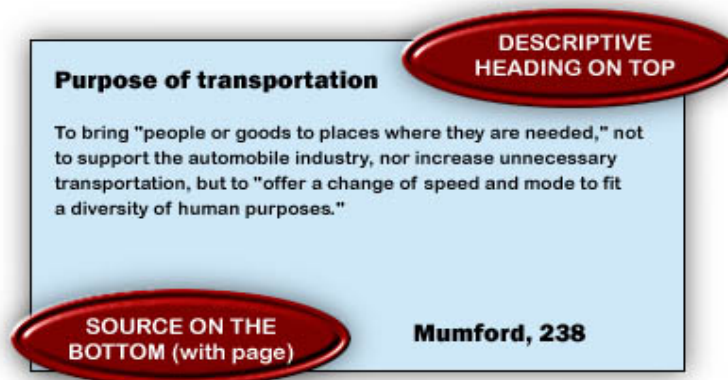
We recommend the Capital Community College online Library and Information Skills Workbook as an introduction to using library and online resources. The workbook has chapters on finding books and journal articles, using CD-ROM databases, discovering resources on the internet, developing critical thinking skills, and designing a search strategy. It would be a good idea to go through the Workbook (and take its computer-graded quizzes) before beginning a major research project.

Depending on the resources available and the length requirements of your assignment, you may find it necessary to widen or restrict the scope of your topic.

TAKING NOTES

As you examine each source, make a separate note of each fact or quotation you might want to use in your paper. Unless you are really good at manipulating text with your computer or laptop, it might be wise to use index cards when preparing notes. Be sure to identify the source of the information on the listing (include the author's name and page number on which the information appears). Try to summarize the

information in your own words (paraphrasing); use quotation marks if you copy the information exactly. (This rule should apply whether you are copying a great deal of material or only a phrase.) Give each listing a simple descriptive heading.



Your listings — whether they appear on index cards or within some format on your computer — will now provide the authoritative basis for your paper's content and documentation. By arranging and rearranging the listings and using your descriptive headings, you may well discover a certain order or different categories which will help you prepare an outline. You may find that you need additional information, or that some of the listings may not be appropriate and should be set aside or discarded.

PREPARING AND USING OUTLINES

Using an outline can help you organize your material and can also help you discover connections between pieces of information that you weren't aware of when you first conceived the plan of your paper. It can also make you aware of material that is not really relevant to the purposes of your paper or material that you have covered before and should therefore be removed.

A Working Outline might be only an informal list of topics and subtopics which you are thinking of covering in your paper. Sometimes, however, an instructor might require that a working outline be submitted at the beginning of your work; then your instructor might suggest ways in which the work needs to be further developed or cut back. Your instructor might also see that you're trying to accomplish too much or too little for the scope of the assignment he or she has in mind. The working outline can be revised as you discover new material and get new ideas that ought to go into your paper. Most word processing programs have outlining features with automatic formatting that make it easy to create and revise outlines. It is a good idea to keep copies of old outlines in a computer folder in case new versions of the outline lead you in false directions that you will later have to abandon.

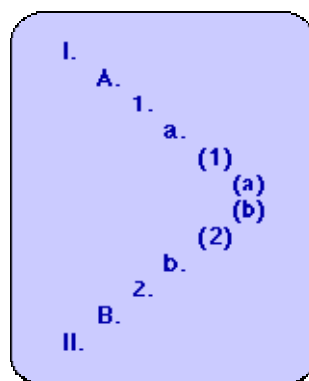
A Final Outline should enhance the organization and coherence of your research paper. Instructors sometimes require that a final outline be submitted along with the final version of your paper. Material that is not relevant to the purpose of your paper as revealed in your outline should be excised from the paper; if portions of your outline seem weak in comparison to others, more research may be required to create a sense of balance in your argument and presentation.

Outlines can be organized according to your purposes. Are you attempting to show the chronology of some historical development, the cause-and-effect relationship between one phenomenon and another, the process by which something is accomplished, or the logic of some position? Are you defining or analyzing something? Comparing or contrasting one thing to another? Presenting an argument (one side or both)?

In any case, try to bring related material together under general headings and arrange sections so they relate logically to each other. An effective introduction will map out the journey your reader is about to take, and a satisfactory conclusion will wrap up the sequence of ideas in a nice package.

A final outline can be written as a topic outline, in which you use only short phrases to suggest ideas, or as a sentence outline, in which you use full sentences (even very brief paragraphs) to show the development of ideas more fully. If your instructor requires an outline, follow consistently whichever plan he or she prefers.

The MLA Handbook suggests the following "descending parts of an outline":



Logic requires that if you have an "A" in your paper, you need to have a "B"; a "1" requires a "2," and so forth.

A STATEMENT ON PLAGIARISM

Using someone else's ideas or phrasing and representing those ideas or phrasing as our own, either on purpose or through carelessness, is a serious offense known as plagiarism. "Ideas or phrasing" includes written or spoken material, of course — from whole papers and paragraphs to sentences, and, indeed, phrases — but it also includes statistics, lab results, art work, etc. "Someone else" can mean a professional source, such as a published writer or critic in a book, magazine, encyclopedia, or journal; an electronic resource such as material we discover on the World Wide Web; another student at our school or anywhere else; a paper-writing "service" (online or otherwise) which offers to sell written papers for a fee.

Let us suppose, for example, that we're doing a paper for Music Appreciation on the child prodigy years of the composer and pianist Franz Liszt and that we've read about the development of the young artist in several sources. In Alan Walker's book *Franz Liszt: The Virtuoso Years* (Ithaca: 1983), we read that Liszt's father encouraged him, at age six, to play the piano from memory, to sight-read music and, above all, to improvise. We can report in our paper (and in our own words) that Liszt was probably the most gifted of the child prodigies making their mark in Europe in the mid-nineteenth century — because that is the kind of information we could have gotten from a number of sources; it has become what we call common knowledge.

However, if we report on the boy's father's role in the prodigy's development, we should give proper credit to Alan Walker. We could write, for instance, the following: Franz Liszt's father encouraged him, as early as age six, to practice skills which later served him as an internationally recognized prodigy (Walker 59). Or, we could write something like this: Alan Walker notes that, under the tutelage of his father, Franz Liszt began work in earnest on his piano playing at the age of six (59). Not to give Walker credit for this important information is plagiarism.

Some More Examples

(The examples below were originally written by the writing center staff at an esteemed college; that institution has asked us to remove its name from this Web page.) The original text from Elaine Tyler May's "Myths and Realities of the American Family" reads as follows:

Because women's wages often continue to reflect the fiction that men earn the family wage, single mothers rarely earn enough to support themselves and their children adequately. And because work is still organized around the assumption that mothers stay home with children, even though few mothers can afford to do so, child-care facilities in the United States remain woefully inadequate.

Here are some possible uses of this text. As you read through each version, try to decide if it is a legitimate use of May's text or a plagiarism.

Version A:

Since women's wages often continue to reflect the mistaken notion that men are the main wage earners in the family, single mothers rarely make enough to support themselves and their children very well. Also, because work is still based on the assumption that mothers stay home with children, facilities for child care remain woefully inadequate in the United States.

Plagiarism: In Version A there is too much direct borrowing of sentence structure and wording. The writer changes some words, drops one phrase, and adds some new language, but the overall text closely resembles May's. Even with a citation, the writer is still plagiarizing because the lack of quotation marks indicates that Version A is a paraphrase, and should thus be in the writer's own language.

Version B:

As Elaine Tyler May points out, "women's wages often continue to reflect the fiction that men earn the family wage" (588). Thus many single mothers cannot support themselves and their children adequately. Furthermore, since work is based on the assumption that mothers stay home with children, facilities for day care in this country are still "woefully inadequate." (May 589).

Plagiarism: The writer now cites May, so we're closer to telling the truth about the relationship of our text to the source, but this text continues to borrow too much language.

Version C:

By and large, our economy still operates on the mistaken notion that men are the main breadwinners in the family. Thus, women continue to earn lower wages than men. This means, in effect, that many single mothers cannot earn a decent living. Furthermore, adequate day care is not available in the United States because of the mistaken assumption that mothers remain at home with their children.

Plagiarism: Version C shows good paraphrasing of wording and sentence structure, but May's original ideas are not acknowledged. Some of May's points are common knowledge (women earn less than men, many single mothers live in poverty), but May uses this common knowledge to make a specific and original point and her original conception of this idea is not acknowledged.

Version D:

Women today still earn less than men — so much less that many single mothers and their children live near or below the poverty line. Elaine Tyler May argues that this situation stems in part from "the fiction that men earn the family wage" (588). May further suggests that the American workplace still operates on the assumption that mothers with children stay home to care for them (589).

This assumption, in my opinion, does not have the force it once did. More and more businesses offer in-house day-care facilities. . . .

No Plagiarism: The writer makes use of the common knowledge in May's work, but acknowledges May's original conclusion and does not try to pass it off as his or her own. The quotation is properly cited, as is a later paraphrase of another of May's ideas.

Penalty for Plagiarism

The penalty for plagiarism is usually determined by the instructor teaching the course involved. In many schools and colleges, it could involve failure for the paper and it could mean failure for the entire course and even expulsion from school. Ignorance of the rules about plagiarism is no excuse, and carelessness is just as bad as purposeful violation. At the very least, however, students who plagiarize have cheated themselves out of the experience of being responsible members of the academic community and have cheated their classmates by pretending to contribute something original which is, in fact, a cheap copy. Within schools and colleges that have a diverse student body, instructors should be aware that some international students from other cultures may have ideas about using outside resources that differ from the institution's policies regarding plagiarism; opportunities should be provided for all students to become familiar with institutional policies regarding plagiarism.

Students who do not thoroughly understand the concept of plagiarism and methods of proper documentation should request assistance from their teacher and from librarians.

WORKING WITH QUOTATIONS

Quotations that constitute fewer than five lines in your paper should be set off with quotation marks [“ ”] and be incorporated within the normal flow of your text. For material exceeding that length, omit the quotation marks and indent the quoted language one inch from your left-hand margin. If an indented quotation is taken entirely from one paragraph, the first line should be even with all the other lines in that

quotation; however, if an indented quotation comes from two or more paragraphs, indent the first line of each paragraph an additional one-quarter inch.

If quotation marks appear within the text of a quotation that already has the usual double-quote marks [“ ”] around it (a quote-within-a-quote), set off that inner quotation with single-quote marks [‘ ’]. Such a quote-within-a-quote within an indented quotation is marked with double-quote marks.

In the United States, the usual practice is to place periods and commas inside quotation marks, regardless of logic. Other punctuation marks — question marks, exclamation marks, semicolons, and colons — go where logic would dictate. Thus, we might see the following sentences in a paper about Robert Frost:

The first two lines of this stanza, "My little horse must think it queer / To stop without a farmhouse near," remind us of a nursery rhyme.

(Note, also, the slash mark / (with a space on either side) to denote the poem's line-break.) But observe the placement of this semicolon:

There is a hint of the nursery rhyme in the line "My little horse must think it queer"; however, the poem then quickly turns darkly serious.

Pay close attention to the placement of commas and periods in the use of citations.

YOUR RESEARCH PAPER'S FORMAT

Recommendations here are based on the *MLA Handbook for Writers of Research Papers*. It is important to note, however, that individual instructors and institutions or departments may vary from these recommendations somewhat and that it is always wise to consult with your instructor before formatting and submitting your work.

Paper:

Use white, twenty-pound, 8 1/2- by 11-inch paper. Erasable paper tends to smudge and should be avoided for a final draft. If you prefer to use erasable paper in the preparation of your paper, submit a good photocopy to your instructor.

Margins:

Except for page numbers (see below), leave one-inch margins all around the text of your paper -- left side, right side, and top and bottom. Paragraphs should be indented half an inch; set-off quotations should be indented an inch from the left margin (five spaces and ten spaces, respectively, on standard typewriters).

Spacing:

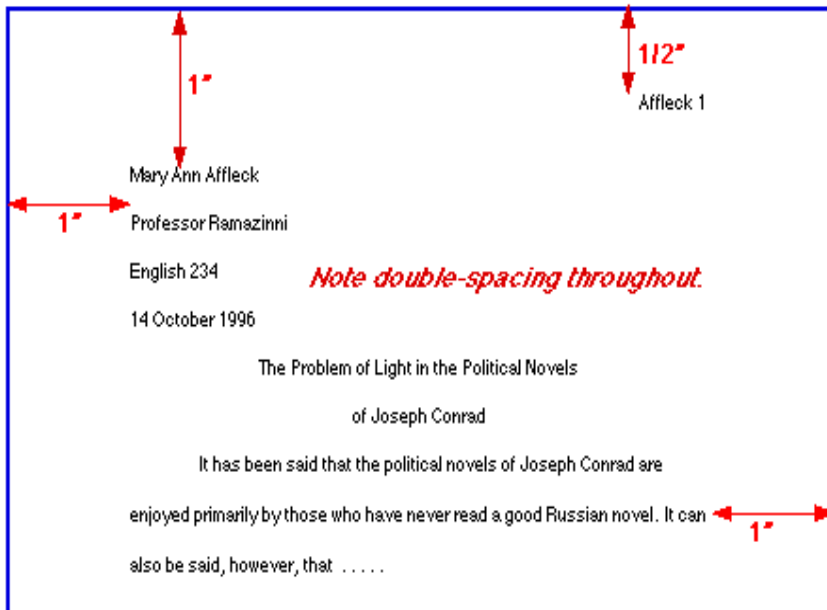
The *MLA Guide* says that "the research paper must be double-spaced," including quotations, notes, and the list of works cited.

Heading and Title:

Your research paper does not need a title page. At the top of the first page, at the left-hand margin, type your name, your instructor's name, the course name and number, and the date -- all on separate, double-spaced lines. Then double-space again and center the title above your text. (If your title requires more than one line, double-space between the lines.) Double-space again before beginning your text. The title should be neither underlined nor written in all capital letters. Capitalize only the first, last, and principal words of the title. Titles might end with a question mark or an exclamation mark if that is appropriate, but not in a period. Titles written in other languages are capitalized and punctuated according to different rules, and writers should consult the *MLA Guide* or their instructors.

Page Numbers:

Number your pages consecutively throughout the manuscript (including the first page) in the upper right-hand corner of each page, one-half inch from the top. Type your last name before the page number. Most word processing programs provide for a "running head," which you can set up as you create the format for the paper, at the same time you are establishing things like the one-inch margins and the double-spacing. This feature makes the appearance and consistency of the page numbering a great convenience. Make sure the page-number is always an inch from the right edge of the paper (flush with the right-hand margin of your text) and that there is a double-space between the page number and the top line of text. Do not use the abbreviation *p.* or any other mark before the page number.



Tables and Figures:

Tables should be labeled "Table," given an arabic numeral, and captioned (with those words flush to the left-hand margin). Other material such as photographs, images, charts, and line-drawings should be labeled "Figure" and be properly numbered and captioned.

Binders:

Generally, the simpler the better. Why spend money on gimmicky, unwieldy, slippery binders, when instructors prefer nice, flat stacks of papers they can stuff into their briefcases and backpacks? A simple staple in the upper left-hand corner of your paper should suffice, although the *MLA Guide* suggests that a paper clip can be removed and this facilitates reading (which suggests to us that it's been a long time since the people at MLA have had to deal with stacks of student papers). Your instructors or their departments may have their own rules about binders, and you should consult with them about this matter.

ALPHABETICAL ORDER

When there is no author listed for a work, you still have to list that work alphabetically in your Works Cited page by using the first significant word of the title. Generally, that means ignoring *a*, *an*, and *the*. *The Encyclopedia of Bioethics* would thus be alphabetized by the word *Encyclopedia*.

Putting people's names in alphabetical order is done on a letter-by-letter basis. Omit titles (such as *Lady*, *Sir*, *Sister*), degrees (*M.D.*, *Ph.D.*), etc., that precede or follow names. A suffix that is an essential part of the name — such as *Jr.*, *Sr.*, or a roman numeral — appears after the given name, preceded by a comma. (Ford, Henry J., III or Pepin, Theophilus, Jr.) The following names are in alphabetical order (based on the *MLA Handbook*):

Beethoven, Ludwig van (The *van* or *von* in Dutch or German names, if not capitalized by family usage, appears after the first name; if capitalized, it appears before the last name and determines the alphabetical order.)

D'Annunzio, Gabriele

Dante Alighieri (Some Italian names of the 15th century or before are alphabetized by first name)

D'Arcy, Pierre

de Gaulle, Charles (With French names, the *de* goes before the last name when the last name contains only one syllable. See de Maupassant, below.)

Descartes, René

Ford, Henry E., III

Garcia Lorca, Federico (Use full surnames for Spanish names.)

MacDonald, George

M'Carthy, Josephine

McCullers, Carson

Maupassant, Guy de

Morris, Robert

Morris, William

Morrison, Toni

Pepin, R. E.

Pepino, D.

Pepin, Theophilus, Jr.

Rueda, Lope de (For Spanish names, *de* comes after the first name)

Saint-Exupéry, Antoine de

St. Denis, Ruth
Von Braun, Werner (See Beethoven, above.)

A WRITER'S PRACTICAL GUIDE TO MLA DOCUMENTATION

Documentation will take two forms in your final paper:

- In the **Works Cited** section, where all the sources you've used should be listed alphabetically, and
- Within the text of your paper, where parentheses should show your readers where you found each piece of information that you have used. These textual citations allow the reader to refer to your Works Cited page(s) for further information.

This guide contains many examples of the kinds of resources that you might use in a research paper. Items set apart in a blue box like this one

For the Works Cited Page

Cassatt, Mary. *Sara Handing a Toy to the Baby*. Hill-Stead Museum, Farmington, CT.

show how the documentation for that particular kind of resource should look on the Works Cited page. Items set apart in a red box (with a dotted border) like this —

In-text Citation

The sculpture entitled *Family*, given to the college in 1991 and permanently exhibited in the college's Woodland Street lobby, was carved from an enormous cherry tree that grew in the sculptor's back yard (Rosen).

— show how this citation should appear in your text.

A Note on Footnotes and Endnotes

Footnotes (including citations at the bottom of each page) have not gone entirely the way of the dinosaurs. In fact it is ironic that footnotes were declared outmoded just before the era of the word-processors which make using footnotes so much easier. Still, because of its relative ease in both writing and reading, parenthetical documentation is greatly preferred by most instructors.

Endnotes (gathering citations and reference lists at the end of each chapter or at the end of the paper) have enjoyed a popularity among academic writers, primarily because they make the transition from a submitted manuscript to published resource

so much easier. Even so, parenthetical documentation has supplanted both footnotes and endnotes in most academic disciplines.

For writers in some disciplines, however — most notably in some of the humanities disciplines such as music, art, religion, theology, and even (sometimes) history — footnotes are still widely in use. A wise student will check with his or her instructor to make sure that parenthetical documentation is an acceptable method of citing resources.

Using either footnotes or endnotes, writers refer their readers to citations and reference lists by means of a number at the end of a sentence, phrase or clause containing the language or idea requiring citation. The number appears as a superscript.¹⁵ No space appears between the period and the superscript number. There should be four spaces between the last line of text and the first footnote on each page. Footnotes should be first-line indented and single-spaced with a double-space between each footnote. If necessary, a footnote can be carried into a subsequent page. In that event, on the second page, create a solid line two spaces below the last line of text, include another double-space and then finish the footnote. Double-space before the next footnote.

Footnotes and endnotes appear with their corresponding superscript number and are written with the first line indented. The author's name will appear in normal order (not reversed), separated from the other information with a comma. Publication data (City: Press, year) appears in parentheses, and no period is used until the very end of the citation.

¹⁵Ronald E. Pepin, *Literature of Satire in the Twelfth Century* (Lewiston: Edwin Mellen Press, 1988) 78.

¹⁶Christie, John S. "Fathers and Virgins: Garcia Marquez's Faulknerian *Chronicle of a Death Foretold*" *Latin American Literary Review* 13.3 (Fall 1993): 21-29.

PREPARING A WORKS CITED SECTION

Once you have found the sources you intend to use, you will need to identify them for your reader. For each **BOOK** you use, write a separate listing (on an index card or in some handy format available in your laptop computer or your notebook — whatever is convenient and cannot be lost), giving:

1. the name of the author or authors;
2. title;
3. editor, translator, compiler, if any;
4. edition, if it is not the first (i.e., 2nd ed., rev. ed.);

5. place and date of the book's publication; and
6. the name of the book's publisher.

You might also note on this listing how this source was (or could be) particularly helpful in your research.

For example:

Mumford, Lewis. *The Highway and the City*. New York: Harcourt Brace and World, 1963.

Pikarsky, M. and Christensen, D. *Urban Transportation Policy and Management*. Boston: D.C. Heath, 1976.

Write a separate listing for each article from a magazine or journal. Include

1. the name(s) of the author(s);
2. the title of the article;
3. the title of the periodical;
4. the date of the issue in which the article appears;
5. and the pages on which the article you are referring to appears.

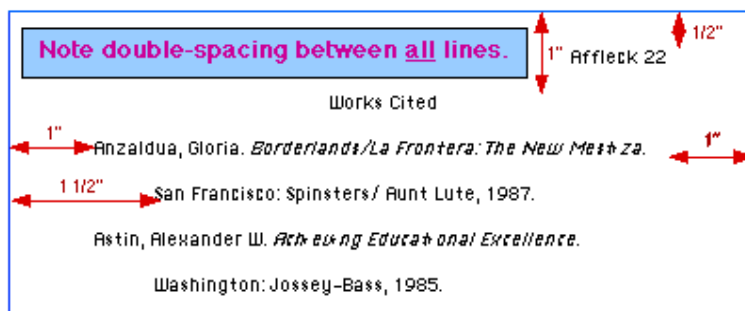
For example:

Prin, Dinah. "Marriage in the '90s." *New York* 2 June 1990: 40-45.

You might also use reference books, newspapers, electronic resources, audio-visual materials, and other sources of information. In preparing listings for those sources, refer to [The Writer's Practical Guide to Documentation](#) in this document to see the kinds of facts you should record for each.

A SAMPLE WORKS CITED PAGE

[PLEASE NOTE: Many of these citations are fictitious; they are meant to be used as models only.]



Works Cited

- Anderson, J. "Keats in Harlem." *New Republic* 204.14 (8 Apr. 1991): n. pag. Online. EBSCO. 29 Dec. 1996.
- Angier, Natalie. "Chemists Learn Why Vegetables are Good for You." *New York Times* 13 Apr. 1993, late ed.: C1. *New York Times Ondisc*. CD-ROM. UMI-Proquest. Oct. 1993.
- Anzaldua, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Spinsters/ Aunt Lute, 1987.
- Astin, Alexander W. *Achieving Educational Excellence*. Washington: Jossey-Bass, 1985.
- Burka, Lauren P. "A Hypertext History of Multi-User Dimensions." *MUD History*. URL: <http://www.ccs.neu.edu/home/lpb/mud-history.html> (5 Dec. 1994).
- Christie, John S. "Fathers and Virgins: Garcia Marquez's Faulknerian *Chronicle of a Death Foretold*." *Latin American Literary Review* 13.3 (Fall 1993): 21-29.
- Creation vs. Evolution: "Battle of the Classroom."* Videocassette. Dir. Ryall Wilson, PBS Video, 1982. (MLA) 58 min.
- Darling, Charles. "The Decadence: The 1890s." Humanities Division Lecture Series. Capital Community College, Hartford. 12 Sept. 1996.
- Feinberg, Joe. "Freedom and Behavior Control." *Encyclopedia of Bio-ethics*, I, 93-101. (MLA) New York: Free Press, 1992.
- Hennessy, Margot C. "Listening to the Secret Mother: Reading J.E. Wideman's *Brothers and Keepers*." *American Women's Autobiography: Fea(s)ts of Memory*. Ed. Margo Culley. Madison, WI: U. Wisconsin P, 1992. 302-314.
- Jones, V.S., M.E. Eakle, and C.W. Foerster. *A History of Newspapers*. Cambridge, Eng.: Cambridge UP, 1987.
- Metheny, N.M., and W. D. Snively. *Nurses' Handbook of Fluid Balance*. Philadelphia: Lippincott, 1967.
- "Money." *Compton's Precyclopedia*. 1977 ed., X, 80-91.
- Mumford, Lewis. *The Highway and the City*. New York: Harcourt Brace and World, 1963.
- - -. *Highways Around the World*. New York: Prentice, 1967.

Orchestra. CD-ROM. Burbank: Warner New Media. 1992.

Pepin, Ronald E. *Literature of Satire in the Twelfth Century*. Lewiston: Edwin Mellen P, 1988.

Pikarsky, M. and Christensen, D. *Urban Transportation Policy and Management*. Boston: D.C. Heath, 1976.

"The Political Problems of Arms-Treaty Verification." *Technology Review* May/June 1986: 34-47.

Redford, Robert. Personal Interview. 24 Sept. 1996.

Schneider, Pamela. Interview. *Seniors: What Keeps Us Going*. With Linda Storrow. Natl. Public Radio. WNYC. New York. 11 July 1988.

Seabrook, Richard H. C. "Community and Progress." cybermind@jefferson.village. virginia.edu (22 Jan. 1994).

Shaw, Webb. "Professionals are Required to Report Abuse." *Akron (Ohio) Beacon Journal*, Nov. 11, 1984 (Located in NewsBank [Microform]. *Welfare and Social Problems*, 1984, 51: D12-14, fiche).

Sixty Minutes. CBS. WFSB, Hartford. 3 May 1991.

U.S. Dept. of Commerce. *U.S. Industrial Outlook*. Washington, D.C., Government Printing Office, 1990.

"U.S. troops capture chief aide to warlord." *Hartford Courant* 22 Sept. 1993: A5.

"What's a Hoatzin?" *Newsweek* 27 Sept. 1993: 72.

Williams, Larry. "Powerful Urban Drama Builds in Bell's Tense 'Ten Indians'." Rev. of *Ten Indians*, by Madison Smartt Bell. *Hartford Courant* 1 Dec. 1996: G3.

BOOKS

One author:

For the Works Cited Page

Pepin, Ronald E. *Literature of Satire in the Twelfth Century*. Lewiston: Edwin Mellen P, 1988.

A second line (if necessary) would be indented approximately half an inch. Leave off any titles or degrees associated with a name (Ph.D., Sir, or even Saint [unless

"Saint" is part of the author's name]). A "Jr." or "III," etc., goes after the full name and is enclosed in commas: Pepin, Theophilus W., III, *Literature*. ... If the year of publication is not indicated in the front material of the book, use the most recent copyright date. If your author is responsible for more than one book (or other publication) in your Works Cited page, use three hyphens instead of repeating that person's name. For instance, immediately following the listing above, the entry below

———, trans. *Writings of Bernard of Cluny*

would indicate that Ronald E. Pepin is the translator of this book. (Use "ed." to indicate that he is the editor of a text.) Do not use the three-hyphens device if the author's name is used in combination with another author (co-author).

In-text Citation

According to Pepin, virtually anyone could find himself the object of satirical writing in the twelfth century (18).

or, if you were actually quoting language, not paraphrasing:

According to Pepin, "virtually anyone could find himself the object of satirical writing in the twelfth century" (18).

Or, when the author is *not* identified in the text . . . (Let's say that we're using an idea from Ms. Anzaldua's text, but we're not going to reveal her name at this point in our text, which means we need to include it in the parenthetical citation.)

Anzaldua, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Spinsters/ Aunt Lute, 1987.

"In defiance of the Aztec rulers, the *macehuales* (the common people) continued to worship fertility and agricultural female deities" (Anzaldua 33).

Two or more authors:

For the Works Cited Page

Metheny, N.M., and W. D. Snively. *Nurses' Handbook of Fluid Balance*. Philadelphia: Lippincott, 2003.

Note that only the first author's name is reversed (last name first). Subsequent names are given first-name-first.

Darling, C.W., R.E. Pepin, and L.B. Gates. *A History of Used Bookstores in Cambridge, England*.
Cambridge, Eng.: Cambridge UP, 1987.

In-text Citation

The pH balance is critical in body-fluid crisis control (Metheny and Snively 15).

Four or more authors:

Here you have a choice. You may choose to use only the first name listed on the book's title page, followed by *et al.*, an abbreviation for the Latin phrase *et alii*, which means "and others." (Do not, however, underline or italicize *et al.* in your citation.) If you prefer, however, you may list all the authors in the same order as they appear on the book's title page. For a book that has more than four *editors*, however, use only the name of the first editor listed on the title page followed by *et. al.*

For the Works Cited Page

Shields, J., et al. *Byzantine Intrigue: The History of English Alley*. Hartford: Merganser P, 2003.

or

Shields, J., Darling, C.W., Villa, V.B., and Farbman, E. *Byzantine Intrigue: The History of English Alley*. Hartford: Merganser P, 2004.

In-text Citation

During the late 1990s, what was already known as English Alley also became known as a hotbed of byzantine intrigue (Shields et al. 170).

An Anonymous Book or Corporate Author

For the Works Cited Page

National Boosters of Small Appliances. *Hair-Dryer Safety and the Three-Pronged Plug*. New York: Booster Press, 2000.

Toilet Training and the Feral Child. Philadelphia: Franklin, 2000.

Do not use "Anonymous" or "Anon" to alphabetize publications without a listed author. Ignore the articles *a*, *an*, and *the* and alphabetize as the two above are listed, "N" coming before "T."

Part of a Book

When citing a foreword, introduction, preface, afterword, etc. (Please note the spelling of these words!), begin your citation with the name of the person who wrote

the foreword (or whatever it is), then the word Foreword (or whatever it is), not underlined or italicized, followed by the title of the work, its author and the other publication information (including the page numbers that include the piece you are citing):

For the Works Cited Page

Pepin, Ronald E. Foreword. *The Saints of Diminished Capacity: Selected Poems, 1972-2000*. By Charles Darling. Hartford: Capital Press, 2003. ii-ix.

(If Charles Darling had written his own foreword, only his last name would appear after the word "By.") Use this same pattern for an introduction, preface, or afterword. If the introduction or foreword has an actual title, include that title in quotation marks between the author's name and the word Foreword or Introduction (or whatever):

Pepin, Ronald E. "Excellence: A New Chapter in Post-Modern American Verse." Foreword. *The Saints of Diminished Capacity: Selected Poems, 1972-2000*. By Charles Darling. Hartford: Capital Press, 2003. ii-ix.

ESSAY OR ARTICLE IN A COLLECTION OR ANTHOLOGY

For the Works Cited Page

Hennessy, Margot C. "Listening to the Secret Mother: Reading J.E. Wideman's *Brothers and Keepers*." *American Women's Autobiography: Fea(s)ts of Memory*. Ed. Margo Culley. Madison, WI: U Wisconsin P, 1992. 302-314.

Notice that we do not use "p" or "pp" (abbreviations for "page" and "pages") before listing the page or range of pages in the citation. If the work is a reprint of a previously published article, we can include the complete information for both the original publication and the reprint in the anthology:

Darling, Jayden A. "Wondering about Siblings: A Study of Jealousy's Early Onset." *Atlantic Monthly* May 2004: 77-98. Rpt. in *Contemporary Psychological Studies*. Ed. Jeffrey W. Turveydrop. Vol. 44. Madison, WI: U Wisconsin P, 1992. 302-314.

In-text Citation

"Wideman, like the woman autobiographer, has to investigate the silences of culture in order to inscribe the story of his people" (Hennessy 306).

SEPARATE WORKS BY THE SAME AUTHOR

For the Works Cited Page

Mumford, Lewis. *The Highway and the City*. Boston: Houghton, 2002.

- - -. *Highways Choking our Cities*. New York: Prentice, 1967.

Do not use this device of indicating multiple publications by the same author if the author's name is associated with or combined with other authors in the other publications listed on your Works Cited page. (In that case, you would use all the author's names.) Notice that in the parenthetical citation (below), you must now include the title of the piece being used in addition to the author's name. Notice, above, that we alphabetize now according to the first significant word of a title, ignoring "a," "and," and "the." (Note that we ignore "The" in *The Highway and the City*, above, and "Highway and" precedes "Highways Choking." If the author serves as an editor or translator, put a comma after the three hyphens and indicate the function with the appropriate abbreviation ("ed." or "trans.").

When authors have the same last names, alphabetize by first names. See the special section in this Guide for [alphabetizing names](#).

In-text Citation

The so-called Eisenhower system of interstate highways begun during the 1950s has had disastrous effects on many small towns in America (Mumford, *Highways Choking our Cities* 186).

JOURNALS, MAGAZINES, AND NEWSPAPERS

Signed Magazine Article:

To cite a magazine article in a periodical published every month or every two months, use the month and year only (without a comma between them). Do not bother with volume and issue numbers. If the article appears on more than one consecutive pages, give the page range.

For the Works Cited Page

Wolkomir, Richard. "Charting the Terrain of Touch." *Smithsonian* June 2000: 38-48.

If the magazine or journal you've used is published more often than once a month, use the complete date (abbreviating all months except May, June, and July), starting

with the date: 17 Dec. 1999. (Use no commas, but use the period after abbreviated month names.) If the page numbers on which an article appears are not sequential, use the first page on which the article appears along with a + sign (with an intervening space afterwards, as in 38+). Your parenthetical citation will indicate for your reader the exact page number of the citation.

Scholarly Journal Article:

When citing an article in a scholarly journal, use the volume and number only if the journal does *not* number its pages beginning anew with each number. In other words, if volume one ends with page 322 and volume two begins with page 323, do not bother to cite the volume and number when using material from that journal. Omit any articles at the beginning of a journal's name when listing on your Works Cited page. If the article does not appear on sequentially printed pages, use the first page with a plus sign, as in 29+. Your parenthetical citation will indicate the material's exact source.

For the Works Cited Page

Christie, John S. "Fathers and Virgins: Garcia Marquez's Faulknerian *Chronicle of a Death Foretold*." *Latin American Literary Review* 13.3 (1993): 21-29.

In-text Citation

"The combination of these large patterns of similarity is particularly useful in examining *Chronicle of a Death Foretold* since both writers break down narrative authority through innovative use of multiple perspectives" (Christie 22).

For articles with more than one author, handle the authors' names as you would the authors' names from **multi-authored books**.

Unsigned magazine article:

Begin with the title of the article. When alphabetizing, ignore "a," "an," and "the." If the article appears on only one page, give that page number (without p. or pp. abbreviations); if the article appears on more than one consecutive pages, list the inclusive page numbers (your parenthetical citation will indicate the exact page of your citation).

For the Works Cited Page

"What's a Hoatzin?" *Newsweek* 27 Sept. 1993: 72-73.

In-text Citation

"Perhaps the most distinctive trait of the hoatzin is its odor. It smells like manure—cow manure, to be precise" ("What's a Hoatzin?" 72).

Signed newspaper article:

Omit an initial "The" in newspaper titles. Notice there are no commas in the date construction.

For the Works Cited Page

Huffstutter, P.J. "Music Rights Get Tangled on the Web." *Hartford Courant* 31 May 2000, eastern ed.:

A1+.

Notice that the "+" indicates that the article is carried over onto subsequent pages (but not necessarily the next page). The exact page of a citation will be indicated parenthetically.

In-text Citation

"Federal law says that when an Internet service provider gets a complaint about a person allegedly breaking copyright law, the ISP must remove that user from its service" (Huffstutter A5).

Unsigned newspaper article:

Nowadays newspapers usually assign a byline for their articles. Sometimes, though, especially when combined wire services are used in the compilation of a story, you will not find an author's name. In that case, use the title of the article as the alphabetizing element.

For the Works Cited Page

"U.S. Troops Capture Chief Aide to Warlord." *Hartford Courant* 22 Sept. 1993: A5.

In-text Citation

"Somalis consider the middle-aged Atto to be Aidid's No. 2 man" ("U.S. Troops" A5).

MATERIALS FROM ELECTRONIC, ONLINE RESOURCES

Online (Internet) resources must be held to the same high standards of scholarly integrity that we impose on material in the library. The difference is that your college library staff is not in charge of cyberspace; in fact, no one is. One problem of searching for materials on the World Wide Web, for instance, is that a search engine (as vastly improved as today's search engines are over their early progenitors) can return a listing from the Yale University English Department alongside a listing from my good Aunt Millie. An online document, [Evaluating Web Resources](#), by Jan Alexander and Marsha Ann Tate of Widener University, is extremely helpful in establishing principles for evaluating Web-based materials. Students need to be

cautious about using materials that are not retrievable (e-mail and discussion groups, especially) by others in the community of scholars. Also, students should generally not use or refer readers to URLs that are accessible only with a password (course Websites are usually accessible only with a password); sites accessible by easy and free registration (typical of newspapers) are acceptable, but are not encouraged if they lead to archived materials available only with a fee.

The section on using World Wide Web resources is based on advice given at the [Modern Language Association's own web-site](#) (using our own examples, however).

We also recommend "[Documenting Internet Sources in MLA Style](#)," by Andrew Harnack of Eastern Kentucky University. Harnack's Website is particularly helpful in that it suggests ways of incorporating quoted material into your paper using verbal clues and "source-reflective statements."

WWW Sites (World Wide Web)

To cite files available for viewing/downloading on the World Wide Web, the MLA suggests giving the following information, including as many items from the list below as are relevant and available.

1. Name of the author, editor, compiler, or translator, reversed for alphabetizing and followed by an abbreviation such as ed., trans., if appropriate
2. Title of the article, poem, short story with the scholarly project, database, periodical; in quotation marks, followed by the description Online posting
3. Title of a book (underlined)
4. Name of the editor, compiler, translator, if not cited earlier, followed by the appropriate abbreviation such as Ed., Trans., etc.
5. Publication information for any print version of this resource (if such a thing exists)
6. Title of the scholarly project, database, periodical or professional or personal site (underlined); or, for a site with no title, a description such as Home page
7. Name of the editor of the scholarly project or database (if available)
8. Version number of the source (If not part of the title) or other identifying number
9. Date of electronic publication, of the latest update, or of posting

10. Page numbers or the number of paragraphs or of other numbered sections of the material (if any)
11. Name of any institution or organization sponsoring or associated with the web site
12. Date when the researcher found access to this resource
13. Electronic address, or URL, of the resource (in <angle brackets>).
It is no longer considered necessary to include the protocol (http://) for a WWW download, since most browsers will work without including that protocol. If possible, however, show the URL (Uniform Resource Locator) of the web-site in its entirety without break or inappropriate hyphens at line-endings and without spaces. (It's probably a good to provide the URL its own line. If you have to break the URL at the end of a line, do so immediately after a slash mark. If you are confronted with a very long URL, that is probably impossible to use (and might not be available, anyway, on subsequent attempts to get access to it. Instead, use the source page that got you to that page and include appropriate keywords that will yield your specific source with an appropriate search.)
<www.ccc.commnet.edu/grammar/verbs.htm#subjunctive>
Note, also, that spelling is critically important in reporting URLs.

For the Works Cited Page

Scholarly Project

The Avalon Project: Articles of Confederation, 1781. Co-Directors William C. Fray and Lisa A. Spar.
1996. Yale Law School. 2 Dec. 2003
<www.yale.edu/lawweb/avalon/artconf.htm>.

Professional Site

Guide to Grammar and Writing. Capital Community College. 4 April 2004
<www.ccc.commnet.edu/grammar/>.

Personal Site

Jascot, John. Home page. 1 Dec. 1997. 38 Jan. 2004
<www.ccc..commnet.edu/faculty/~jascot/jascot.htm>.

Course Website

Darling, Charles. Introduction to Literature. Course Website. Jan. 2004–May 2004. Dept. of Humanities, Capital Community College. 20 May 2004
<www.webct.ctdlc.org>.

Book Published Online

Du Bois, W.E.B. *The Souls of Black Folk*. Chicago, 1903. *Project Bartleby*. Ed. Steven van Leeuwen. Dec. 1995. Columbia U. 2 Dec. 2003
<www.cc.columbia.edu/acis/bartleby/dubois/>.

Poem

Dunbar, William. "The tretis of the twa mariit women and the wedo." *The Poems of William Dunbar*. Ed. James Kinsley. Clarendon Press, New York. 1979. *University of Virginia Library Electronic Text Center*. Ed. David Seaman. Jan. 1994. U. of Virginia. 2 February 2004
<etext.lib.virginia.edu/etcbin/browse-mixed-new?id=DunMari&tag=public&images=images/modeng&data=/lv1/Archive/mideng-parsed>.

Article in an Online Journal

Fitter, Chris. "The Poetic Nocturne: From Ancient Motif to Renaissance Genre." *Early Modern Literary Studies* 3.1 (Sept. 1997): 60 pars. 4 Mar. 2004
<www.humanities.ualberta.ca/emls/03-2/fittnoct.html>.

Article in an Online Magazine

Bowden, Mark. "Lessons of Abu Ghraib." *Atlantic* 293.5 (June 2004): 12 pars. 24 May 2004
<www.theatlantic.com/issues/2004/07/bowden.htm>.

Article in a Discussion Group or BLOG

Norton, J.R.. "Torture at Abu Ghraib: A Timeline." *The O'Franken Factor* (June 2004): 34 pars. 24 May 2004
<<http://www.airamericaradio.com/bin/blogExcerpts.cfm?blogId=1&prg=3>>.

In-text Citation

In parenthetical citations, you will treat online resources the same as you would treat other kinds of resources, according to their type (book, journal article, etc.). The key, remember, is to provide the means necessary for your reader to discover and share in what you have found, whether those resources can be found on a library shelf or in cyberspace.

As Fitter points out, "Landscape description in this period is in transition, from traditional paysage moralisé to pictorialism, and verse such as Saint-Amant's *La Solitude*, for instance, anticipates Romantic "mood-music" in the age of the emblem book" (59).

Databases on CD-ROM

Libraries often subscribe to databases that provide a wealth of material on CD-ROMs. And many textbooks, nowadays, are accompanied by CDs containing essential and ancillary materials. To cite material accessed from a periodically published database on CD-ROM, use the following models:

For the Works Cited Page (taken from the MLA Handbook)

Angier, Natalie. "Chemists Learn Why Vegetables are Good for You." *New York Times* 13 Apr. 1993, late ed.: C1. *New York Times Ondisc*. CD-ROM. UMI-Proquest. Oct. 1993.

If the material on the CD-ROM does not exist in a printed version, use the following model:

"U.S. Population by Age: Urban and Urbanized Areas." *1990 U.S. Census of Population and Housing*. CD-ROM. US Bureau of the Census. 1990.

For a *nonperiodical* publication on CD-ROM (that is, material that is published one time, without obvious plans for periodic updating):

Poetry Speaks. CD-ROM. Paschen, E. and Rebekah Presson Mosby, eds. Sourcebooks MediaFusion: Naperville, Ill. 2001.

"Albatross." *The Oxford English Dictionary*. 2nd ed. CD-ROM. Oxford: Oxford UP, 1992.

If you cannot find some of the information required for a CD-ROM citation — for example, the city and name of the publisher — cite what is available. If you get access to material through a library's computer terminal and cannot tell if the source is the library's hard drive or a CD-ROM, indicate "Electronic Medium" instead of CD-ROM.

EBSCO or other online source of full-text articles

To cite full-text articles appearing in online resources such as EBSCO, Periodicals Abstracts, Newspaper Abstracts, or Health Index, list the name of author (if given), title of article, title of journal (or other kind of resource), volume and issue number, date of publication, number of pages or *n. pag* (for no pagination), publication medium

(Online or CD-ROM), name of the computer network (EBSCO, Periodicals Abstracts, etc.), date of access (the date that you actually discovered the material).

For the Works Cited Page

Heinegg, P. "You Still Can't Get There from Here." *America* 187.12 (21 Oct. 2002): 26. Online. Gale Database. Contemporary Literary Criticism. Capital Comm Coll Lib, Hartford, CT. 26 May 2004.

Anderson, J. "Keats in Harlem." *New Republic* 204.14 (8 Apr. 1991): n. pag. Online. EBSCO. Capital Comm Coll Lib, Hartford, CT. 29 December 2003.

In-text Citation

"There are no stylistic pyrotechnics, a la John Updike, no convoluted allegories of ego, a la Philip Roth, just quirky, meandering, anticlimactic narratives with perfect-pitch dialogue about a bunch of ordinary male, female and pre-adolescent losers" (Heinegg).

There are other technologies for storing and retrieving information on the World Wide Web — Gopher, Telnet, FTP, MUDs, MOOs, etc. — but most of those have given way to the graphically superior and cross-platform compatibility of hypertext transfer protocol. However, it is possible, for instance, that your instructor has made selected materials available on a server so that you can only retrieve them by FTP (file transfer protocol). If so, there are special citation methods to indicate your resources, and you should consult the latest edition of the MLA Handbook for those formats — or ask your instructor for help.

GOVERNMENT DOCUMENTS

More often than not, an author is not listed for government publications. Instead of using an author's name, then, use the name of the office that is responsible for the piece's publication. State the name of the government first. Use the publication information found on the first pages of the document.

For the Works Cited Page

Connecticut. Dept. of Higher Education. *Community Colleges*. Hartford: State Publishing Office, 1999.

United States. Dept. of Education. *Feral Children in American Classrooms*. Washington: GPO, 1998.

---. Dept. of Small Appliances. *The Effect of Asbestos Use in Hair Dryers*. 4 vols. Washington: GPO, 1998.

Note that "Washington" is allowed to stand for "Washington, D.C." in citing federal government publications. GPO stands for Government Printing Office, a common source of federal government publications. HMSO would stand for Her Majesty's Stationery Office, a common source of British government publications (London).

In citing the U.S. *Congressional Record*, only date and page numbers are required:

Cong. Rec. 9 Mar. 2000: 3240-48.

Congressional publications can include bills, resolutions, reports, and documents. Refer to these documents by number, using S, H or HR for abbreviations (for Senate and House of Representatives, respectively).

For the Works Cited Page

United States. Cong. Subcommittee on Small Appliance Safety. *Hearings on the Three-Pronged Plug*. 84th Cong., 2nd sess. S. Res. 45. Washington: GPO, 1985.

In-text Citation

The sale of so-called durable goods has lagged behind projected sales of big-ticket items for more than a decade (CT Department of Commerce 72).

RADIO AND TELEVISION PROGRAMS

For the Works Cited Page

Give the title of the episode (if available), the title of the program plus any pertinent information about performers, writers, narrator, director, etc. (depending on your purpose in citing the resource). List the network and the local station and date on which you heard or recorded the broadcast.

Schneider, Pamela. Interview. *Seniors: What Keeps Us Going*. With Linda Storrow. Natl. Public Radio. WNYC. New York. 11 July 2003.

"The War in Iraq." Fallows, James. Interview. *The O'Franken Factor* With Al Franken. Air America Radio. WLIB. New York. 11 May 2004.

In-text Citation

Changes in tax structures for citizens on fixed incomes are changing seniors' need to re-enter the workplace (Schneider).

If you cite the transcript of a program instead of the actual broadcast of a program, add the word *Transcript* to the end of your citation. If your primary purpose in citing a broadcast is to acknowledge the work of an individual (a narrator, say, or a writer), use that person's name and role before the name of the program.

For the Works Cited Page

"Busted by the FBI!" Narr. Morley Safer. *Sixty Minutes*. CBS. WFSB, Hartford. 14 Feb. 2000.

Transcript.

Safer, Morley, writ. "Busted by the FBI!" *Sixty Minutes*. CBS. WFSB, Hartford. 14 Feb. 2000.

Transcript.

The FBI was aware of federal funding going to illegal subsidy programs prior to 1995 ("Busted by the FBI").

INTERVIEWS

The following Works Cited entries are for the kinds of interviews you see on television or see published in a magazine or journal. If you, as researcher, conduct your own interview, indicate the nature of that interview — Personal interview, Telephone interview, etc. — immediately following the name of the person interviewed:

Robert Redford. Telephone interview. 14 Feb. 2000.

If the published or broadcast interview has a title, use that title (in quotation marks) after the name of the person interviewed.

For the Works Cited Page

Kundera, Milan. Interview. *New York Times* 18 Jan. 1982, early ed., C1+.

Fallows, James. Interview with Al Franken. *The O'Franken Factor*, Air America Radio. WLIB, New York. 14 May 2004.

An online interview should indicate the same information as above, but the URL for the interview should be included. The final date in the entry indicates the date the interview was accessed online:

Clinton, Bill. Interview with Biff Scroggs. *Plainspeaking*. Dec. 1999. 18 Jan. 2000.

<<http://ccc.commnet.edu/media/plain/int.html>>.

In-text Citation

Redford bases his latest screen persona on Paul Newman's portrayal of the rebellious prisoner in *Cool Hand Luke* (Redford).

LECTURES

When a lecture has no title, simply label the resource (lecture, speech, personal communication, letter, etc.) Provide the sponsor of the lecture (hosting institution), place where the lecture took place, and the date.

For the Works Cited Page

Darling, Charles. "The Decadence: The 1890s." Humanities Division Lecture Series. Capital Community College, Hartford. 12 Dec. 1996.

Scroggs, Biff G. Keynote speech. Bushnell Conf. on Dead Baseball Heroes. Bushnell Auditorium, Hartford. 12 May 2003.

In-text Citation

"The gothic element of the French Symboliste movement owes much to the poets' fascination with the stories and poems of Edgar Allan Poe" (Darling).

BROCHURES AND PAMPHLETS

For the Works Cited Page

Gufflethwaite, Edward, ed. *Finding Your Way Around Nook Farm..* Hartford: Mark Twain Press, 1996.

Pamphlets and brochures are usually published without an author's name. Treat them as you would a book.

State-wide Council Council on Saving Connecticut for Community-Technical Colleges. *Community Colleges: Good for Connecticut, Good for You!* Hartford: Capital Press, 2000.

Big Apple! New York: Doubleday, 1999.

AUDIO-VISUAL MATERIALS, FILM

For the Works Cited Page

Consumer Awareness: Supply, Demand, Competition, and Prices. Sound filmstrip. Prod. Visual Education. Maclean Hunter Learning Resources, 1981. (MLA) 85 fr., 11 min.

The Mirror Has Two Faces. Dir. Barbra Streisand. Perf. Barbra Streisand, Jeff Bridges, Lauren Bacall, Mimi Rogers, Pierce Brosnan, George Segal. Tri-Star, 1996.
Creation vs. Evolution: "Battle of the Classroom." Videocassette. Dir. Ryall Wilson, PBS Video, 1982. (MLA) 58 min.

In-text Citation

The battle over Creationism — whether it is a science or a pseudo-science — has not abated since the so-called monkey-trial of the 1920s ("Creation").

GRAMMAR & WRITING

Please refer to the following Web site:

<http://grammar.ccc.commnet.edu/grammar/>

PRINCIPLES OF COMPOSITION

Please refer to the following Web site:

<http://grammar.ccc.commnet.edu/grammar/composition/composition.htm>

Source:

A Guide for Writing Research Papers. Capital Community College. May 2004.
<<http://webster.commnet.edu/mla/index.shtml/>>.