

HRHS Style Sheet

(MLA – Modern Language Association)

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I. VISUAL FORMAT

A. Paper

Use only good-quality white paper, 21.5 cm x 28 cm (8 1/2 x 11 inches). Do not use erasable paper. Use one side of the page only. If you use a computer or typewriter, use unlined paper. If you write by hand, use lined paper without holes (no loose-leaf).

B. Legibility

The print must be dark, legible, and neat. If you use a computer, choose a standard, easy-to-read typeface, and a high-quality printer. If you use a typewriter, ensure that the ribbon produces dark, clear type. If you wish to write by hand, check to see whether your instructor accepts handwritten papers. Make sure your writing is neat and legible, and use only dark blue or black ink.

Your essay should be a clean copy, not a first draft; therefore, there should be few or no words crossed out or corrections written in.

C. Title Page

Use a title page if your instructor requires one (see sample in Appendix 1). If you are using a title page, do not number it; the page following it is page 1. Remember also to place your title, centred, at the top of the first page of your essay.

Some instructors do not want title pages at all, and some require title pages only for essays more than ten pages long. If your instructor does not require a title page, put your name, the name and section of the class, the instructor, and the date, in the upper left-hand corner of the first page. Skip about 5 cm. (two inches), and centre the title of your essay. Skip about three lines, and start the essay.

Do not underline the title of your own essay, or place it in quotation marks. Do not end your title with a period. For more tips on punctuating and creating your own title, see II, below.

D. Margins

Leave margins of 2.5 cm (1 inch) at top, bottom, and sides of the page. If you are using a computer, justify the left margin only; do not justify lines at the right margin.

E. Spacing

Double-space throughout the essay, including all quotations, unless your instructor indicates otherwise. Although this Style Sheet has been single-spaced for the sake of economy, you should always **double-space** your own work so that your instructor can mark it more easily.

F. Paragraphs

Do not leave extra space between paragraphs. Indent the first line of each paragraph five spaces.

G. Page Numbers

On each page except the first, put the page number in the upper right-hand corner. The page number should appear about 1.3 cm (1/2") from the top of the page, and flush with the right margin. Use the number only; do not use an abbreviation such as *p.*, a period, a hyphen, or any other mark.

H. Fastening

Fasten the pages of your essay with a paper clip in the upper left-hand corner. Use a staple only if your instructor accepts stapled papers. Do not use a binder or folder.

II. MECHANICS OF FORMAL WRITING**A. Titles of Books and Articles****Underlining of Titles**

Underline or italicize the titles of works published independently, including the following: books, periodicals (journals, magazines, newspapers), plays, operas, musical compositions, films, radio and television programs, compact discs, audiocassettes, paintings, works of sculpture. Do not underline or italicize the title of your own essay.

Wuthering Heights (book); Death of a Salesman (play); The Waste Land (long poem); New York Times (newspaper); Blade Runner (film); Survivor (television program)

If an underlined or italicized title includes another title of an independently published work, do not underline or italicize this internal title:

From The Lodger to The Lady Vanishes: Hitchcock's Classic British Thrillers

Titles in Quotation Marks

Put in quotation marks the titles of works published within larger works, including the following: poems, short stories, articles, essays, news stories, chapters of books, and individual episodes of radio and television programs.

"The Red Wheelbarrow" (poem), "The Lottery" (short story), "A Shrew for the Times" (scholarly article), "The Trouble with Tribbles" (episode of television program Star Trek)

The Title of Your Own Essay

The title of your essay should be interesting and specific, and (in an argumentative essay) it should reflect your argument. Do not underline the title of your essay, unless it includes the title of a longer work such as a book, play, or long poem. If your title includes the title of another work, follow the rules for citing titles (put titles of shorter works in quotation marks; underline or italicize titles of longer, independently published works). If your title uses quoted material, use quotation marks for this material.

[Poem:] Double Vision in Shelley's "Ozymandias"

[Short story:] The Ironic Art of Listening in Mansfield's "Miss Brill"

[Book:] Back to the Future: The Second Ending of Great Expectations

[Play:] "Who asked for a saint?": Ironic Comedy in the Epilogue of Saint Joan

Sacred Writings

The titles of sacred writings are an exception to the rule: they are neither underlined (italicized) nor placed in quotation marks.

Koran Talmud Bible New Testament Genesis Romans

Capitalization of Titles

In both titles and subtitles, capitalize the first words, the last words, and all principal words, including those that follow hyphens in compound terms. That is, capitalize all nouns, pronouns, verbs, adjectives, adverbs, and subordinating conjunctions.

Do not capitalize the following parts of speech when they appear in the middle of a title: articles, prepositions, coordinating conjunctions, and the to in infinitives.

Punctuation of Subtitles

Use a colon and a space to separate a title and a subtitle.

B. Tense

In writing about literature, use present tense to refer to fictional events (in drama, poetry, or prose). The events described in a literary text are always happening; they happen every time we read the text. Therefore you must use present tense to discuss what is going on in the text.

The death of Frankenstein's monster reconciles the central images of fire and ice.

However, especially when dealing with a long text, you may use past tense to refer to events that precede the major event you are discussing.

Frankenstein's burning desire for revenge upon the monster ceased only before the ultimate frost of death; the monster's burning desire for love and communion ceases only before the white, cold body of his creator.

Use past tense to refer to historical events or biographical details of the author's life.

According to her own account, Mary Shelley began writing Frankenstein as a ghost story, during a period of "incessant rain" in 1816.

C. Referring to Words As Such

When you are talking about words, set them off by special punctuation. If you mention only one or two, put them inside quotation marks. If you discuss or list several, as in an essay about words, underline or italicize them. When you use foreign words, and when you introduce technical terms, underline or italicize them.

"Ponderous" is more formal than "heavy."

English companion derives from Latin cum, meaning "with," and panis, meaning "bread."

Although the term "science fiction" has been traced as far back as 1851, its application to a body of literature including *The Time Machine* did not become common until the 1930s.

In Cuernavaca, we first tasted pulque.

Two rhetorical devices that must be differentiated are metonymy and synecdoche.

D. Abbreviations

Avoid abbreviations and acronyms in formal writing, except in your list of works cited. For example, write out *percent* and *dollars*.

E. Contractions

Many instructors still insist that formal writing avoid contractions. For example, use *cannot* and *should not*, not "can't" and "shouldn't."

F. Inclusive Language

Do not use discriminatory or sexist language. For example, do not use "he" to refer to a person of either sex, or "man" to refer to both men and women. Rewrite sentences

whenever possible to eliminate gender-specific pronouns; or use plural nouns or pronouns.

G. Names of Persons

On first mention, refer to authors by their full name—first and last names (*Margaret Laurence*). In subsequent references, the last name is sufficient (*Laurence*). Never refer to a writer or scholar by first name alone. In general, do not use formal titles such as “Dr.,” “Professor,” “Mr.,” “Ms.”

Refer to fictional characters in the same way as the text does (*Miss Emily, Heathcliff* and *Cathy, the Governor*).

H. Numbers

In writing about literature, spell out numbers written in one or two words (*thirty-six, two thousand*); and represent other numbers by numerals (*101, 318*). Dates, page numbers, and data should appear as numerals (*page 7; April 4, 1999*). But do not begin a sentence with a numeral.

She was born at the turn of the century, in 1999.

Nineteen ninety-nine ended with a whimper.

I. Punctuation

Place periods and commas inside quotation marks. Use apostrophes to indicate possession (*the woman's part* or *boys' parts*). Do not use an apostrophe to refer to decades (write *1960s* or *the sixties*).

III. Quotations

A. Use and Accuracy

Use quotations selectively to emphasize important points and to support them with concrete evidence. Quotations work best when subordinated to your own ideas. Quote only words, phrases, lines, and passages that demonstrate the point you are making. Introduce all quotations in your own words, and comment on their significance.

Use quotation marks every time you use a writer's exact words. Make sure that you reproduce the original source exactly. You may not make changes to the spelling, capitalization, or interior punctuation of the source, except in the following ways:

Omissions (Ellipses)

If you want to omit words, phrases, or sentences in the original that are not useful or germane to your essay, show this omission by using an ellipsis. As a general rule, this Style Sheet endorses the standard practice of using three spaced periods for an ellipsis. (It is not necessary to follow the new procedure outlined in the most recent edition of the MLA Handbook, which recommends placing square brackets around the ellipsis points, and deleting the space before the first and after the third period.)

In using an ellipsis, make sure that the omission remains true to the sense of the original, and that your own writing is grammatically complete. You do not need to use an ellipsis if you quote only a word or phrase, since it will be obvious that you have left out part of the original. However, you must indicate any omissions in quotations of complete sentences.

If you omit quoted material within a sentence, use three periods with a space before and after each period. If you omit the end of a sentence, use a final sentence period (with no space before it), followed by three spaced periods, for a total of four.

Elizabethan and Stuart voyagers saw in America a land in need of exploitation and a people in need of God and civilization. . . . The voyagers' obsession . . . was to make the new world part of the old.

Four periods can also indicate the omission of a whole sentence, or even a paragraph or more, of the original. Indicate the omission of a line or more of poetry with a full line of spaced periods.

If you include a reference in parentheses after an ellipsis at the end of your sentence, put the three spaced periods first (with one space before the initial period), then the parentheses, and then the sentence period.

In Aids and Its Metaphors, Susan Sontag writes, "the way viruses are animistically characterized . . . reinforces the sense that a disease can be something ingenious, unpredictable, novel. These metaphors are central to ideas about AIDS . . ." (158).

Editorial Changes

You may make changes to the quotation by adding an explanatory word or phrase within the quotation. If you do, put the addition in square brackets to show that it comes from you, not the author.

You may use square brackets to clarify a word or phrase:

Frank Davey argues that, in writing Grain, Robert Stead "found his own complex longings for the woman [Jo Burge] overtaking the narrative" (122).

You may also use square brackets to make the quotation fit the grammatical structure of your sentence:

In The Pleasure of the Text, Roland Barthes describes the writerly text as a text that "discomforts (perhaps to the point of a certain boredom), [and] unsettles the reader's historical, cultural, psychological assumptions" (14).

"Emphasis Added" and "Sic"

If you wish to draw the reader's attention to a particular word or phrase within the quotation, you may underline it, but at the end of the quotation you must include in parentheses a comment such as "emphasis added":

As a consequence of his actions, Conrad's Lord Jim "is become as one of us, to know good and evil" (Genesis 3:22; emphasis added).

If an error in spelling or logic appears to be present in the original text, use *sic* (from the Latin for "thus" or "so") to assure your readers that the quotation is accurate:

On the valentine, she had scrawled, "I love you with all my heart and sole" (*sic*).

B. Introducing Quotations

Identify the speaker and the source of each quotation (for Documentation methods, see V, below). Make sure that the context of each quotation is clear, and that it forms part of a grammatically correct sentence.

There are at least three ways of introducing quotations.

- 1. Quote a fragment (a word or phrase), and fit it into your sentence with no preceding punctuation.

In Tyler's Earthly Possessions, Charlotte concludes that we all live "in a sort of web" (203).

- 2. Introduce the quotation with a form of "she says" ("he maintains," "she claims," "for them," and so on). Put a comma after the introductory phrase.

According to Jean-François Lyotard, "To speak is to fight" (10).

- 3. If the quotation is a sentence or more in length, introduce it with your own complete sentence, followed by a colon.

Kliman remarks on the need for the peace-weaver to operate within the bounds of male decorum: "The women in Beowulf can achieve their greatest good only by functioning in the man's world. She can save her sons only by manipulating men" (49).

C. Length of Quotations

Short Quotations

Quotations of prose that run four lines or less should be placed in quotation marks in the body of your essay.

The concluding sentences of The Second Scroll suggest that Klein's narrator remains, like many others, a Diaspora Jew: "Uncle Melech was brought to his final rest. The crowds dispersed. I turned for the last time from the city of Safed" (93).

Quotations of poetry that run three lines or less should also be placed in quotation marks in the body of the essay. Reproduce the poetic lines exactly as in the original text, by using a slash with a space on each side (/) to separate the lines. Retain the original capitalization and punctuation.

Hamlet binds himself irrevocably to filial obedience when he tells his father's Ghost, "thy commandment all alone shall live / Within the book and volume of my brain" (1.5.102-03).

Block Quotations

Prose quotations of more than four lines, and poetry quotations of more than three lines, should be set as block quotations. Set the quotations off from the body of your essay by beginning a new line, and indenting the quotation ten spaces from the left margin. Double-space above and below the quotation, and double-space the quoted lines. Do not use quotation marks unless the quoted material is in quotation marks in the original text.

Poetry Examples

In quoting poetry, retain the poetic lines and the spaces between stanzas, exactly as in the original.

	we are delicate
and tough	so hot with joy we amaze ourselves
tough	and delicate we play rings

You may indent quotations of poetry less than ten spaces if the lines are so long that a ten-space indentation would make the page look unbalanced. If the quotation begins in the middle of a line of poetry, reproduce the line as it appears in the original, like this:

O, you should not rest
Between the elements of air and earth
But you should pity me! (Twelfth Night 1.5.268-70)

Prose Examples

If you quote two or more paragraphs of prose, indent the first line of each paragraph an additional three spaces. Otherwise the first line is indented the usual ten spaces.

Achebe is especially emphatic in his condemnation of *Heart of Darkness*:

Conrad was a bloody racist. That this simple truth is glossed over in criticism of his work is due to the fact that white racism against Africa is such a normal way of thinking that its manifestations go completely undetected. Students of *Heart of Darkness* will often tell you that Conrad is concerned not so much with Africa as with the deterioration of one European mind caused by solitude and sickness. . . . ("Image of Africa" 788)

D. Working Quotations into Your Essay

When you integrate short quotations—words or phrases—into your essay, make sure that the sentences you create are clear and grammatically correct.

Complete Sentences

WRONG: Miss Brill about the old people around her, "something funny about nearly all of them" (199). [no main verb; incomplete thought]

RIGHT: Miss Brill describes the oddness of the old people around her: "there was something funny about nearly all of them" (199).

Clear Pronouns

WRONG: By asking God to "send my roots rain" (14), he submits to God. [unclear antecedent for "my" and "he"]

RIGHT: By asking God to "send [his] roots rain" (14), Hopkins's speaker submits to God.

ALSO RIGHT: Hopkins's speaker submits to God with the final line of the poem: "Mine, O thou lord of life, send my roots rain."

Consistency of Tenses and Forms

Keep all tenses the same. If it is necessary to change the tenses in the quotation to correspond to your tenses, put your changes in brackets.

WRONG: Miss Brill cannot wait to hear the young couple's conversation because she thinks that "they were in love" (200).

RIGHT: Miss Brill cannot wait to hear the young couple's conversation because she thinks that "they [are] in love" (200).

Make sure that you do not mix the forms appropriate to direct and indirect discourse.

WRONG: In this poem, Nature says that "This child I to myself will take."
[no match between "that" construction and direct discourse using "I"]

RIGHT: In this poem, Nature says, "This child I to myself will take."

Make sure that subject and verb agree.

WRONG: Iago tells Othello that he "am your own forever" (3.3.495).
[mix of direct and indirect discourse]

RIGHT: Iago tells Othello: "I am your own forever" (3.3.495).

E. Punctuation of Quotations

At the end of a quotation, place the comma or period inside the quotation marks. Place all other punctuation marks (semicolons, colons, question marks, exclamation marks) outside the quotation marks, except when they appear in the quoted material itself.

"Out of my way!" he shouted.

John asked, "Will you come fishing?"

Did Helen say, "Fishing is a bore"?

The word "liberal," as Eric Partridge points out, once meant "lewd" or "licentious."

If necessary, you may change the final punctuation of quoted material to fit your own sentence. Suppose, for example, you want to quote the following sentence from Shelley:

Poets are the unacknowledged legislators of the World.

If you begin a sentence with this line, change the final period with punctuation suitable to your sentence.

"Poets are the unacknowledged legislators of the World," writes Shelley.

For a quotation within a quotation, use single quotation marks.

The farmer asked, "When you said, 'Back it up, Jack,' exactly what did you mean?"

IV. AVOIDING PLAGIARISM

Whenever you use material that is not original with you but derived from what someone else has said or published, your readers have the right to know where it came from (partly so that they can be aware of your relationship to what you say, and partly so that they can go and look it up if they want to check you out or follow the subject further). Whenever you use someone else's exact words, put them in quotation marks (see III, A), and tell your reader the source. Whenever you paraphrase someone else or borrow someone else's ideas, you must also indicate the source.

When you take someone else's words or ideas without acknowledging the source, you are guilty of plagiarism. As the MLA Handbook points out, the word *plagiarism* is derived from the Latin *plagiarius* ("kidnapper") and refers to a kind of "intellectual theft" (Gibaldi 26). Whether intentional or not, plagiarism is a form of deception and is considered a serious academic offence. It carries penalties ranging from failure for the plagiarized essay or for the entire course, to dismissal or suspension from the University. The student's attention is directed to the section on plagiarism in the University of Regina Calendar.

Taking Notes

Make sure you evaluate the quality of the sources you use, whether print or electronic. To avoid plagiarism, the following method is recommended:

1. Use 4 x 6 cards for taking notes. They are much more easily shuffled around into useful order than are notes on sheets of paper. For the same reason, put only one item, or one group of closely related items, on each card.
2. As soon as you know that you are going to take a note from any book or article, write at the top of your card the information you need for documentation.
3. If the note you take is in the exact wording of the original, put it in quotation marks on your note card (and then double-check it for accuracy). If your note is a paraphrase, use no punctuation around it. If you write down your own idea or comment, put it in square brackets. By this method, you can always tell later which is which. (Some researchers prefer to colour-code the different kinds of material with coloured felt marker pens.)

V. DOCUMENTATION: MLA STYLE

There are different mechanisms for indicating the sources of your material, depending on whether you are writing for a course in the humanities, social sciences, natural sciences, or another area. If you are unsure about the system you should follow, ask your instructor.

This Style Sheet outlines the MLA style: the new, simplified format adopted by the Modern Language Association in 1984. MLA style is widely used by university English

departments, as well as commercial publishing houses. For further details on matters not covered below, consult the MLA Handbook.

MLA style is designed to be less distracting for the reader, and more economical for the writer. Rather than identifying sources with extensive endnotes or footnotes, MLA style employs parenthetical references within the text of the paper; these references are keyed to an alphabetical list of works cited at the end of the paper, where full bibliographical details are provided. Numbered endnotes are used only for discursive material that cannot be accommodated within the body of the essay.

A. **Parenthetical References within Your Essay**

Whenever you use ideas, information, or words from someone else's work, whether in direct quotation or in paraphrase, indicate the source in parentheses, providing enough information for a reader to find the work in your list of works cited (see the next section). Usually it is enough to provide the author's last name and the relevant page numbers. If you include the author's name in your sentence, do not repeat the name in the parenthetical reference. If you cite more than one work by the same author, use both the author's last name and abbreviated titles. Provide page numbers only; do not precede the numbers with *page* or any abbreviation such as *p*.

The following entries are the most commonly used in writing essays on literature and should be used as models.

1. **Source with one author**

The importance of point-of-view has been argued before (Booth 211-34).

2. **Source with one author, name introduced in your essay**

Booth stresses the importance of point-of-view (211-34).

3. **Source with more than one author or editor**

In their introduction to Making a Difference, the editors underscore the powerful way that words reinforce gender roles: "The ideology of gender is inscribed in discourse—in our ways of talking and writing" (Greene and Kahn 4).

4. **Two or more works by the same author**

The generic terms for drama, epic, and lyric are derived from the Greeks (Frye, Anatomy 246). However, the greatest influence from the Classical period lies in the area of myth (Frye, Imagination 47).

5. **Multi-volume work**

The idea that Hippothous' robe was cut from Alope's dress is probably a mistake (Graves 1: 173).

6. **Indirect source**

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

7. **Classic verse play or poem**

Omit page numbers and cite by divisions (canto, book, part, act, scene, lines).

Paradise Lost 5.395-96

(refers to book 5, lines 395-96)

Antony and Cleopatra 5.2.96-100

(refers to act 5, scene 2, lines 96-100)

8. **More than one work in a single reference**

(Findley 107; Urquhart 227)

(Anderson and Zinsser 1: 417; Feder 286)

B. List of Works Cited

At the end of your essay, you must append a list of works cited, which records accurately and fully all the sources that you have used in writing your essay. Make sure that you have carefully cited these sources in your text, whenever you have borrowed someone else's words or ideas. Even though the list of works cited appears at the end of your essay, you need to prepare it in advance, so that you know what parenthetical information to include in your text (for the format of parenthetical references, see the previous section).

After the last page of your essay, begin your works-cited list on a new page, with the appropriate page number in the top right-hand corner. At the top of the page, centre the title Works Cited (do not underline it; and do not place it within quotation marks). Begin the first line of each entry flush with the left margin. If the entry runs to more than one line, indent each subsequent line five spaces.

Double-space between the title and the first entry, and double-space the entire list, between entries and within entries. (Please note that the following sample entries have been single-spaced to make this Style Sheet more economical and easy to follow; but your own works-cited list should be **double-spaced** throughout.)

List your sources in alphabetical sequence by authors' last names. If the book has an editor, put "ed." after the name. If no author or editor is given, list sources by the first word of the title (excluding "A" or "The").

Sample Entries for Books

One of the most commonly cited entries in student essays is the entry for a book by a single author. For this kind of entry, you need to include three main divisions:

Author's name. Title of book. Publication information.

Give the author's name, as shown on the title page, and the complete title of the book. Give complete publication information, in this order and with this punctuation: *Place of publication: Publisher, Year*. You can usually find this information on the title page or on the copyright page (the back of the title page). For the place of publication, you need to give a city: if several cities are listed, give only the first. Use a shortened version of the publisher's name, as in the following examples:

St. Martin's (not St. Martin's Press, Inc.)

Princeton UP (not Princeton University Press)

Knopf (not Alfred A. Knopf, Inc.)

Houghton (not Houghton Mifflin Co.)

The sample book entries below should be followed exactly for order of details and for punctuation.

1. **Book by one author**

Eagleton, Terry. Literary Theory: An Introduction. Oxford: Blackwell, 1983.

2. **Anthology or compilation**

Bell, Nancy, ed. Five from the Fringe: A Selection of Five Plays First Performed at the Fringe Theatre Event. Edmonton: NeWest, 1986.

3. **Two or more books by the same author**

Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton: Princeton UP, 1957.

---. The Double Vision: Language and Meaning in Religion. Toronto: U of Toronto P, 1991

4. **Book by two authors**

Wellek, René, and Austin Warren. Theory of Literature. 3rd ed. New York: Harcourt, 1962.

Greene, Gayle, and Coppélia Kahn, eds. Making a Difference: Feminist Literary Criticism. London: Routledge, 1985.

5. **Book by three authors**

Fer, Briony, David Batchelor, and Paul Wood. Realism, Rationalism, Surrealism: Art between the Wars. New Haven: Yale UP, 1993.

6. **Book by more than three authors**

Allison, Alexander W., et al., eds. The Norton Anthology of Poetry. New York: Norton, 1975.

7. **Edition (work by an author edited by someone else)**

Boswell, James. Life of Johnson. Ed. R. W. Chapman, 3rd ed. London: Oxford UP, 1970.

8. **Book in more than one volume**

Graves, Robert. The Greek Myths. 2 vols. Rev. ed. Harmondsworth: Penguin, 1960.

9. **Anonymous book**

Dictionary of Ancient Greek Civilization. London: Methuen, 1966.

10. **Translation**

Virgil. The Aeneid. Trans. Robert Fitzgerald. New York: Vintage, 1983.

11. **Introduction, preface, foreword, or afterword**

Haight, Gordon S. Introduction. The Mill on the Floss. By George Eliot. Boston: Houghton, 1961. v-xxi.

12. **Work in an anthology**

Le Guin, Ursula K. "The Ones Who Walk Away from Omelas." The Wascana Anthology of Short Fiction. Ed. Ken Mitchell, Thomas Chase, and Michael Trussler. Regina: Canadian Plains Research, 1999. 273-77.

13. **Cross-references**

Erdrich, Louise. "The Bingo Van." Mitchell, Chase, and Trussler 102-13.

King, Thomas. "A Seat in the Garden." Mitchell, Chase, and Trussler 238-45.

Le Guin, Ursula. "The Ones Who Walk Away from Omelas." Mitchell, Chase, and Trussler 273-77.

Mitchell, Ken, Thomas Chase, and Michael Trussler, eds. The Wascana Anthology of Short Fiction. Regina: Canadian Plains Research, 1999.

Sample Entries for Articles in Periodicals

Like a book entry, an entry for an article in a periodical (newspaper, magazine, or scholarly journal) has three main divisions:

Author's name. "Title of the article." Publication information.

For publication information, supply the name of the periodical (without any introductory article such as *The*); the volume number, and issue number if given; the date of publication, including the month or season if needed; and the inclusive page numbers of the article.

The following examples show the exact order and punctuation that you should use:

1. **Article in a journal with continuous pagination**

McMaster, Juliet. "Romance and the Novel." English Studies in Canada 9 (1983): 392-401.

2. **Article in a journal that pages each issue separately**

Girard, René. "Lévi-Strauss, Frye, Derrida, and Shakespearean Criticism." Diacritics 3.3 (1973): 34-38.

3. **Article in a monthly periodical**

Quinn, Susan. "The Competence of Babies." Atlantic Jan. 1982: 54-59.

4. **Article in a weekly periodical**

Begley, Sharon. "A Healthy Dose of Laughter." Newsweek 4 Oct. 1982: 74.

5. **Article in a newspaper (unsigned)**

"Speech Therapy Helps Girl Talk." Leader-Post 22 May 1984: A8.

6. **Article in a book**

Tolkien, J. R. R. "Beowulf: The Monsters and the Critics." The Beowulf Poet. Ed. Donald K. Fry. Englewood Cliffs: Prentice, 1968. 8-56.

7. **Review**

Clausson, Nils. Rev. of Gay Men's Literature in the Twentieth Century, by Mark Lilly. Wascana Review of Contemporary Poetry and Short Fiction 28.2 (1993): 72-78.

Sample Entries for Media Productions and Oral Sources

1. **Lecture**

Hester, M. Thomas. "On Sidney's Apology for Poetry." Class lecture. English 390: History of Criticism. U of Regina. Regina, SK. 19 Oct. 1998.

2. **Interview**

Delmar, Zina. Personal interview. 30 March 2000.

3. **Television or radio program**

"Frankenstein: The Making of the Monster." Great Books. Narr. Donald Sutherland. Writ. Eugenie Vink. Dir. Jonathan Ward. Learning Channel. 8 Sept. 1993.

"Shakespearean Putdowns." Narr. Robert Siegel and Linda Wertheimer. All Things Considered. Natl. Public Radio. WNYC, New York. 6 Apr. 1994.

4. **Musical recording**

Simon, Paul. The Rhythm of the Saints. Warner Bros., 1990.

5. **Song from a musical recording**

Simon, Paul, and Milton Nascimento. "Spirit Voices." The Rhythm of the Saints. Warner Bros., 1990.

6. **Spoken-word recording**

Burnett, Frances Hodgson. The Secret Garden. 1911. Read by Helena Bonham Carter. Audiocassette. Penguin-High Bridge, 1993.

7. **Film or video recording**

Richard III. Dir. Richard Loncraine. Perf. Ian McKellen, Annette Bening, Maggie Smith, and Robert Downey, Jr. United Artists, 1995.

8. **Performance**

Elizabeth Rex. By Timothy Findley and Paul Thompson. Dir. Ruth Smillie. Perf. Maggie Huculak, Gerald Lenton-Young, and Kent Staines. Globe Theatre, Regina. 10 May 2002.

Sample Entries for Electronic Sources

Portable Databases

Citations to CD-ROMs, diskettes, and other portable databases follow the same basic format that is used for printed sources: they specify publisher, place, and date of publication. In addition, however, you must state the medium of publication you used (whether CD-ROM or diskette, for example), and the vendor's name.

1. **CD-ROM (information published periodically)**

Galloway, Stephen. "TV Takes the Fall in Violence Poll." Hollywood Reporter 23 July 1993: 16. Predicasts F and S Plus Text: United States. CD-ROM. Silver Platter. Oct. 1993.

2. **Non-periodical publication on CD-ROM**

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

3. **CD-ROM with printed source or analogue**

Coleridge, Samuel Taylor. "Dejection: An Ode." The Complete Poetical Works of Samuel Taylor Coleridge. Ed. Ernest Hartley Coleridge. Vol. 1. Oxford: Clarendon, 1912. 362-68. English Poetry Full-Text Database. Rel. 2. CD-ROM. Cambridge, Eng.: Chadwyck, 1993.

4. **Publication on diskette**

Lanham, Richard D. The Electronic Word: Democracy, Technology, and the Arts. Diskette. Chicago: U of Chicago P, 1993.

5. **Work in more than one medium**

Franking, Holly. Negative Space: A Computerized Video Novel. Vers. 1.0. Diskette, videocassette. Prairie Village: Diskotech, 1990.

Online Databases

In citing publications from online databases, give the publication medium, the name of the computer service or computer network, the date of access and network address. If you cannot find some of this information, cite whatever is available. The following examples have been taken from the MLA Handbook, 5th edition.

1. **World wide web**

Richard III On Stage and Off. 22 Nov. 1995. Richard III Society. 7 July 1996 <<http://www.webcom.com/~blanchard/mckellen/index.html>>.

2. **Scholarly project or information database**

Britannica Online. Vers. 98.2. Apr. 1998. Encyclopaedia Britannica. 8 May 1998 <<http://www.eb.com/>>.

Victorian Women Writers Project. Ed. Perry Willett. June 1998. Indiana U. 26 June 1998 <<http://www.indiana.edu/~letrs/vwwp/>>.

3. **Document within a scholarly project or information database**

"Fresco." Britannica Online. Vers. 98.2 April 1998. Encyclopaedia Britannica. 8 May 1998 <<http://www.eb.com:180>>.

4. **Online book**

Hawthorne, Nathaniel. Twice-Told Tales. Ed. George Parsons Lathrop. Boston: Houghton, 1883. 1 Mar. 1998 <<http://eldred.ne.mediaone.net/nh/ttt.html>>.

5. **Online book within a scholarly project**

Robinson, Mary. Sappho and Phaon. London, 1796. The Electronic Text Center. Ed. David Seaman. 1998. Alderman Lib., U of Virginia. 14 Feb. 1998 <<http://etext.lib.virginia.edu/britpo/sappho/sappho.html>>.

6. **Part of an online book**

Nesbit, E[dith]. "Marching Song." Ballads and Lyrics of Socialism. London, 1908. Victorian Women Writers Project. Ed. Perry Willett. June 1998. Indiana U. 26 July 1998 <<http://www.indiana.edu/~letrs/vwwp/nesbit/ballsoc.html/p9>>.

7. **Article in a scholarly journal**

Martin, Randall. "Isabella Whitney's 'Lamentation upon the Death of William Gruffith.'" Early Modern Literary Studies 3.1 (1997). Online. 19 Jan. 1997 <<http://www.humanities.ualberta.ca/emls/03-1/martwhit.html>>.

Miles, Adrian. "Singin' in the Rain: A Hypertextual Reading." Postmodern Culture 8.2 (1998). 25 June 1998 <<http://jefferson.village.virginia.edu/pmc/issue.198/8.2miles.html>>.

8. **Review**

Ebert, Roger. Rev. of The Truman Show, dir. Peter Weir. Chicago Sun-Times Online 5 June 1998. 16 June 1998 <<http://www.suntimes.com/output/ebert/05show.html>>.

9. **Work from an online service**

"Cloning." Biotech's Life and Science Dictionary. 30 June 1998. Indiana U. America Online. 4 July 1998. Path: Research and Learning; Science; Biology; Biotechnology Dictionary.

10. **Online posting or academic discussion list**

Holland, Norman. "Overcoming Depression." Online posting. 19 Mar. 1997. Psyart. 21 Mar. 1997 <<http://webclas.ufl.edu/ipsa/psyart.html>>.

11. **E-mail**

Orgel, Stephen. "Re: Tobacco, Boys, and Marlowe." E-mail to the author. 5 Aug. 2001.

VI. ACKNOWLEDGEMENTS

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Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 4th ed., 5th ed.

New York: MLA, 1995, 1999.

Griffith, Kelley. Writing Essays about Literature: A Guide and Style Sheet. 4th ed.

Orlando: Harcourt, 1994.

Hodges, John C., et al., eds. Harbrace Handbook for Canadians. 5th ed. Toronto:

Harcourt, 1999.

Norman, Colin. Writing Essays: A Short Guide. 1st ed. Department of English,

Queen's University at Kingston, n.d.

Robertson, Duncan. Errors in Composition. Rev. ed. Toronto: Macmillan, 1977.

Ruddick, Nicholas. Introduction. The Time Machine. By H. G. Wells. Ed.

Ruddick. Peterborough, ON: Broadview, 2001. 11-45.

S.I.F.C. Guide to Essay Writing. Department of English, Saskatchewan Indian

Federated College. 1995.

Stratton, Florence. Contemporary African Literature and the Politics of Gender.

London: Routledge, 1994.

APPENDIX 1: Sample Title Page (use only if required by your instructor)

The Ironic Art of Listening in Mansfield's "Miss Brill"

Pat Formost

English 110-001

Professor Toki Oh

December 9, 2002