

Your Name

English XXX

Alex E. Blazer

Date

Paper Title: MLA Style

This page provides pertinent Modern Language Association style formatting and citation requirements for formal papers. First and foremost, type it, double space it, and maintain 1" margins around the text (the header is an exception, see below). Do NOT commence your paper with a title page; rather provide your name, the course number, my name, and the date on the top left-hand corner, and then the title in the center of the line. Don't add an extra return between paragraphs. Note the header at the top right of every page. Set the header, which includes your last name and the page number, at ½" from the top of the page to maintain the 1" top margin of the body of the text.

A few words about quoting. Do use in-text parenthetical citations; do *not* use footnotes; and only use endnotes if they're absolutely warranted. Quotes cannot stand alone as sentences! They must be introduced; they must be attached to your own sentence. Do not let the quote do all the work: introduce the passage, quote the passage, and then explain and interpret the passage thoroughly. The author, source, and page number of the quote must be made clear to the reader, through context and/or parenthetical citation. If the source and author have already been provided, or are provided in context of the introductory sentence or surrounding paragraph(s), simply cite the page number in parentheses after the closing quotation mark. This is called the parenthetical citation. To quote less than four lines of prose, enclose the lines within quotation marks and conclude it with a parenthetical citation followed by a period.

1. Prose, less than four lines of text

1a. Prose, author and work provided in context

In Kate Chopin's *The Awakening*, Edna Pontellier, who has been struggling to overcome her sense of being caught and possessed by her husband, concludes, "I'm not going to be forced into

doing things. I don't want to go abroad. I want to be alone" (109).

1b. Prose, author, but *not* work, provided in context

James Joyce's Stephen Dedalus experiences a case of profound homesickness when he first goes off to school: "He thought that he was sick in his heart if you could be sick in that place" (*A Portrait of the Artist as a Young Man* 25).

1c. Prose, work, but not author, provided in context

In *Beloved*, Paul D strives to move from a position of superficial, external instrumentality to a deep understanding of his inner self: "A man ain't a goddamn ax. Chopping, hacking, busting every goddamn minute of the day. Things get to him. Things he can't chop down because they're inside" (Morrison 69).

1d. Prose, more than four lines of text

To quote more than four lines of text (called a block quote), start a new line, do not use quotation marks, and indent the quote 1" from the left-margin only, NOT the right-margin. For example, Kate Chopin's Edna Pontellier struggles to break free from the binds of marriage and family in order to find a creative space of her own:

She thought of Léonce and the children. They were a part of her life. But they need not have thought that they could possess her, body and soul. How Mademoiselle Reisz would have laughed, perhaps sneered if she knew! "And you call yourself an artist! What pretensions, Madame! The artist must possess the courageous soul that dares and defies." (*The Awakening* 109)

2. Drama

2a. Drama, less than four lines of text

When quoting less than four lines of text by one character in a play as you would treat less than four lines of prose.

2b. Drama, more than four lines of text

To quote more than four lines of a play, capitalize and indent each character's name 1" and follow it with a period. If a line runs over to the next line, indent than line an additional 1/4" or 3

spaces:

CARDIN. What's the matter, Martha?

MARTHA. Nothing.

CARDIN. (*His face is grave, his voice gentle.*) Yes, there is. For a long time you
and I have had something to talk about. Everytime I speak of marrying Karen
—— (Hellman 23)

3. Poetry

3a. Poetry, less than three lines

When quoting less than three lines of poetry, separate each line by a slash (/). Elizabeth Bishop attempts to convince herself of her individuality but fails: "But I felt: you are an *I*, / you are an *Elizabeth*, / you are one of *them*" ("In the Waiting Room" 160).

3b. Poetry, more than three lines

Indent the quote 1" from the margin as before, but do not double-space it unless the poem itself is double-spaced. If a line runs over, indent it an additional 1/4" or 3 spaces.

Not one of them has to worry about getting out this manual on schedule.
And, as my way is, I begin to dream, resting my elbows on the desk and leaning
out of the window a little,
Of dim Guadalajara! City of rose-colored flowers!
City I wanted most to see, and most did not see, in Mexico!
But I fancy I see, under the press of having to write the instruction manual,
Your public square, city, with its elaborate little bandstand! (Ashbery 8)

After concluding your paper, start a new page with complete references for everything you've quoted, as below. Refer to this course site's accompany Works Cited handout for more instructions.

Works Cited

Ashbery, John. "The Instruction Manual." *Some Trees*. 1956. *The Mooring of Starting Out:*

The First Five Books of Poetry. Hopewell, NJ: Ecco, 1997. 8-10.

Bishop, Elizabeth. "In the Waiting Room." *Geography III*. 1976. *The Complete Poems, 1927-*

1979. New York: Noonday, 1980. 159-61.

Chopin, Kate. *The Awakening*. 1899. Ed. Margo Culley. 2nd ed. New York: Norton, 1994.

Hellman, Lillian. *The Children's Hour*. 1934. New York: Dramatists Play Service, 1981.

Joyce, James. *A Portrait of the Artist as a Young Man*. 1914. Ed. R. B. Kershner. Boston:

Bedford-St. Martin's, 1993.

Morrison, Toni. *Beloved*. New York: Plume, 1987.

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MLA Citation Style: The Works Cited Page

This handout provides the MLA citation format for annotated bibliographies and works cited pages; however, it only gives general rules, which I've categorized here as books, periodicals, and electronic sources. When you come across a source that doesn't quite fit with these guidelines, confer with the *MLA Handbook*, the [MLA website](#), or me.

At the end of your paper, start a new page and title it Works Cited. Remember to alphabetize your works cited page by authors' last names. Maintain double-spacing throughout (in the interest of space, this handout uses single-spacing).

Print Sources: Books

Required information

the author's name
the title of the chapter (if citing only one article or chapter)
the title of the book
the editor's name (if applicable)
the translator's name (if applicable)
the place of publication
the publisher
the date
the page numbers (if citing only one article or chapter)

A Book by a Single Author

Abzug, Bella. *Gender Gap: Bella Abzug's Guide to Political Power for American Women*. Boston: Houghton Mifflin, 1984.

A Book by Two or More Authors

Richards, J. M. and Nikolaus Pevsner. *The Anti-Rationalists*. Toronto: U of Toronto P, 1973.

Two or More Books by the Same Author

Rapping, Elayne. *The Looking Glass World of Nonfiction TV*. Boston: South End, 1987.
———. *Media-tions: Forays into the Culture and Gender Wars*. Boston: South End, 1994.

Multiple Publishers

Wallis, Roy. *The Elementary Forms of New Religious Life*. London: Routledge; Boston: Kegan, 1984.

An Anthology or a Compilation

Bouler, Shaun and David M. Farrell, eds. *Electoral Strategies and Political Marketing*. New York: St. Martin's, 1992.

A Translation

Cixous, Hélène. *The Book of Promethea*. Trans. Betsy Wing. Lincoln: U of Nebraska P, 1991.

A Chapter or Story from an Anthology or Compilation

Kafka, Franz. "The Metamorphosis. 1916. *The Complete Stories*. Ed. Nahum N. Glatzer. Trans. Willa and Edwin Muir. New York: Schocken, 1971. 89-139.

An Essay from an Anthology or Compilation

Bordo, Susan. "Material Girl: The Effacements of Postmodern Culture." *The Madonna Connection*. Ed. Cathy Schwichtenberg. Boulder: Westview, 1993. 265-290.

Articles or Essays Reprinted in an Anthology or a Compilation

Holland, Norman N. "Unity, Identity, Text, Self." *PMLA* 90 (1975): 813-22. Rpt. in *Reader-Response Criticism: From Formalism to Post-Structuralism*. Ed. Jane P. Tompkins. Baltimore: Johns Hopkins UP, 1980. 118-33.

Print Sources: Scholarly Journal Articles

Required Information

the author's name
the title of the article
the title of the journal
the volume number
the year of publication
the page numbers

Scholarly Journal Article: Each Issue Paginated Separately

Hallin, Daniel C. "Sound Bite News: Television Coverage of Elections, 1968-1998." *Journal of Communication* 42.2 (1992): 5-24.

Scholarly Journal Article: Continuous Pagination

Bauman, Sandra and Susan Herbst. "Managing Perceptions of Public Opinion: Candidates' and Journalists' Reactions to the 1992 Polls." *Political Communication* 11 (1994): 133-144.

Magazine Article

Note: Magazines and newspapers are not considered scholarly resources, therefore you should NOT use them unless the assignment prompt and your instructor specifically allows them.

Mehta, Pratap Bhanu. "Exploding Myths." *New Republic* 6 June 1998: 17-19.

Newspaper Article

Hirsch, Marianne. "The Day Time Stopped." *Chronicle of Higher Education* 25 Jan. 2002: B11-14.

Electronic Sources

Note: Online publication is an evolving entity with some very good, scholarly and authoritative sites; however, those sites are far outnumbered by non-scholarly, non-authoritative sites. You should learn to tell the difference and you should always check with your instructor and your specific assignment prompt to determine if you are allowed to use online sources for a research paper.

Required Information

the author's name (if known)

the title of the particular document in quotation marks

the title of the complete work (if applicable) in italics

the editor's name (if applicable, if known)

the date of publication or last revision (if available)

name of institution or organization sponsoring or associated with site (if available)

the date of visit in parentheses

the full http address (URL) enclosed within angle brackets

Scholarly Project

Victorian Women Writers Project. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997
<<http://www.indiana.edu/~letrs/vwwwp/>>.

Professional Site

Portuguese Language Page. U of Chicago. 1 May 1997
<<http://humanities.uchicago.edu/romance/port/>>.

Personal Site

Lancashire, Ian. Home page. 1 May 1997 <<http://www.chass.utoronto.ca:8080/~ian/index.html>>.

Book

Nesbit, Edith. *Ballads and Lyrics of Socialism*. London, 1908. *Victorian Women Writers Project*. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997
<<http://www.indiana.edu/~letrs/wwwp/nesbit/ballsoc.html>>.

Poem

Nesbit, Edith. "Marching Song." *Ballads and Lyrics of Socialism*. London, 1908. *Victorian Women Writers Project*. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997
<<http://www.indiana.edu/~letrs/wwwp/nesbit/ballsoc.html#9>>.

Article in a Journal

Flannagan, Roy. "Reflections on Milton and Ariosto." *Early Modern Literary Studies* 2.3 (1996): 16 pars. 22 Feb. 1997 <<http://unixg.ubc.ca:7001/0/e-sources/emis/02-3/flanmilt.html>>.