



Queens College Style Manual

.....
A GUIDE TO

.....
WRITTEN ASSIGNMENTS

.....
AND RESEARCH PAPERS
.....

DEPARTMENT OF ENGLISH
QUEENS COLLEGE/CUNY

TO THE STUDENT

This *Style Manual* was originally prepared for the guidance of undergraduates at Queens College of the City University of New York. Our aim in the *Manual* has been to provide a clear, concise guide to the correct use and documentation of research materials. The rules it contains are widely accepted ones, which apply to written assignments in most disciplines, as well as to the publication of scholarly articles. Consult the *Manual* throughout your college career; it will serve you during college and beyond.

This edition contains for the first time the new, simplified system of documentation recommended by the Modern Language Association. We have presented both the new system in full and the older system in an appendix so that you can follow the rules your instructor recommends.

No attempt has been made in the *Manual* to supersede any grammar handbook. For this reason, we have omitted rules of grammar and punctuation, and have concentrated instead on methods of organizing and presenting college research. When in doubt about writing procedures, consult your instructor or an English handbook. We have not attempted to reproduce a list of grammar correction symbols such as those in the *Harbrace Handbook*. If your instructor uses such symbols in commenting on your work, you should refer to the appropriate handbook for interpretation.

We gratefully acknowledge the work of the authors of the original *Style Manual*, of which this edition is a revision: Margaret Loftus Ranald, William Green, Barbara Fass Leavy, and Myron Matlaw. We would also like to thank Dyanne Maue, Hélène Guidice, Dolores Beckerman, Evelyn Diaz, Sandra Reed, and the Office of Publications.

Kathleen E. Kier
(Coordinator)
Barbara E. Bowen
Nancy R. Comley
Edmund L. Epstein

Queens College/CUNY

CONTENTS

Basic Materials for Composition Courses	5
Preparation of Papers: Manuscript Format	5
Plagiarism and How to Avoid It	8
Documentation	13
The New MLA Style	14
List of Works Cited	17
Quotation Techniques	23
Abbreviations	34
Appendix. Documentation: Superseded MLA Style	37
Index	47

BASIC MATERIALS FOR COMPOSITION COURSES

The Queens College *Style Manual* is meant to give you basic information on the form that your written work in English should take, and on the documentation that you are most likely to need. In addition to this manual, you are expected to own and use a good desk dictionary such as *The American Heritage Dictionary* (Houghton Mifflin), *Webster's New Collegiate Dictionary* (Merriam Webster), or *The Random House Dictionary* (Random House). You should also own a handbook of grammar such as Crews, Schor, *The Borzoi Handbook* (Random House), Fowler, *The Little, Brown Handbook* (Little, Brown), or Hodges and Witten, *The Harbrace College Handbook*, 10th ed. (Harcourt, Brace). Most instructors will assign such a handbook for English 105 and 110. You are expected to keep the handbook, dictionary, and *Style Manual* for reference throughout your college career.

PREPARATION OF PAPERS: MANUSCRIPT FORMAT

Keep in mind that the paper you hand in to your instructor should reflect the time and effort you put into it. The following practices should be considered standard for all courses.

1. **PAPER AND APPEARANCE.** All papers should be typed (or written in ink) on one side only of firm white paper (*not* onionskin or erasable types, nor Xerox copies), 8½ by 11 inches in size, with margins of 1½ inches at the top, bottom, and sides. The main text should be double-spaced, with all footnotes and indented quotations single-spaced. The ruled paper used for handwritten work should have lines at least three-eighths of an inch apart. Write on every other line to allow room for corrections and revisions. Before submitting your paper, be sure to proof-read, and make all of your corrections in ink on your typescript. A neat-looking paper full of unproofread errors is just as unacceptable as a paper with many sloppy corrections. Neatness shows a concern for your reader as well as your own pride in writing.

2. **TITLE.** Your paper should have a title, and it should be centered about two inches from the top of the page, or if you are using lined paper, on the first line. The title should *not* be followed by a period, though a question mark or exclamation point may be used if appropriate:

Is Satan the Hero of Milton's Epic?

All words except articles and prepositions should be capitalized. Titles of papers are not underlined (*in italics*) or enclosed in quotation marks. Note, however, that:

a. when the title of a separately published work (book, magazine, newspaper, play, long poem) is included in the title of the paper, that part of the title is underlined:

Women in Dickens's David Copperfield

b. when the title of a poem, short story, or essay is included in the title of the paper, that part of the title is in quotation marks:

An Explication of Poe's "The Raven"

c. when the whole or part of a quoted line or sentence is included in the title of the paper, that part of the title is in quotation marks:

A Reading of "To Be or Not to Be . . ."

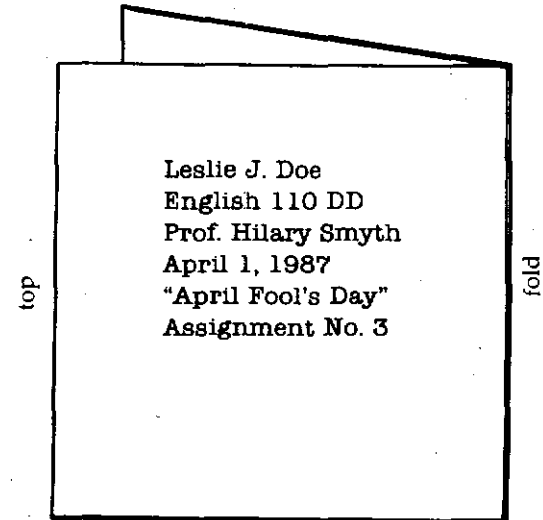
NOTE: In the text of the paper, underline titles of separately published works, and enclose titles of poems, short stories, and essays in quotation marks.

3. ARRANGEMENT OF PAGES, NUMBERING, FOLDING, AND ENDORSEMENT. Arrange pages in order (p. 1 on top), with Arabic numerals (without a period or any other decoration) in the upper right-hand corner of the pages, including end notes and bibliography pages. Fold the paper horizontally (widthwise, top to bottom) and endorse as in the diagram on the following page. Do not staple.

Should your instructor *not* wish your papers folded, write the same information in the upper right-hand corner of the first page. You do not need a cover sheet, and you should not use plastic report folders unless your instructor so desires.

4. SPECIAL USAGES

Dash and Ellipsis. A dash consists of two typed unspaced hyphens, without a space preceding or following. An ellipsis consists of three periods, each separated by a single space, and with spaces at either end. At the end of a sentence, they follow a normally spaced period. For example:



Alumni--whether graduates or not--should be a continuing concern to a university . . . in order to help it assess the benefits of the education it offers. . . . Ours certainly are.

Parentheses and Brackets. Parentheses are used to set off matter tangential to the text, not for indicating deletions (which are merely crossed out). Brackets are used for interpolations in quoted material and for distinguishing parentheses within parentheses. They should be inked in if the type-writer lacks a bracket key.

5. CORRECTION AND REVISION OF PAPERS AFTER THEY HAVE BEEN MARKED. When your instructor requests that you make corrections, cross out and correct interlinearly all errors that do not involve more than a change in punctuation, a word, or a short phrase. Make longer corrections on the back of the preceding page, opposite the error. If your paper is marred by excessive mechanical errors, it will be better to retype it after making corrections.

If your instructor asks you to *revise* your paper, you should *rethink* it, rather than merely correct it. Your instructor's comments should suggest possible directions you might take in revising; if the comments are not clear, make an appointment with your instructor to discuss them and to get further suggestions for revising. When you hand in your revised version, hand

in the original version as well. This is proof of your rethinking of your subject; a "revision" that simply copies the instructor's notation of errors is not a revision.

6. CONFERENCES. Composition courses and some other courses require regularly scheduled conferences where the instructor will give personal attention to each student's individual needs. The student should bring to a conference corrections and revisions of all papers returned since the preceding conference. Thorough preliminary correction and revision of papers is essential preparation for all conference appointments. If a student cannot keep an appointment, the instructor should be notified in advance. If the absence is unavoidable, the instructor may then make another appointment. You should keep all your written work for a course (including revisions) in a folder. Your instructor may request that all papers be turned in at the end of the semester so that your progress through the entire semester may be evaluated.

PLAGIARISM AND HOW TO AVOID IT

All writing depends on what we have learned from our own experience and/or from the work of other writers. The best writing contains a rich history of ideas borrowed from other writers, so learning how to use others' works is a crucial part of the writing process. But such borrowings *must* be acknowledged; borrowing without acknowledgment is stealing. The most serious of academic offenses, stealing from other writers, is called *plagiarism*.

Derivation:	Greek <i>plagios</i>	oblique, crooked, treacherous
	Latin <i>plagium</i>	kidnapping
	<i>plagarius</i>	kidnapper, plagiarist

These are not pleasant words, but there is nothing pleasant about plagiarism. A student lies in presenting without acknowledgment something that belongs to someone else. This property (the ideas or writing, or both) has been stolen from the rightful owner. The student who sets out to misrepresent—by copying, purchasing, or passing off as his own—the writing of any author in some printed manuscript, or non-print source, or the writing of another student, friend, or relative, is committing an illegal act.

Penalties for plagiarism are severe. Frequently, as at Queens College, departments are empowered to assign a failing grade for the course and to report the offense to the administrative authorities for appropriate action; this may include notation in the student's permanent record, suspension, or expulsion. The same penalties may be imposed for copying or cheating on in-class essays or during examinations.

The following examples illustrate improper use of source materials; they also suggest ways to make *proper* use of such materials.

1. OUTRIGHT PLAGIARISM

Student Paper

Shakespeare seems to have viewed the entire story of Romeo and Juliet as one of astonishing swiftness and beauty, like a sudden, very bright flash of light. The entire story takes place over a very short period of time, five days. In five days, the lovers meet, are married, are parted, and are finally reunited in death. The entire story happens in a flash, suddenly ignited and quickly extinguished.

Source

There can be no question, I think, that Shakespeare saw the story, in its swift and tragic beauty, as an almost blinding flash of light, suddenly ignited and as swiftly quenched. He quite deliberately compresses the action from over nine months to the almost incredibly short period of five days; so that the lovers meet on Sunday, are wedded on Monday, part at dawn on Tuesday and are reunited in death on the night of Thursday. (Caroline Spurgeon [1936]. *Shakespeare's Imagery and What It Tells Us*. Cambridge: Cambridge University Press, p. 312.)

In the example above, the student changed a few words from the original: *saw* to *viewed*, *blinding flash of light* to *very bright flash of light*, *quenched* to *extinguished*. The plagiarist omitted the naming of the days of the week and moved Spurgeon's phrase, *suddenly ignited and as swiftly quenched*, from

the beginning to the end of the passage. Such gestures only indicate a deliberate effort to deceive the readers.

Had this student acknowledged indebtedness to the source by the use of quotation marks and a footnote, there would have been no issue of plagiarism. How then might this passage have been used properly? Here is one possibility:

Romeo and Juliet moves with breath-taking speed.

Caroline Spurgeon points out that Shakespeare "deliberately compresses the action" into a mere five days, conceiving it "as an almost blinding flash of light, suddenly ignited and as swiftly quenched" (312).

2. INADVERTENT PLAGIARISM

Sources must be acknowledged directly in the text, by in-text notes, or in the List of Works Cited (see p. 17). Your own judgments and evaluations, naturally, need not be documented; neither need common knowledge. It is sometimes difficult to judge what is "common knowledge" and what is new information. (Examples of common knowledge might include the number of planets in our solar system, the fact that Picasso was a painter, the names of the five boroughs of New York.) But there is a simple rule of thumb: *when in doubt, acknowledge your source*. It's better to have too many acknowledgments than too few.

The risks of inadvertent plagiarism begin with note-taking. Careless omission of quotation marks in notes often results in plagiarism in the final paper; be sure to distinguish in your notes between the author's words and your own. The organization of ideas, the order of examples given, the enumeration of details—all these are the work of the author, and must be documented. If they are presented so as to give the impression that they are your work, then you are guilty of plagiarism.

Mere documentation, however, does not insure you against all the risks of plagiarism. Facts not generally known, ideas, critical theories, opinions, and insights that have been taken from a source (including class lecture notes) must be clearly credited to that source. Even single words or phrases—language that would not have occurred to you without the use of the source—may not be employed without direct quotation.

Source

A city in which women claimed their share of public space would look rather different and feel even more so. A bus stop would no longer be a stage for female vulnerability, and would become simply a place to wait for a bus. New York City wouldn't be Utopia: Bryant Park, for instance, may never be midtown's beauty spot for either sex. But shabby doesn't have to mean threatening, and it would be nice to think that someday I'll take another misty afternoon walk among the trash baskets and find the paths full of women strolling, ambling, and swinging their arms (Katha Pollitt, "Hers," *The New York Times*, Thursday, December 12, 1985).

Student Paper

If women felt fully entitled to their fair share of public space, New York would be very different. No longer made to feel conspicuous or questionable simply for appearing alone in public, women might one day be seen strolling and ambling in the city's parks just as men do today. New York will never be Utopia, but life in the city would be profoundly changed if women felt more at home.

The student acknowledges Pollitt's column elsewhere in the paper, but he provides no in-text note for this passage. In paraphrasing Pollitt in his own notes for this paper, he probably repeated some of her exact phrases without realizing what he was doing. Then when he began to write the paper, he used these phrases as if they were his own. For example: *A city in which women claimed their share of public space* became *If women felt entitled to their fair share of public space*, while *New York City wouldn't be Utopia* became *New York will never be Utopia*, and *paths full of women strolling, ambling and swinging their arms* became *women might one day be seen strolling and ambling*.

These correspondences are too close not to be acknowledged with an in-text note. You can avoid such inadvertent plagiarism by scrupulous note-taking and careful use of quotation marks in your paper. Either quote your author exactly or summarize her in your own words; but whichever you do, *acknowledge your source*. Remember: acknowledging your indebtedness to other writers can never detract from your paper; it can only enhance.

Another type of inadvertent plagiarism is illustrated by the following:

Student Paper

At the center of Orwell's essay "Politics and the English Language" is the idea that just as thought corrupts language, so language can also corrupt thought. Debased language, the essay argues, is so convenient that it allows us to write without thinking critically. Orwell concludes that the danger of using such language habitually is that it "anaesthetizes" a portion of our brains.

Here, although the student clearly cites her source in the text, she still commits plagiarism because she fails to distinguish between Orwell's language and her own. Simply by putting quotation marks around the phrases taken directly from Orwell she could avoid plagiarism and make her treatment of Orwell's essay more scholarly and sophisticated. Her paragraph should read:

At the center of Orwell's essay "Politics and the English Language" is the idea that just as "thought corrupts language," so language can also corrupt thought. "Debased language," the essay argues, is so convenient that it allows us to write without thinking critically. Orwell concludes that the danger of using such language habitually is that it "anaesthetizes" a portion of our brains.

Carelessness and coincidence are no excuse for plagiarism.

3. ORIGINALITY

What, then, is a good research paper? It is not an anthology of quotations, but rather a synthesis of material from various sources. This material has been collected for a purpose: to answer the question that provides the guiding purpose in your research. In a good research paper, you will have mastered, condensed, arranged, and interpreted the material to support

your position on the question. The product is an *original* research paper, fully documented on every major point, sometimes supported by and sometimes thoughtfully refuting the opinion of authorities, amplified by quotation when such quotation is appropriate, and everywhere demonstrating your intellectual mastery, honesty, and scholarly integrity.

DOCUMENTATION

If plagiarism is the most serious offense against the academic community, documentation is the community's strongest support. By "documentation," we mean the system for recording debts to other writers through in-text notes in the new MLA system, and footnotes in the older format.

Far from being simply a duty or something you can add hurriedly at the end of a paper, documentation is an integral part of college writing. Documentation is crucial for several reasons:

1. It enables the reader of your work to find *exactly* the sources you have used. If he is interested in reading further or in evaluating your use of information, he'll know exactly where to look.
2. It allows you to place your own work in the context of other work in the same field and to show your precise relationship to other writers.
3. It provides the mechanism by which future writers will be able to acknowledge *your* work in their texts.
4. It keeps you honest; documentation will save you from plagiarism.

The purpose of documentation is to allow a reader to find exactly the sources you used without having to ask you. Notes and bibliography entries condense into a few lines everything a reader needs to know in order to find the book, article, film, or record that was your source. In order for such highly condensed information to be understandable, though, it must follow precisely a set of conventions agreed upon by scholars. You'll find that the conventions vary slightly from field to field—the procedures in sociology, for instance, are different from those in English—but the rules that follow in this *Manual* apply for most college papers. Even within the language fields you may notice some variation, for the rules for documentation in the languages have recently been simplified and many books still contain the older system. This *Manual* follows the newer, simpler rules, but also includes the older system in an appendix.

For expanded treatment of technical aspects of paper writing, consult: *MLA Handbook for Writers of Research Papers*. Second Edition. New York: The Modern Language Association of America, 1984.

Documentation above all must be accurate and honest. You owe your readers a clear, precise indication of your reliance on sources. The sections of this *Manual* that follow will help you to fulfill that contract.

THE NEW MLA STYLE

A new style of documentation has been adopted by The Modern Language Association which supersedes the older style of bibliographical footnotes, and substitutes for it a method of indicating sources by parenthetical reference in the text of the paper itself.

The material in parentheses refers to a list of "Works Cited," which appears at the end of the paper. (For style of Works Cited, see pp. 17-23.) Here is an example of a Works Cited entry:

Shaw, George Bernard. The Quintessence of Ibsenism. 1913.
New York: Hill, 1957.

As you can see, this sample entry contains certain basic information that will guide your reader unerringly to the precise edition of the work you used:

- a. The complete name of the author.
- b. The complete title of the work.
- c. The first date of publication, if different from that of your edition.
- d. The place of publication of the edition you use.
- e. The publisher of the edition you use.
- f. The date of publication of the edition you use.

In the new simplified documentation system, you do not need to use all of this information within the documenting parentheses in the body of your paper. Instead, you will use an abbreviated reference—usually only the last name of the author and the page number to which you refer. Here is an example:

The "Preface to the First Edition" of The Quintessence of Ibsenism explains the book's origin--the Fabian Society ran out of lecture materials (Shaw 19).

Notice that you do not need any punctuation in the parenthesis between the author's name and the page number. If you rephrase the sentence above, so as to include Shaw's name in your text, you need not mention his name in your parenthetical citation:

Shaw explains in the "Preface to the First Edition" of The Quintessence of Ibsenism that the book came about when the Fabian Society ran out of lecture materials (19).

Sometimes you may wish to cite several authors within one paragraph. Your "Works Cited" list might look like this:

Altick, Simon. Psychoanalytical Method. Philadelphia: Lippincott, 1963.

Edison, Peter. The Psychoanalytical Interview: Psychotic Patients. London: Chatto and Windus, 1982.

Ferenczi, Dudley. The Use of Psychopharmacology. New York: Harcourt, Brace, Jovanovich, 1980.

Freud, Alison. Depression: an Approach. New York: Macmillan, 1981.

Jung, Edgar. Politics and Psychosis. New York: Schocken Books, 1945.

---, The Use of Weapons in Dreams. New York: Farrar, Straus, Giroux, 1963.

The text of your paragraph might look like this:

On this matter Freud (342) disagrees with Altick (168). Other views (Jung 1945, 175; Ferenczi 180) require a different perspective. Edison (78) almost completely agrees with Altick.

In this paragraph the writer of the paper refers to books or articles by five authors, all of which are on the list of Works Cited following the paper. Jung is given a date, 1945, because there are other books by Jung in the Works Cited list; here the reference is to the book published in 1945. If the author published more than one book or article in that year, a short form of the title of the book or article referred to is mentioned.

Notice also that the parenthetical reference, if it comes at the end of the sentence, occurs before the period ending the sentence. This is generally true for all punctuation; the parenthesis comes before the period, comma, semi-colon, or colon, wherever appropriate, except when a parenthesis contains a complete sentence. (There is a complete sentence in *this* parenthesis, so it is punctuated differently.)

If a paragraph in your paper is drawn from a variety of sources, you may decide to group all your references at the end of the paragraph to avoid cluttering up the text with parentheses. You may write a paragraph such as the following:

Some modern writers have objected to the casual use of Freudian and Jungian techniques in criticism: Edison, for example (17-18). Many writers with psychoanalytic credentials also caution the critics about careless use of psychoanalytical terms in their criticism. (See for example, Freud 1927, 13, and 1936, 14; Jung 1948, 144; Ferenczi 1910, 18; Altick 13.)

Another way to avoid clumsiness in your text is to put in a note at the foot of a page:

The use of psychoanalytical methods in the criticism of literary texts is both easy to do and easy to fake. Most accredited sources deplore the use of Freudian, and pseudo-Freudian, jargon by fashionable critics.¹

At the foot of the page, your footnote should look like this:

¹The preceding paragraph is based on use of the following sources: Freud 13; Jung 1948, 144, and 1963, 21; Ferenczi 18; see also Altick 64-5 for the same caution from a creative artist.

Of course, if in your paragraph you actually *quote*, or *paraphrase closely*, any one source, you must put in the specific documentation in the text, where it belongs: see above. General methods of documentation are appropriate only when you make a *general survey* of your sources.

Follow a similar pattern of documentation when you quote from, or refer to, poetry. If a long poem has numbered stanzas, include a stanza number, as well as line numbers:

Whitman's images are surprisingly fresh. The grass is a "flag, . . . out of hopeful green stuff woven" (Song of Myself VI, 3-4).

If you quote from, or refer to, a play, include act, scene, and line numbers:

Shakespeare makes Falstaff's bravado equal to his girth: "A plague upon you all. Give me my horse, you rogues; give me my horse, and be hanged" (I Henry IV, II.ii.24-25).

LIST OF WORKS CITED

The List of Works Cited, a record of books, articles, and other materials cited in your paper, should be typed on a separate sheet or sheets and placed at the end, continuing the page numbering of the last sheet. Individual entries are double-spaced with double spacing between entries. Citations begin at the margin with the second and subsequent lines indented.

The adoption of the new style of in-text references makes the List of Works Cited not merely an appendage but an essential part of the paper. Every item should be listed as clearly as possible so that the reader may immediately identify, and if necessary locate, the source of every reference.

This means indicating all relevant publication information as it appears on the title page (or verso) of the book itself, not simply listing the author and title.

Individual items in the List of Works Cited are arranged in alphabetical order, without numbering, under the last name of the author, or editor, or the first word of an unsigned work.* Articles (such as "a," "an," and "the") are ignored in alphabetizing. When citing more than one title by the same author, do not repeat the name. Instead, type a three-space underlining (_ _) followed by a comma.

NOTE: Many bibliographies and indexes (*MLA International Bibliography*, *Readers' Guide to Periodical Literature*, etc.) list works in abbreviated forms unique to these publications. Convert such entries to the required forms as illustrated below.

BOOKS, PLAYS, LONG POEMS

one author

Heilbroner, Robert L. The Nature and Logic of Capitalism. New York: Norton, 1985.

Williams, Tennessee. A Streetcar Named Desire. New York: New American Library, 1947.

two authors

Gilbert, Sandra M., and Susan Gubar. The Madwoman in the Attic: Women Writers and the Nineteenth Century Literary Imagination. New Haven: Yale UP, 1979.

corporate author

Sloan Foundation. Commission on Cable Communications. On the Cable: The Television of Abundance. New York: McGraw-Hill, 1971.

* Form and style may vary in some academic departments. You should always check with your instructor as to the specific bibliographical requirements for research assignments.

book in a series

Freud, Sigmund. New Introductory Lectures on Psychoanalysis. London: Hogarth, 1964. Vol. 22 of The Standard Edition of the Complete Psychological Works of Sigmund Freud. Ed. James Strachey. 24 vols. New York: Norton, 1953-74.

NOTE: Since a bibliographical entry should be a complete entry for a given work, the total number of volumes should be given even if only one was consulted. The in-text reference in your manuscript will direct the reader to the precise source (volume, page).

translation

Fuentes, Carlos. The Old Gringo. Trans. Margaret Sayers Peden. New York: Farrar, Straus, Giroux, 1985.

translation with additional information

Chekhov, Anton. The Three Sisters. Trans. Stark Young. Classic Through Modern Drama: An Introductory Anthology. Ed. Otto Reinert. Boston: Little, Brown, 1970.

separately reprinted work

Shaw, George Bernard. The Quintessence of Ibsenism. 1913. New York: Hill, 1957.

edited book

Petroff, Elizabeth Alvilda, ed. Medieval Women's Visionary Literature. New York: Oxford UP, 1986.

author and editor

Howells, William Dean. A Hazard of New Fortunes. 1890. Ed. David Nordloh, and others. Bloomington: Indiana UP, 1976.

more than two editors and an edition after the first

Utley, Francis Lee, and others, eds. Bear, Man, and God: Eight Approaches to William Faulkner's "The Bear". 2nd ed. New York: Random House, 1971.

A WORK IN A COLLECTION OR ANTHOLOGY

essay or chapter in a collection by one author

Altick, Richard D. "The Diorama." The Shows of London. Cambridge: Harvard UP, 1978. 162-72.

essay or chapter in a collection by various authors

Abrams, M.H. "Structure and Style in the Greater Romantic Lyric." From Sensibility to Romanticism. Eds. Frederick W. Hilles and Harold Bloom. New York: Oxford UP, 1965. 527-60.

poem, short story, or essay in an anthology

Bradstreet, Anne. "The Flesh and the Spirit." The American Tradition in Literature. Eds. Scully Bradley, and others. 5th ed. 2 vols. New York: Norton, 1981. I: 49-51.

REFERENCE WORKS

encyclopedias—recent editions—signed article

N(orbeck), E(dward). "Ancestor Worship." Encyclopedia Britannica: Macropedia. 1974.

NOTE: The full names of authors of encyclopedia articles signed with initials are usually listed in the front of the first volume.

encyclopedias—earlier editions—unsigned

"Gallipoli." Encyclopedia Britannica. 11th ed. 1910.

biographical dictionaries

S(tephens), H(enry) M(orse). "Burgoyne, John." Dictionary of National Biography, 1900.

NOTE: Supplements are often issued to the "basic set" of some reference works. When citing a supplementary volume, indicate the number of the supplement and/or the dates covered in that volume.

Baker, Carlos. "Ernest Miller Hemingway." Dictionary of American Biography: Supplement Seven. 1961-65.

ARTICLES IN PERIODICALS

signed articles

Lomas, Herbert. "The Critic as Anti-Hero: War Poetry." Hudson Review 38 (1985): 376-89.

NOTE: The first and last page numbers of periodical articles are given, not merely the pages used in your paper.

unsigned articles

"Coke, Pepsi Compete to Be the Real Thing." US News & World Report 8 July 1985: 59-62.

NEWSPAPER ARTICLES

signed article

Dunning, Jennifer. "A Weekend Full of Dances with Stories to Tell." New York Times 10 Jan. 1986, late ed.: C1, C25.

NOTE: The comma between the two page numbers indicates that the article is continued on a later, not the next, page.

unsigned article

"U.S. Agencies Oppose Bill to Limit Art-Theft Claims." New York Times 10 Jan. 1986: C15.

editorial

"The Mayors Go National." Editorial. New York Times 10 Jan. 1986: A26.

PAMPHLETS

Pamphlets are generally treated in the same way as books. When no individual stands out clearly as the author, the name of an organization,

society, committee, institution, etc. may be considered the author. This is a "corporate author," a sample form for which has been given under "Books." When neither an individual nor a corporate author is clearly indicated, the pamphlet should be listed under its title, followed by city, publisher, and date of publication.

GOVERNMENT PUBLICATIONS

census report

United States Bureau of the Census. Census of Population and Housing, 1970. Census Tracts. 50 vols. Washington: GPO, 1971-72.

Senate (or House) report

United States. Cong. Senate. Committee on Finance. Tax Equity and Fiscal Responsibility Act of 1982: Report of the Committee on Finance, United States Senate, on H.R. 4961, together with Additional Supplementary and Minority Views. Washington: GPO, 1982.

signed publication

Little, Elbert Luther, Jr. Atlas of United States Trees. U.S. Dept. of Agriculture, Forest Service. Washington: GPO, 1981.

NONPRINT SOURCES

computer software

Nota Bene. Computer software. Dragonfly. 1985. DOS-based microcomputer, dish.

interviews—lectures

Brown, Mary. Personal Interview. 18 Dec. 1985.

Spelvin, George. "New York Theatre." Class lecture. Queens College/CUNY, 5 Jan. 1986.

film, radio, television programs

Modern Times. Dir. Charles Chaplin. With Chaplin and Paulette Goddard. United Artists, 1936.

Playing Shakespeare: "Set Speeches and Soliloquies." Dir. John Barton. Royal Shakespeare Company. WNYC-TV, New York. Feb. 1986.

records

Newhart, Bob. "Merchandising the Wright Brothers." The Button-Down Mind of Bob Newhart. Warner Bros. WS 137. 1960.

QUOTATION TECHNIQUES

1. INTEGRATING QUOTATIONS WITH TEXT. One of the sources in your Works Cited list might be *Moby-Dick*. The entry at the end of your paper would look like this:

Melville, Herman. Moby-Dick or, the Whale. 1851. Ed. Charles Feidelson, Jr. New York: Bobbs-Merrill, 1964.

Suppose that you are focusing on Chapter 36 of that book: "The Quarter Deck." There is an important speech that you wish to study in your paper. You may quote the entire speech if you like:

Whosoever of ye raises me a white-headed whale with a wrinkled brow and a crooked jaw; whosoever of ye raises me that white-headed whale, with three holes punctured in his starboard fluke—look ye, whosoever of ye raises me that same white whale, he shall have this gold ounce, my boys!

Captain Ahab's rhetorical flourishes and bribery help him enlist his crew's cooperation in pursuing *Moby-Dick*. To realize the book's full effect, we *should* read every word. But it is not usually practical in short student papers to quote entire speeches, nor is it usually necessary. It is important, then, to learn how to incorporate the words or ideas of authors into your own work. It is awkward to allow a quotation to stand alone, un-introduced

and uncommented on. Furthermore, the reader is often confused when confronting a quotation without appropriate setting. He is not certain who the author is, who the speaker is, how the quotation fits the context of your essay. Just as a lawyer must explain why data he submits at a trial should be considered "evidence," you must make clear by your introductory remarks why quotations you submit should be considered "evidence" for your argument. You should introduce the quotation in some way. The simplest way is to say, "Ahab says (shouts, pleads, begs, etc.). . . ." But there are many ways of introducing a quotation, and you should vary your practice. For example:

Melville raises Ahab's speech to the level of exhortation:

"Whosoever of ye . . ." (218).

Notice that it was not necessary to use Melville's name in the parenthesis because the text made clear who the author was. In the next example it is necessary to identify the author, who is not mentioned in your sentence:

Ahab's monomania is clear in his repetitive plea: "Whosoever of ye . . ." (Melville 218).

In both examples, a simple colon at the end of your words acts as signal to the reader that what follows are words that relate to or illustrate what you have said.

Once you have introduced the quotation, you still have the problem of length; the speech should probably be cut to suit your needs. If you wish to emphasize the content rather than the rhetorical flourishes of Ahab's speech, you can cut Melville's paragraph severely:

Melville shows that Ahab is not above bribing his men, in his effort to secure their cooperation: "Whosoever of ye raises me a white-headed whale, . . . he shall have this gold ounce" (218).

The three-dot ellipsis (discussed on p. 30), along with the comma in Melville's text, suffices to indicate even a long omission. You might wish to be a bit more inclusive, using several ellipses:

Ahab emphasizes the physical characteristics of the whale that is his nemesis; he says, "Whosoever of ye raises me a

white-headed whale with a wrinkled brow and a crooked jaw; . . . with three holes punctured in his starboard fluke, . . . he shall have this gold ounce" (Melville 218).

You may not even need to quote this much of a speech, depending on your emphasis:

Ahab emphasizes the ugly aspect of the whale: the "wrinkled brow" and "crooked jaw," the "three holes punctured in his body" (Melville 218).

Notice that even short expressions need quotation marks. Even a single word needs quotation marks, when it has special significance:

Ahab plays on male camaraderie, calling the men his "boys" (Melville 218).

So far our discussion has focused on quotation. But you must also document paraphrase. When you paraphrase, you follow an author's rhythms and sentence structure rather closely, without actually using his words:

Ahab's speech rises to a crescendo in his dramatic announcement that anyone who raises a whale with a special ugly face, anyone who raises a whale with three harpoon punctures, anyone who raises a white whale, will receive a piece of gold (Melville 218).

If paraphrase follows an author's actual words closely, summary follows them hardly at all; it merely translates ideas. But you need to document summary of action or summary of ideas, as well:

In a dramatic litany, central to the book's action, Melville has Ahab proclaim ritualistically to his men that anyone who sights the special whale will receive a monetary award (218).

2. ACCURACY IN QUOTATION. It is, in general, necessary to retain the exact punctuation and spelling of the original sources. There are, however, exceptions to this rule:

a. Quotation marks should always be regularized in accordance with American usage: double quotation marks except for quotations within quotations, which use single quotation marks. For example:

Henderson wrote that Shaw "had an invincible detestation of 'documents'."

b. Also in accordance with American usage, periods and commas should always be placed *inside* the quotation marks. British usage is different.

For further exceptions see section 5, below.

NOTE: When single and double marks come together at the end of a sentence, place the period between them, as in example 2a, above. Colons and semicolons are always placed outside the quotation marks. The position of the question mark or the exclamation point depends on the purpose of the sentence. For example:

In his last letter he wrote: "I have seen a great part of Italy, France, Belgium, the Netherlands, and Denmark in the last six months"; he now is headed for Africa.

and

Is there anyone who does not understand the admonition against "plagiarism"?

There may in fact be two question marks, one *inside* the quotation and one *outside*:

She asked, "Have you read my paper, 'Is Milton's Satan an Epic Hero?'"

Treatment of Long and Short Prose Quotations

3. ENCLOSING METHOD FOR PROSE. Quote as part of your paragraph:

- a. passages fewer than three lines taken directly from a source.
- b. any distinctive phrases borrowed from a source, e.g., "purple-lidded sleep."
- c. any word used by the source in an unusual manner, e.g., Milton's calling angels "gods," a usage for which he found precedents in the Bible.

NOTE: Although a comma is generally correct before dialogue or before quotations in direct address, no punctuation should be used when a cited passage blends into the sentence and is bound by the grammar of that sentence. For example:

Critics believe that "Hood was apprenticed to an engraver."

Hartley Coleridge is "at his best" in his sonnets, according to Walker.

When there are two sets of punctuation marks to decide between—yours and your source's—choose yours:

Source

Swift saw the problem and moved on: he had business with Harley.

Your Text

O'Brien writes that "Swift saw the problem and moved on," but Smith disagrees with O'Brien here.

The colon in the source material must give way to your comma.

4. THE PROSE EXTRACT. All directly quoted prose passages of more than *three* typed lines are to be quoted in an *extract*: indented *ten spaces* from the left-hand margin; *single-spaced*; with no beginning set of quotation marks, and no ending ones (the extract form itself dictates that the passage is a quotation); leave *two line spaces* above the extract and *two line spaces* below it. For example, suppose you are consulting the following source:

At that time Yeats wrote about his detestation of modern science and his distrust of Einsteinian mathematical reasoning; he said, "I know water in seas and lakes, in the snow and rain, but I do not know that poor thin thing 'H₂O'."

If you choose to quote a large part of this material, your extract may look like this:

Many critics have discussed Yeats's apparent anti-intellectual bent. For example, one comments:

Yeats wrote about his detestation of modern science and his distrust of Einsteinian mathematical reasoning; he said, "I know water in seas and lakes, in the snow and rain, but I do not know that poor thin thing 'H₂O'."

- a. If the quoted passage itself begins a paragraph in the original, indent five spaces in the first line of the extract (in addition to the ten already indented). Of course, if the original that you are quoting has two or more paragraphs, you will indent where the source does for succeeding paragraphs.
- b. As shown repeatedly in this section, you should usually use a colon at the end of your sentence preceding the extract:

Your commentary runs on until you reach the extract:

Here you begin the extract. Remember to indent ten spaces from the left hand margin, and leave two line-spaces above and below the extract; omit beginning and ending quotation marks (unless your source has them).

Sometimes this cannot be done, so you must

begin your extract in any way you can, but keep the punctuation straight, as in example (4b), above. You might even have to continue the extract into your own succeeding sentence, but do everything you can

to avoid this, since it is confusing to the reader. It might be better, in this case, to break off the extract above at the word "sentence," and continue with your own text as follows:

begin your extract in any way you can, but keep the punctuation straight, as in example (4b), above. You might even have to continue the extract into your own succeeding sentence.

Then you can continue your commentary.

Notice that, as in the previous extract about Yeats, you need not put ellipsis dots (. . .) at the end of your extract, even if the source continues and ends the sentence. Of course, it is unnecessary to *introduce* an extract with ellipsis dots. However, you must continue to supply ellipsis dots *within* an extract if you have omitted material:

Source

As everyone knows, the sources of the Nile were unknown to the West for many centuries. The Egyptians, however, might have known of them as far back as the Tenth Dynasty; the Pharaohs seem to have been able to calculate the volume of the Nile waters, as if with a knowledge of the Nile's watershed in the Ethiopian hills (Clyde Jagger. *The Egyptian*. London: Edward Arnold, 1918).

Your Text

Historians agree that the ancient peoples possessed more knowledge than we give them credit for:

The sources of the Nile were unknown to the West for many centuries. . . . Egyptians might have known of them as far back as the Tenth Dynasty. . . as if with a knowledge of the Nile's watershed (Jagger 35).

Notice that in this instance you must end your extract with the appropriate punctuation; i.e., if *your* sentence, including the extract, must end with a period, you must put a period at the end of the extract, even if the source has different punctuation.

Also, if the extract would be ungrammatical in *your text* if quoted exactly, you must supply capital letters for the sentences in the extract—see above. The general rule is:

Your punctuation takes precedence over the punctuation of your source.

5. ELLIPSES. A mark of ellipsis consists of three *spaced* dots. When they come at the end of a sentence, they follow a normally placed period. Problems in punctuation, however, can be avoided by careful construction of sentences. Initial and final ellipses are usually unnecessary. Here is how a passage from Hardy's *Tess of the D'Urbervilles* could be used:

Source

The two speechless gazers bent themselves down to the earth, as if in prayer, and remained thus a long time, absolutely motionless: the flag continued to wave silently.

Your Text

Hardy describes the way in which "the two speechless gazers bent themselves down to the earth . . . and remained thus a long time."

Because the entire sentence, including the quotation, is grammatically complete, a final ellipsis is unnecessary. Also, initial capitals and terminal punctuation are normalized because they are bound by the grammar of your sentence.

If two parts of a page in the source, separated by a long intervening passage, are being quoted as an integral part of your text, do not use ellipsis dots but construct a sentence something like the following:

He thought of how a "sinister design lurked in the woman's features" and once more "experienced the distressing sensation of a resemblance between them" (93).

A single citation at the end of the sentence, such as "(93)" above, would indicate that both quoted sections come from the same page in the source. If two widely separated passages from a text are quoted as an extract, finish the line of the first quotation with a series of spaced periods, and continue the next part of the quotation at the beginning of the next line:

There are serious difficulties facing any effort to assess the linguistic competence of children. Linguists devising

a grammar for adult English have access to many sources of information. In particular, they can consult their own grammatical intuitions and obtain reports from other adults about theirs. . . . However, two-year-old children are recalcitrant, and we cannot expect to obtain grammatical judgments from them (21, 23).

6. SIC. If there is a mistake (factual or typographical) in the original material, copy it *exactly* and insert [sic] in square brackets immediately after the error. The word *sic* is Latin for *thus, so*; its use indicates that the error is not yours, but that you are aware of it. For example:

"Twinkle, dwinkle [sic], little star."

NOTE: This rule does not apply when you *comment* on the error directly after the quotation in your text, as in the quotation from Blake, below (section 8).

Do not call attention with [sic] to the spelling of such words as *civilisation*, *honour*, or *Shakespeare*; the writer may be conforming to acceptable British usage or using variant spellings. If you wish to spell these words in these spellings, indicate that that is what you are doing in a *note at the foot of the first page of your paper*: "Spelling in quoted portions of this paper is that of the source." If you are not going to spell these words the way your author spells them, put in a note at the foot of your first page that "variant spellings have been silently emended."

7. INTERPOLATIONS. Use square brackets for your interpolations in someone else's text. If you use parentheses, the reader may think that the parentheses belong to the author. If your typewriter does not have square brackets, write them in by hand.

Source

Cornwallis was the British general who surrendered at Yorktown to the American army. He was a good general, however, as is attested by his victories in India later.

Let us say that the source is Donald Maxwell, *The British Military* (Oxford: Oxford University Press, 1937), p. 10.

Your Text

The British had to surrender at Yorktown despite the fact that “[Cornwallis] was a good general” (Maxwell, 10).

Quoting Poetry

8. INCORPORATE INTO THE TEXT one or two lines (or any part of a line) of poetry taken directly from a source:

Marvell's lines, “But at my back I always hear / Time's winged chariot hurrying near,” make clear that “To His Coy Mistress” is not simply a love poem.

NOTE: A slash with a space on either side is used to separate the two lines of the quoted poem; the second line retains the capitalized “Time's” of the original even though it does not begin a sentence.

Be sure that you use the exact punctuation that the poet has used, except at the end, if you continue a sentence of your own:

Source

Little Fly
Thy summers play
My thoughtless hand
Has brush'd away.

(first stanza of William Blake, “The Fly,” from *Songs of Experience*)

Your Text

William Blake had an idiosyncratic sense of punctuation. In the first stanza of “The Fly,” he has omitted an apostrophe from “Little Fly / Thy summers play,” but the rest of the stanza is punctuated in a conventional manner.

9. DO NOT INCORPORATE LONG POETIC PASSAGES into the text. Quote *three lines or more* of poetry as an *extract*—indented and single-spaced:

In Shakespeare's “The Phoenix and the Turtle,” the opening lines of the Threnos,

Beauty, truth, and rarity,
Grace in all simplicity,
Here enclosed, in cinders lie,

are of major importance for a proper understanding of the poem.

The format for spacing and indenting is the same as described in section 4, above.

a. If you are quoting “free verse,” be sure to space your quotation *exactly as the poet has it*, since the effect of the line is altered with different spacing:

Walt Whitman

SONG OF MYSELF
(from stanza 1)

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer
grass.

My tongue, every atom of my blood, form'd from this soil,
this air,
Born here of parents born here from parents the same,
and their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.

b. If you omit any part of the poem in your extract, put a centered line of five spaced dots between the passages quoted:

In Stanza I,7 of the Ancient Mariner, Coleridge presents a cheerful maritime scene; by Stanza II,1, the scene has changed and is filled with foreboding:

The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

.....

The Sun now rose upon the right:
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.

ABBREVIATIONS

Documentation should be as brief as consistency and clarity permit; in notes and List of Works Cited it is therefore correct to use the following abbreviations. It is *not* appropriate to use them in the main text.

All abbreviations begin with a capital letter if placed at the beginning of a sentence or note. Elsewhere, you should use the forms as they appear below.

The practice of using abbreviations of Latin words in references is now disappearing, and will be rendered almost obsolete by the adoption of the new MLA system of documentation. The Latin forms listed below are included for reference. Some scholars prefer to underline (*italicize*) Latin abbreviations and all words from foreign languages that have not yet been accepted in English. This practice is also disappearing, and it is always correct and often preferable to use English words instead.

anon. (anonymous). Rather than list works under "anon.," you should begin a note or bibliographic entry with the title of the work.

bk., bks. (book, books). When you refer to a specific section of a work that bears the title "Book," you should capitalize the abbreviation; otherwise, use lower case form. *Example:* Bk. IV of 12 bks.

ca. or c. (Latin, *circa*, about). Used with dates: "ca. 1490"; the English form, "about 1490," is generally preferable.

cf. (Latin, *confer*, compare). If you want the reader to compare something in your paper with a passage in another work, you should write: "cf. p. 42" or "compare p. 42." Often, however, it is better to make the comparison and state its significance. Cf. does *not* mean "see"; if that word is intended, it should be used. *Example:* "See lines 23/24."

ch. or chap., chs. or chaps. (chapter, chapters).

comp. (compiled by, compiler).

DAB (*Dictionary of American Biography*).

DNB (*Dictionary of National Biography*).

ed. (editor, edited by, edition).

eds. (editors, editions).

e.g. (Latin, *exempli gratia*, for example). Use commas before and after this abbreviation, and do not space between letters. Occasionally "e.g." introduces information within parentheses; it is still followed by a comma.

et al. (Latin *et alii*, and others). The English form, "ed. Albert C. Baugh and others," is preferable to the Latin.

ff. (and the following ones). Since "23 ff." could mean pp. 23-26 or pp. 23-560, this form often leads to confusion. Use exact references instead, e.g., "pp. 23-31."

ibid. (Latin, *ibidem*, in the same place, i.e., the same place in the work cited in the immediately preceding reference). This abbreviation will no longer be needed under the new MLA system of documentation, but it appears frequently in earlier books.

i.e. (Latin, *id est*, that is). As with "e.g.," use commas before and after this abbreviation; do not space between letters.

intro. (introduction, or introduced by).

l., ll. (line, lines). To avoid confusion write out the word in full; "lines 11-111" is certainly clearer than "ll. 11-111."

MS, MSS (manuscript, manuscripts). Almost always appears in capitals without a period, though occasionally written "Ms." or "Mss."

n., ns. (footnote or endnote, footnotes or endnotes). This is usually found after a page number as a reference, e.g., "p. 24, n.3."

N.B. (Latin, *nota bene*, note well). No space after first period; always in capitals.

n.d. (no date). No space between letters; this abbreviation is used in bibliographic references to indicate that the omission of a publication date reflects an omission in the original work and not an error on your part.

n.p. (no place of publication). Again, no space between letters, and used in the same way as "n.d."

n.pub. (no publisher). No space between letters, and used in the same way as "n.d."

OED (*Oxford English Dictionary*)

p., pp. (page, pages).

passim (Latin, *passim*, here and there throughout a work). Do not follow this word with a period; it is not an abbreviation. Use exact page references rather than "passim" wherever possible.

pseud. (pseudonym). *Example*: Mark Twain (pseud. for Samuel Clemens).

pub. (published by, publisher).

q.v. (Latin, *quod vide*, which see). No longer necessary in the new MLA system, but used in the older system to refer you to another work or place.

sc. (scene). Infrequently used; "scene" should be written out in full in the body of your text, e.g., "the second scene of this Act," and is usually indicated by a number in a parenthetical reference, e.g., "(*Hamlet*, II.ii.3-7)."

ser. (series). Used in bibliographic references to periodicals printed in more than one series and thus with more than one set of volume numbers.

st., sts. (stanza, stanzas). Like "sc." for scene, "st." is rarely helpful as a reference. "Stanza" should be written out in full in the body of your text, and is usually indicated simply by number in a parenthetical reference, e.g., "(*Faerie Queene* III.iii.29)."

supp. or suppl. (supplement).

trans. (translator, translated by).

vol., vols. (volume, volumes). Used in bibliographic references, not in the body of your text. *Example*: "5 vols." (lower case "v"); "Volume II" (capital "V").

The names of most periodicals are also regularly abbreviated, e.g., *PMLA* (*Publications of the Modern Language Association*) or *BALF* (*Black American Literature Forum*). Such abbreviations are always underlined and written without periods or spacing. You may use them if you are familiar with them and if your instructor permits their use. A list of suggested abbreviations for periodicals appears in the most recent issue of the *MLA International Bibliography*.

APPENDIX

DOCUMENTATION: SUPERSEDED FOOTNOTE STYLE

Before 1985, scholars followed a more complex footnote procedure, fully detailed in previous editions of the *Queens College Style Manual*. This former method, a summary of which follows, remains acceptable to some instructors. The student is advised to consult with individual instructors regarding the preferred method of documentation to be used for specific assignments.

Footnotes

1. THE NATURE OF FOOTNOTES. Students are required to follow, accurately, the conventions for footnotes as outlined below, unless specific instructions to the contrary are given. Footnotes are used:

- a. to give exact sources of quotations, taken word for word from the original, whether in quotation marks or indented.
- b. to acknowledge the use of information obtained from other sources but expressed in the student's own words.
- c. to comment on a statement made in the body of the text when such a statement, if it were placed in the text proper, might destroy the unity or proportion of a paragraph. However, such footnotes, known as explanatory footnotes, should be used sparingly.

2. FOOTNOTE NUMBERS IN TEXT. Footnotes should be numbered consecutively throughout an essay, in Arabic numerals. In the body of the text these numerals should be typed at the end of every passage, quotation, fact, or idea for which acknowledgment is necessary; placed *after* and *slightly higher than* the last word and after all punctuation following this word. Footnote numbers are *not* placed in parentheses or preceded or followed by periods, hyphens, dashes, or other marks.

3. ARRANGEMENT OF FOOTNOTES. The first line of the footnote should be indented from the margin (that is, two inches from the edge of the paper). The footnote number, without punctuation, is typed before and slightly higher than the first word of the note. If the footnote runs to more than one line, all subsequent lines start at the left margin. Footnotes should be single-spaced, with double spacing between citations. These details are illustrated in the footnote samples below.

4. POSITION OF FOOTNOTES. There are two methods. Ascertain the instructor's preferences.

a. At bottom of page: Footnotes at the page bottoms with half-inch space left between the text and the notes. Through this space draw a horizontal line, a quarter of an inch from both the text and the notes. If the text on a certain page requires acknowledgment in more than one footnote, all of them must begin on that page. If the last note is a long one, it may be continued at the bottom of the next page, before the first footnote proper to that page.

b. At end of text (end notes): Footnotes assembled, in consecutive order, starting on a new and numbered page following the main text, using the same style discussed in section 3, above.

Footnote Format

A. BOOK AND PAMPHLET REFERENCES should contain the following information, and in the following order:

- a. the name of the author (given name or initials first, then last name) followed by a comma.
- b. the title of the book, underlined (*italicized*) and not followed by a comma. (If there is a subtitle, it is entered after a colon following the title.)
- c. the place of publication, followed by a colon; the name of the publisher, followed by a comma; and the date of publication; these three items are placed within parentheses, followed by a comma.

NOTE: The name of the state or country is to be added to the place of publication if it is needed for clear identification. If no place of publication is given, the abbreviation n.p. (no place) is used. If more than one place of publication is given, only the first one is listed. If no publisher is given, the abbreviation n. pub. (no publisher) is used. If no date appears on the title page, the copyright date (found on the reverse of the title page) is used; if this also is lacking, the abbreviation n.d. (no date) is used. If more than one date is given, the book may be a later edition or a reprint (see sections G and H, p. 41), or a "second" or later printing, in which case the most recent copyright date is used.

- d. the exact page (or pages) consulted and acknowledged as a source, followed by a period.

¹A.C. Bradley, Shakespearean Tragedy (London: Macmillan, 1904), pp. 284-85.

NOTE: Repeat only the last two digits when citing inclusive page numbers.

- e. for citation of reprinted material (especially paperbacks), see section H, p. 41.

B. SUBSEQUENT REFERENCES to an item once used in a footnote should be shortened in one of two ways:

- a. when the source cited is the same as in the *immediately* preceding footnote:

²*Ibid.*, p. 368.

The Latin word *ibidem* (in the same place) is the equivalent of "ditto." *Ibid.*, the abbreviation, is followed by a period, with a comma preceding a page reference. If the page reference is identical with that of the note preceding the note will be:

³*Ibid.*

b. If a subsequent reference does not immediately follow but one or more footnotes to other works intervene:

⁴Bradley, p. 260.

If more than one work by the same author is used (e.g., A.C. Bradley's *Shakespearean Tragedy* and his *Commentary on Tennyson's "In Memoriam"*), these shortcuts cannot be taken. References must be made to the individual titles, although these may be abbreviated to the first word or two.

⁵Bradley, *Shakespearean Tragedy*, pp. 177-78.

C. WORKS BY MORE THAN ONE AUTHOR. When there are two authors of a work, both are listed; if there are more than two authors, only the first is listed, with the addition of the words "and others."

⁶William K. Wimsatt and Cleanth Brooks, *Literary Criticism: A Short History* (New York: Knopf, 1957), p. 100.

⁷Louis G. Locke and others, *Toward Liberal Education*, 4th ed. (New York: Holt, Rinehart and Winston, 1962), pp. ix-x.

D. ANONYMOUS WRITINGS are footnoted according to the above rules, listing title, place of publication, date, and pages used. The word *anonymous* (or the abbreviation *anon.*) is not used.

⁸*The Annals of Love* (London, 1672), p. 10.

NOTE: The name of the publisher has been omitted because the book was published before the mid-nineteenth century.

E. WHEN THE WORK IS AN EDITION, COMPILATION, OR TRANSLATION, give the name of the editor (or editors), compiler (or compilers), translator (or translators), and add the proper abbreviation: ed., eds., comp., trans. The word *by* is not used, and no comma follows the abbreviation. If *more than two* individuals are responsible for the work, only the first is listed, with the addition "and others." An alternate form lists the title first.

⁹John Gassner, ed., *Best American Plays: Third Series, 1945-51* (New York: Crown, 1952), p. 713.

¹⁰Juan Ramón Jiménez, *Selected Writings*, trans. H.R. Hays (New York: Farrar, Straus and Cudahy, 1957), pp. 41-42.

F. PREFATORY MATERIAL. When the material quoted is from a preface (pref.), introduction (introd.), or foreword (foreword) in a volume for which another author is responsible, the name of the author of this quoted introductory material is placed first in the footnote.

¹¹Louis A. Landa, Foreword, *English Literature 1660-1800: A Bibliography of Modern Studies*, comp. Ronald S. Crane and others (Princeton: Princeton Univ. Press, 1950), p. 5.

G. EDITIONS OTHER THAN THE FIRST, when the number is indicated, are so specified. Abbreviated numerals are used (2nd, 15th) or such abbreviations as rev. (revised). Some editions are revised as well as numbered. List the date of the edition used.

¹²Geoffrey Chaucer, *Works*, ed. F.N. Robinson, 2nd rev. ed. (Cambridge, Mass.: Houghton Mifflin, 1957), pp. 401-02.

H. REPRINTED WORKS. When the book cited is a reprint, frequently in paperback form, of a work issued some years earlier, the original publication date (but not publisher and place), as well as the date of the reprint, must be given. The original date indicates the age of the material, while the reprint date identifies the actual book consulted.

¹³Josephine Tey, *The Daughter of Time* 1951; rpt. New York: Berkley Medallion, 1959), p. 73.

I. MULTIPLE VOLUMES. When a work is in more than one volume, the total number of volumes should be indicated (in Arabic numerals), as well as the number (in capital Roman numerals) of the particular volume being used. The abbreviations p. (or pp.) and v.l. (before the number of the volume used) are then omitted.

¹⁴Geoffrey Webb, "Architecture and the Garden," Johnson's England, ed. A.S. Turberville, 2 vols. (Oxford: Clarendon Press, 1933), II, 93-95.

J. PART OF A SERIES. When a work appears as part of a series, this additional information is added to the entry between the title and the place of publication.

¹⁵Edward G. Cox, A Reference Guide to the Literature, of Travel, Vol. III: Great Britain, Univ. of Washington Pubs. in Lang. and Lit., 12 (Seattle: Univ. of Washington Press, 1949), p. 33.

NOTE: Since the volume number (III) is an actual part of the last title (whereas the Arabic 12 is a series number, not a volume number), this practice does not contradict the rule given above. Note also that abbreviations are permitted in the wording of series titles.

K. PERIODICAL REFERENCES. When the footnote reference is to an article, essay, short poem, or other work published as part of a periodical, the following information must be given, in the following order:

- a. the name of the author (first name or initials, then the last name), followed by a comma.
- b. the title of the article (or other part), followed by a comma (this unit is enclosed in quotation marks).
- c. the name of the periodical, underlined (*italicized*), followed by a comma.
- d. the volume number of the periodical (in Arabic numerals), followed by a space but no punctuation, except for a weekly periodical, in which case the volume number is omitted.
- e. the year, if the periodical is an annual; the month and the year, if the periodical is published monthly; or the month, day, and year, if it appears

weekly; each of these units is enclosed in parentheses, followed by a comma.

Some journals cover more than one month; the pertinent part of such an entry would then read: (Jan.-Feb. 1951). Others are distinguished by a season: (Summer 1956). Others have only an issue or part number: 20, No. 4 (1958).

f. the page (or pages) from which the reference is taken (*not* the first and last pages of the article), followed by a period. The abbreviation p. (or pp.) is *not* used except when the volume number has been omitted.

¹⁶John Ciardi, "The Morality of Poetry," Saturday Review of Literature, March 30, 1957, pp. 9-11, 41.

Notice the omission of volume number and parentheses around date for a weekly periodical. A comma between page numbers indicates that the material cited is continued on a later, not the next, page.

Many bibliographical handbooks suggest that the month be omitted. It is better for college students to include it, however, since many volumes are bound in two or more parts, and since anything that helps to locate books in library stacks benefits *both* the library staff and the student doing research.

If an article runs through *more than one issue or volume*, and cited material refers to such a series, the reference is written:

¹⁷J.B. Priestley, "The Art of the Dramatist," Listener, 58 (Nov. 1957), 917-18; (Dec. 1957), 1025; 59 (Jan. 1958), 1-2.

L. ESSAYS IN COLLECTIONS. When the material cited refers to a titled chapter of a collection of essays by a single author, or to an essay in a volume edited by someone other than the author, the title of the selection is placed within quotation marks:

¹⁸Robert Buchanan, "The Fleshly School of Poetry," Victorian Prose, ed. Finley M.K. Foster and Helen C. White (New York: Prentice-Hall, 1930), pp. 791-92.

See also footnote 30 on p. 46.

M. PLAYS AND LONG POEMS. The first reference to such selections from larger volumes should give the usual full footnote information. If

several subsequent references are planned, the following note should be added: "All citations and quotations from this edition."

¹⁹John Milton, Paradise Lost, Bk. III, lines 14-17, The Student's Milton, ed. Frank Allen Patterson (New York: Crofts, 1947). All citations and quotations from this edition.

²⁰William Shakespeare, Hamlet, II.ii.144-77, Twenty-three Plays and the Sonnets, ed. Thomas Marc Parrott. Rev. ed. (New York: Scribner's, 1953).

The abbreviation for Book and the use of capital and lower-case Roman numerals are standard practice. It is always best not to abbreviate the word line (or lines).

Paradise Lost and *Hamlet* are underlined because they are long works that were originally published as separate volumes.

N. SUBSEQUENT REFERENCE to plays and long poems should be given in shortened form, as follows:

²¹Paradise Lost, VI.179-85. or ²¹PL, VI.179-85.

and

²²Richard II, III.ii.185. or ²²RII, III.ii.185.

O. SUBSEQUENT QUOTATIONS from plays and long poems may also be acknowledged at the end of each citation within the body of the text, rather than in separate footnotes.

a. If the passage is quoted within the paragraph, the acknowledgment follows the passage immediately and within parentheses—no punctuation before; any punctuation that the grammar of the sentence dictates follows:

Surely we must weigh Hamlet's shouted retort to Laertes, "I loved Ophelia" (V.ii.290), if we are to attempt to impute motives.

b. If the passage is indented (not in quotation marks), the acknowledgment is placed after the final punctuation of the last cited line, apart and at the

right, within parentheses and without any final punctuation. If the last line extends across the page, the reference is placed on the line below, and at the right.

Power hath been given to please for higher ends
Than pleasure only. (lines 22-23)

NOTE: The first method, at the discretion of the instructor, is occasionally permitted for prose, especially when a detailed study is being made of one work. Example: Mme. Daudet's account confirms the description of "notre collaboration" given by her husband (*Oeuvres*, p. 158).

P. THE BIBLE. Books of the Bible are usually cited in parentheses within the text. It is *not* necessary to cite the edition in full in a footnote. Except in special cases, Bible quotations follow the text of the King James Version or the Revised Standard Version.

"The Lord judge between me and thee, and the Lord avenge me of thee; but mine hand shall not be upon thee" (I Sam. xxiv. 12).

Notice the use of a shortened form for Book I of Samuel, Chapter xxiv, Verse 12.

Q. ENCYCLOPEDIA & BIOGRAPHICAL DICTIONARY REFERENCES. Whenever available; the author's full name should be included in the footnote. Most longer articles in encyclopedias indicate, at the end, either the author's full name or initials. Where initials only are given in the encyclopedia article, the name should be looked up in a "list of contributors," found either in the front of each volume or in the front of the first volume of the set. The portions of the name that do not appear at the end of the article should be put in square brackets. Following the author's name, the footnote should give the title of the article, name of the encyclopedia, volume number in Roman numerals, date, and pages. The articles entry should be exact, even to the inverted order of names or entry titles.

²³G[odfrey] J. R. L[inge], "Australia, Commonwealth of," Encyclopaedia Britannica, II (1968), 785-87.

²⁴Maple Sugar Industry," Encyclopedia Americana, XVIII (1972), 260.

For yearbooks issued by encyclopedias, the following form should be used:

²⁶Bernard B. Berger, "Ecology," The Americana Annual, 1971, pp. 158-60.

R. NEWSPAPER REFERENCES. Signed newspaper articles are listed under the author's name; otherwise, the footnote begins with the title of the item. If the entry is an editorial or a review, this additional information should be pointed out. Dates are not placed within parentheses, and volume numbers are omitted. Notice that place names are underlined *only* if they form part of the masthead title.

²⁶William L. Laurence, "Search for Chemical Variant in Cancer Cells," New York Times, June 8, 1958, Sec. 4, p. 11.

²⁷"Problems of Atomic Energy Explained" (editorial), London Times, Feb. 26, 1950, p. 11.

²⁸Christopher Lehmann-Haupt, "The Cab Back at the Door," rev. of Midnight Oil, by V.S. Pritchett, New York Times, May 3, 1972, p. 45.

S. MATERIAL TAKEN FROM ONE SOURCE AND PRINTED IN ANOTHER. It is not always necessary to consult the original source, although scholarly papers intended for publication usually footnote the cited material from the original source. The following format is used:

²⁹Quoted from Edward Hall, The Union of the Two Noble and Illustrious Houses of York and Lancaster (1551; rpt. London, 1809), p. 392, by Irving Ribner, The English History Play in the Time of Shakespeare, rev. ed. (London: Methuen, 1965), p. 276.

³⁰W.W. Greg, "The Damnation of Faustus," The Modern Language Review (1946); rpt. in Marlowe: A Collection of Critical Essays, ed. Clifford Leech, Twentieth Century Views (Englewood Cliffs, N.J.: Prentice-Hall, 1964), p. 92.

INDEX

- Abbreviations
 commonly used, 34-37
 in footnotes, 41
 standard, for periodical titles, 37
- Acknowledgment of sources, 8-14
- Anonymous writings, in footnote citations, 40
- Arrangement of pages, 6-7
- Articles in periodicals, 21, 42
- Authors
 corporate, 18
 more than one, 18, 40
 multiple works by same, 40
- Bible, books of, in footnote citations, 45
- Bibliography, *see* List of Works Cited
- Biographical dictionaries, 20, 45
- Books and pamphlets
 in footnote citations, 39-42
 in List of Works Cited, 18-22
- Brackets, 7, 32
- Chapter citation, in List of Works Cited, 20
- Compilations, in footnote citations, 41
- Conferences, student, 8
- Corporate author, in List of Works Cited, 18
- Correction of papers, 7
- Dash, 6
- Date of publication, 14, 39
- Dictionaries, recommended, 5
- Documentation
 new MLA style, 14-23
 purpose, 13-14
 superseded style, 37-46
- Editions, 19, 41
- Ellipses, 6, 24, 25, 29-31, 34
- Encyclopedias, 20, 45-46
- Endorsement of student papers, 6
- Errors
 in mechanics, 7
 in source material, 31
- Essays in collections, 20, 43
- Extracts, prose, 27-29
- Footnote citations, 16-17, 37-46
 acknowledgments within text, 44
 anonymous writings, 40
 arrangement, 38
 articles, 42-43, 46
- Footnote citations (*cont'd.*)
 authors, 40
 Bible, books of, 45
 biographical dictionaries, 45-46
 books and pamphlets, 39-42
 compilations, 41
 editions, 41
 encyclopedias, 45-46
 essays in collections, 43
 format, 39-46
 multiple authors, 40
 multiple volumes, 42
 multiple works by same author, 40
 newspapers, articles in, 46
 numbers in text, 38
 page numbers in, 39
 periodicals, articles in, 42-43
 plays, 43-45
 position of, 38
 prefatory material, 41
 purpose, 37-38
 quoted material, from other source, 46
 reprinted works, 41
 series, parts of, 42
 subsequent references
 to books, 39
 to plays, 44-45
 subtitles, 39
 supplementary, with parenthetical method, 16-17
 translations, 41
- Government publications, in List of Works Cited, 22
- Grammar, 3, 5
- Handbook, composition, 3, 5, 14
- Ibid., 39-40
- Interpolations, 31-32
- List of Works Cited, 17-23
 anthologies, 20
 articles, 21
 biographical dictionaries, 20
 books, 18-19
 census report, 22
 chapters, 20
 collections/anthologies, 20
 computer software, 22
 corporate author, 18
 edited books, 19

List of Works Cited (*cont'd.*)

- encyclopedias, 20
 - essays, 20
 - films, 23
 - government publications, 22
 - interviews/lectures, 22
 - multiple authors, 18
 - multiple editors, 19
 - newspaper articles, 21
 - pamphlets, 21–22
 - plays, 18
 - poems, 18
 - radio programs, 23
 - records, 23
 - reprinted works, 19
 - series, parts of, 19
 - television programs, 23
 - translations, 19
- Manuscripts, student
- arrangement of pages, 6
 - correction and revision, 7–8
 - endorsement, 6
 - folding, 6
 - format, 5–6
 - numbering of pages, 6
 - paper, 5
 - preparation, 5–7
 - spacing, 5
 - title, placement and punctuation of, 5–6
- Modern Language Association style
- new (parenthetical), 14–17
 - superseded, 37–46
- Multiple authors, works by, 18, 40
- Multiple sources, in parenthetical citation, 16–17
- Multiple volumes, 19–20, 42
- Newspaper articles, 21, 46
- Note-taking, 10–11
- Numbering of pages, 6
- Originality, 12
- Page numbers, 21, 39
- Pamphlets, 21–22, 39
- Paper for manuscripts, 5
- Papers, student, *see* Manuscripts, student
- Paraphrase, 25
- Parentheses, 7
- Parenthetical citation of sources, 14–17
- Periodicals
- in footnote citations, 42–43
 - in List of Works Cited, 21
 - standard abbreviations, 18, 37
- Place of publication, 14, 39

- Plagiarism, 8
- avoiding, 9–10, 13–14
 - inadvertent, 10–12
 - outright, 9–10
 - penalties for, 9
- Plays
- in footnote citations, 43–45
 - subsequent citation, 44–45
 - in List of Works Cited, 18
 - quotations from, 17, 44
- Poetry
- in footnote citations, 43–45
 - subsequent citation, 44
 - in List of Works Cited, 18, 20
 - quotation of, 32–34, 45
- Prefatory material, in footnote citations, 41
- Preparation of papers, 5–8
- Prose, quotation of, 23–32
- Punctuation, 5–7, 15–16
- correcting errors, 7–8
 - with quotations, 17, 23–34
- Quotations
- accuracy, 26
 - ellipses, 30–32
 - enclosing method, 27
 - extracts, 27–29
 - indentation, 27–29
 - integrating, 23–34
 - omission of passages, 23–25, 30–31
 - of poetry, 32–34
 - of prose, 23–32
 - in title of paper, 6
- Quoted material from another source, in footnote citations, 46
- Reprinted works, 19, 41
- Revision of papers, 7–8
- Series, books in, 19, 42
- Sic, 31
- Sources, acknowledgment of, 10–12
- Spacing in manuscripts, 5
- Subsequent references, in footnote citations, 39–40
- Summary, 25–26
- Supplementary volumes, 20–21, 46
- Titles
- of long works, 39
 - of plays and long poems, 44
 - of student papers, 5–6
- Translations, 19, 41
- Volumes, multiple, 19, 41