

MLA
(Modern Languages Association)
ESSAY STYLE GUIDE

Timmins High and Vocational School

FORMAT

- **Materials** Papers should be typewritten or computer-generated. Use good quality white paper of standard size 21.6 x 27.9 mm — or 8.5 x 11 inch — with no holes. Use one side only. If you compose your paper on a computer, keep the following in mind:
 - a. choose a standard, easily readable typeface like Times–New Roman and a 12 point size. All work should be double–spaced throughout with the exception of some quotations and bibliographic entries;
 - b. do not justify the lines of your paper at the right margin;
 - c. turn off your word processor’s automatic hyphenation feature;
 - d. use a high quality, high resolution printer; and,
 - e. keep a backup copy on a disk or CD.

- **Cover Page** List on a separate page, in order from top to bottom: the specific title of your essay, your name, the course name and the actual date on which the assignment is submitted. These items are the minimum information that should appear. Your instructor may wish other information to be present. Centre all of the lines. The lines which contain your name, course name, and date may be separated by double–spacing. The title should be centered 5 centimeters, or 2 inches, from the top of the cover page. The title is not to be repeated on other pages. It should be written in upper and lower case letters and should not be underlined or distinguished in any way. Leave a space of 8 to 10 centimeters, or 3 to 4 inches, between your title and your name. A sample cover page appears at the end of this guide. Adapt it as a template if at all possible.

- **Pagination** Number pages consecutively throughout the body of your essay in the upper right corner of each page. Start at page 2; there is no need to number page 1. The page(s) used in your Bibliographic entries are numbered separately from the body of your essay. All page numbers are written in Arabic numerals and are not enclosed by dashes, hyphens or

parentheses, nor are they preceded by the word “page” or “p.”, nor are they followed by a period. Simply write: 5

- **Margins** Leave margins of 2.5 centimeters, or 1 inch, at the top, bottom, left and right of your essay. Left-justify your work so there is a “running” margin on the right. There is no need to leave 1/3 of the first page blank; consult with your instructor.
- **Paragraphing** Begin each paragraph with an indentation of 1.25 centimeters or .50 inch. No extra space is required between paragraphs. Alternately, you may wish to leave extra space between paragraphs. Do not indent if you decide to leave extra space between paragraphs.
- **Titles** In general, underline or italicize the titles of works published independently. Titles to be underlined or italicized include the names of books, plays, long poems published as books, pamphlets, periodicals [newspapers, journals and magazines], films, radio and television programs, compact discs, audiocassettes, record albums, ballets, operas, paintings, works of sculpture, ships, aircraft, and spacecraft. Decide whether you wish to underline or italicize — but never do both! Use quotation marks for the titles of works published within larger works. Such titles include the names of articles, essays, short stories, short poems, chapters of books, individual episodes of television shows, and short musical compositions [individual songs]. Do not mix italics and underlining in the same essay. Chose one format and stay with it. Take a look at the following examples:

Full-Length Titles

The Merchant of Venice
or *The Stone Angel*
Decisive Decades
or *Of Mice and Men*

Shorter Works

“Sunrise for Peter”
“Ode on a Grecian Urn”
“Symbolism in *The Great Gatsby*”
“Hey Jude”

Ships

RMS Titanic
HMCS Toronto
or HMS Victory
USS Nimitz

Others

The David [sculpture]
or *The Pieta* [sculpture]

The Nutcracker or The Nutcracker [ballet]
The Wall or *The Wall* [record album]

- **Ending** No word, phrase, signature or symbol is required to mark the close of an essay.
- **Abbreviations** Abbreviations are rarely used in the body of an essay and they are just as rarely used in the Bibliography. Contractions are never used under any circumstances except when found in quotations. The abbreviations most commonly permitted are:

a.m. p.m. AD BC CE BCE

- **Securing** Sheets should be fastened by a single staple on a 45° angle in the top left corner. Never fold the paper. Do not use report covers or duo tangs.
- **Diagrams** Unless specifically allowed by your instructor, diagrams, clip art, maps, and artwork are not usually included as part of a formal essay.

DOCUMENTATION

- Introductory Remarks Academic honesty demands that the source of words and ideas not your own should be given. Summaries of ideas taken from sources should also be accredited, even if they are given in your own words. Factual information that is common knowledge need not be credited. You must learn to document your essays properly to avoid plagiarism.
- Plagiarism Plagiarism is the act of using as your own the ideas or words of another. While it may be argued that few ideas are original, instructors expect students to acknowledge the sources of original ideas or expressions that, in their knowledge, did come directly from another.

You may quote or paraphrase another writer, if he has stated an idea strikingly, as evidence to support your arguments or conclusion, or as a point against which to argue; but such borrowing should be used sparingly, as the aim of every written exercise is to develop your own thoughts and research. Borrowing, whether in the form of direct quotation or paraphrase, must be acknowledged. Failure to do so constitutes plagiarism. At TH&VS, plagiarism will result in a grading of 0% on the assignment and a referral to the Principal for further action at the Principal's discretion. A separate pamphlet on plagiarism is available through the Main Office.

Recent calendars for various universities are quite clear on the matter of academic honesty:

At York University, "When verified, a violation of academic honesty may lead to . . . failure in the course, suspension from the University for a definite period, notation on a transcript, withholding or rescinding a York degree, diploma or certificate."

At Lakehead University, "The minimum penalty for candidates found guilty of plagiarism . . . will be a zero for the work concerned. A candidate found guilty of . . . repeated plagiarism will receive zero for the course and may be expelled from the University."

Carleton University, in Ottawa, advises that "Any student [who commits an instructional offense] . . . may be expelled, suspended from all studies at the University, [or] suspended from full or part-time studies."

Finally, Wilfred Laurier University in Waterloo warns that "Penalties . . . range . . . through failure of that piece of work, failure in the course, to suspension from the University for a term or more."

To provide adequate documentation is not only an indication of academic honesty, but a courtesy enabling the examiner of your essay to consult your sources with ease. The rules listed below will help you keep the required references as concise as the demands of clarity and accuracy permit. For further elaboration, see your instructor, or the style guide from which this handout is adapted:

Gibaldi, Joseph. *The MLA Style Manual and Guide to Scholarly Publishing*. 6th edition. New York: The Modern Language Association of America, 2003.

[Dewey Decimal: 808.027 or Library of Congress: LB2369.G53 or ISBN: 0-87352-986-3]

QUOTATIONS

- Use quotations only if they are entirely accurate, and correspond to the originals exactly in spelling and punctuation. This statement means that you should not alter any mechanical or other errors that might appear in the original. Insert [sic], Latin for “thus,” after an obvious error such as: The captain of the ferry often told the crew to “Tie off over thar [sic] near the pier.”

Include within quotation marks as part of your text:

- a. up to and including four [4] lines of prose;
- b. up to and including two [2] lines of verse using an oblique [/] to mark the end of the first line.

Example:

The narrator of “Richard Cory” indicates that “Whenever Richard Cory went down town,/We people on the pavement looked at him . . .” as if he was the epitome of what they wished to be.

Set off from the text of your essay by indenting a minimum of 2.50 centimeters, or 1 inch, single-spacing and without the use of quotation marks:

- a. five [5] or more lines of prose;
- b. three [3] or more lines of verse.

Example:

At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions and:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence . . . (223).

- Omissions Whenever you wish to omit a word, phrase, sentence, or more from a quoted passage, you should be guided by two principles: fairness to the author quoted and the grammatical integrity of your writing. A quotation should never be presented in a way that could cause a reader to misunderstand the sentence structure of the original source. If you quote only a word or a phrase, it will be obvious that you left out some of the original sentence. For example: In his inaugural address, John F. Kennedy spoke of “a new frontier.” Otherwise, an omission within quoted material must be indicated by three [3] spaced ellipsis marks, or spaced dots. An example of such an omission: Historians agree, “The Quiet Revolution . . . was a very troubling period for many Canadians outside of Quebec.”

At the end of a full sentence, an ellipsis is indicated by three [3] spaced dots followed by a period — four [4] dots in total. An example of such an omission: Critics have noted “Robertson Davies often chooses to poke fun at his greatest critics . . .”. Note that the closing quotation

marks come before the period. In Microsoft Word, go under “Insert” and “Symbols” and choose the ellipsis under “Special Characters.”

In a quotation of three [3] or more lines of verse, the omission of a full line, or more than one full line, must be indicated by a single line of dots. An example from “Richard Cory” follows:

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored and imperially slim.

.....
And Richard Cory, one calm summer night,
Went home and put a bullet in his head.

For a quotation within a quotation, single quotation marks are used. For example: “The catastrophe of the play occurs when King Richard III cries, ‘A horse, a horse! My kingdom for a horse!’ (V iv 7) and is subsequently killed” by the Duke of Richmond (Jones 15).

- **Square Brackets** If you wish to insert explanatory remarks into a quotation, all such interpolations should be placed between square brackets. For example: “These masters [Picasso, Braque, Matisse] appeared to be rebellious against academic training” (Jones 77).

Square brackets may also be used to change words to a more acceptable form than the way they may appear in a quotation. For example: “Gatsby [tells] Nick that Daisy’s voice is ‘Full of money’ ” (Fitzgerald 165).

Evaluating Sources

All researchers, students as well as professional scholars, need to assess the quality of any work used before using and citing it. Not all sources are equally reliable or of equal quality. In reading and evaluating potential sources, you should not assume that something is trustworthy or truthful just because it appears in print or is on the Internet. Some material may be based on incorrect or outdated information or on poor logic, and the author’s knowledge or view of the subject may be biased or too limited. Weigh what you read against your own knowledge and intelligence as well as against other treatments of the subject. Focus particularly on the **authority**, **accuracy**, and **currency** of the sources you use. When in doubt, consult with your teacher for his/her professional opinion.

Assessing Internet sources is a particular challenge. Whenever you consult a source make sure the **author** of the document or the person or group responsible for the site is identified. Once you establish authorship, consider the authoritativeness of the work. Publications sometimes indicate an author’s **credentials** by including relevant biographical information (professional title, list of publications, academic achievements, other accomplishments). On the Web, you may find the author’s credentials by following a link to a home page or to a page (labeled, e.g., “About Us”) that lists personnel responsible for the site. Look for an Internet source’s **editorial policy**. Look for a statement of mission or purpose as well as for evidence that the document underwent consultant review (e.g., the listing of an editorial board, for a journal, or of a moderator, for a

discussion group). Look for a publisher or *sponsoring agency*. The name of an organization sponsoring an Internet site should be clearly stated, preferably with access to information about the organization (e.g., through a prompt such as “About the Project”). To determine the kind of organization from which the site emanates, note the last part of the domain name (e.g., the *.org* in “www.cwgc.org”). This suffix identifies from whence the site originates — for example, a commercial enterprise (*.com*), an educational institution (*.edu*), a government agency (*.gov* or *.gc*), or a not-for-profit organization (*.org*). There is no guarantee that material from, say, an *.edu* site is reliable; such a site probably includes students’ unsupervised personal pages as well as peer-reviewed scholarly projects. Nonetheless, knowing the organization involved might help you evaluate potential usefulness or shortcomings. For instance, many sites ending in *.com* offer helpful information, but some are no more than advertisements, such as book companies heaping lavish praise on their own publications. Likewise, an *.edu* site may contain a grade 8 class project posted on the Web. If you are *evaluating scholarly material*, check to see that the work’s sources are indicated, so that its information is verified. The titles in the list might also tell you something about the breadth of the author’s knowledge of the subject and about any possible bias. The author of a Web publication might supply hypertext links to the sources. Note, too, if the site gives an e-mail address or otherwise tells how you can ask the author or sponsoring organization for further information. Finally, the *publication date* suggests whether the author’s scholarship is current.

What is the basic information I should note down when doing research from various sources?

Book

This list shows most of the possible components of a book entry and the order in which they are normally arranged

1. Author’s full name (last name first)
2. Full title (including any subtitle)
3. Name of the editor, translator, or compiler
4. Edition (if the book is a second or later numbered edition or a revised edition)
5. Number of the volume and the total number of volumes (if the book is a multi-volume work)
6. City of publication. If several cities are listed, give only the first.
7. Publisher’s name. The publisher’s name that usually appears on the cover page is usually the name to cite.
8. Year of publication. If no year appears, look on the copyright page. Usually the latest copyright date should be cited.

Example:

Budden, Julian. *The Operas of Verdi*. Revised edition. 3 volumes. Oxford: Clarendon Press, 1992.

Article in a Scholarly Journal

1. Author’s name
2. Title of the article

3. Title of the journal
4. Volume number
5. Year of publication
6. Inclusive page numbers of the article (i.e., the number of the page on which the article begins, a hyphen, and the number of the page on which the page ends)

Example:

Frith, Simon. "The Black Box: The Value of Television and the Future of Television Research." *Screen* 41 (2000): 33–50.

Newspaper or Magazine Article

1. Author's name
2. Title of the article
3. Title of the periodical
4. Date of publication
5. Inclusive page numbers of the article

Example:

Hoover, Eric. "New Attacks on Early Decision." *Chronicle of Higher Education* 11 January 2002: 45–46.

Internet Source

1. Author's name
2. Title of the document [unless you are citing an entire site]
3. Full information about any previous or simultaneous publication in print form [if it has appeared elsewhere previously, or somewhere else simultaneously]
4. Title of the scholarly project or database
5. Name of the editor of the scholarly project, database, periodical, professional, or personal site
6. Date of the electronic publication or the last update
7. Name of the institution or organization sponsoring or associated with the site
8. Date when you accessed the site
9. Network address, or URL [in angle brackets < > and followed by a period]

Example of a document previously or simultaneously published in print form:

Mistral, Gabriela. "Silueta de Sor Juana Ines." *Adside* 15 (1951): 506–506. The Sor Juana Ines de la Cruz Project. Edited by Luis M. Villar. February 1998. Dartmouth College 23 January 2002 <<http://www.dartmouth.edu/~sorjuan/Commentaries/Mistral/Mistral.html>>.

Example of a document published only in electronic form

Bitel, Lisa M. "St. Brigit of Ireland: From Virgin Saint to Fertility Goddess." *Matrix*. Edited by Katherine Gill. February 2001. Boston College 23 January 2002 <<http://matrix.bc.edu/commentaria/bite/01.html>>.

PARENTHETICAL REFERENCES AND EXAMPLES

In your work, you must indicate to your readers not only what works you used in writing the paper, but also exactly what you derived from each source and exactly where in the work you found the material. The most practical way to supply this information is to insert a brief parenthetical acknowledgement in your paper wherever you incorporate another's words, facts, or ideas. Usually the author's last name and a page reference are enough to identify the source and the specific location from which you borrowed the materials. A reader desiring more detail can always find all other pertinent information on the source from the Bibliography.

For a *printed source*, give the relevant page number(s) in the parenthetical reference or, if you cite from more than one volume of a multi-volume work, the volume and page numbers. In a reference to a literary work, or a book of sacred writings such as The Bible, or a play, it is helpful to give information other than, or in addition to, the page number — for example, the chapter, book, stanza number, or the act, scene and line number. Usually, the author's last name and a page number are all that are required. For a simple example: Ancient writers attributed the invention of the monochord to Pythagorus in the sixth century BC (Marcuse 197).

The citation "(Marcuse 197)" tells readers that the information in the sentence was derived from page 197 of a work by an author named Marcuse. If readers want more information about this source, they can turn to your Bibliography where, under the name Marcuse, they would find the following entry:

Marcuse, Sibyl. *A Survey of Musical Instruments*. New York: Harper, 1975.

Please note that the end punctuation, the period, comes after the parenthetical reference and its parentheses. Your reader then sees the parentheses and what they contain as part of the sentence that has just ended.

For plays, instructors generally prefer the act, scene and line numbers to appear in parentheses, rather than the playwright's name and a page number. For example, a correct reference to a play would be: Caesar is told to "Beware the Ides of March" by a soothsayer while going to the Forum (I ii 18).

Note the different numerals with which the act, scene and line numbers are identified. The reference is to act one, scene two, line 18. The play is Shakespeare's *Julius Caesar*.

For *electronic publications* without page numbers, most style guides are still searching for some common format. Some sources use paragraph numbers in the body of the text; however, this practice is not common as yet. Your best bet may be to count and number the paragraphs yourself. In this case, give the relevant number of the paragraph(s) preceded by the abbreviation *par.* or *pars.* For example: "The debut of *Julius Caesar*," according to one critic, "proclaimed Shakespeare's Globe a theater of courage and ideas, a place where an audience must observe with the inner eye, listen with the inner ear" (Sohmer par. 44).

The one really good aspect of parenthetical references is that they totally eliminate the need for footnotes or endnotes! What follows are some more examples.

Author's Name Used In The Reference

The Garrison Mentality is an acknowledged fact in Canadian Literature (Frye 178–185).

It may be true that “in the appreciation of medieval art, the attitude of the observer is of primary importance...” (Jones 136).

Author's Name Used in the Text of Your Essay

Frye has often put forth his view of the Garrison Mentality (178–185).

It may true, as Jones writes, that “in the appreciation of medieval art, the attitude of the observer is of primary importance...” (136).

Citing Part Of an Article or of a Single–Volume Book

A 1992 report found “a decline in the academic quality of students choosing medicine as a career” (Hook 10).

In Charles Dickens’ *Great Expectations*, Pip’s new–found wealth allows him to move to London and become a gentleman (100–108).

Citing Volume and Page Numbers of a Multi–Volume Book

Interest in Afro–American literature in the 1960s and 1970s led to “a significant reassessment of the aesthetic and humanistic achievements of black writers” (Bryer 4: 352). [the reference is to volume 4, page 352]

Daiches is a useful critic on the literature of the Restoration (2: 538–589). [reference is to volume 2, pages 538 to 589]

Citing Two or More Works by the Same Author in the Same Essay

Dickens finds Scrooge “a tight–fisted hand at the grindstone ... a squeezing, wrenching, grasping, clutching, covetous old sinner!” (*A Christmas Carol* 31).

Many Victorian literary characters refuse to acknowledge their responsibilities for actions which have destroyed others, and they may put off their pangs of conscience as “an undigested bit of beef” (*A Christmas Carol* 47).

Note: Shortened titles may be used. For example, in an essay with a reference to page 119 of Thomas Hardy’s *The Life and Death of The Mayor of Casterbridge: A Story of a Man of Character*, which also contains references to one or more of Hardy’s other novels, the long title could be shortened to: (*Mayor* 119).

Citing Work by a Corporate Author

To cite a work listed by a corporate author, you may use the corporate author's name followed by a page reference: (United Nations, Economic Commission for Africa 79–86). It is better, however, to include such a long name in the body of your text to avoid interrupting the reading with an extended parenthetical reference. For example:

In 1963, the United Nations' Economic Commission for Africa predicted that Africa would evolve into an industrially advanced continental economy within fifty years (79–86).

The Commission on the Humanities has concluded, “the humanities are inescapably bound to literacy” (67).

Citing an Electronic Source

“The study of comparative literature takes off from the idea of humanity” (Carson 6). [a website where page numbers are identified in the article]

“The twentieth century literature of western Canada is very regional” (Nichols par.11). [a website where either you or the editor has numbered paragraphs]

“The social criticisms of Dickens were often heeded in his own time” (*Dickens Project* par. 4). [a website with no apparent author or editor which must be identified by its website title]

BIBLIOGRAPHIC REFERENCES

- A Bibliography is included on a separate page(s) at the very end of your essay. The heading should be centered on the page, italicized or underlined, and separated by 3 lines from the first work cited:

Bibliography

- Some instructors will want the word “bibliography” block-lettered:

BIBLIOGRAPHY

If so, the first surname entered for each bibliographic entry must be block-lettered; check with your instructor to be sure. The newest style manuals use “Works Cited” rather than

“Bibliography”; the choice is yours. You should, however, consult your instructor to comply with his/her preference.

- In the Bibliography, list all of the books and articles cited or paraphrased in the essay. Nothing should make its first appearance in the Bibliography; such “padding” is cheating. As a general rule of thumb, if you did not quote or paraphrase a work such that you had to use a parenthetical reference, footnote or endnote, the work should not appear in the Bibliography. Remember! Only *original, critical* quotations are allowed. Do *not* try something like: King Lear “dies at the end of the play” (Jones 67) just after Cordelia is hanged.
- Works cited should be listed alphabetically by the author’s last name; none of the entries should be numbered.
- Citations should include: author’s names; the editor or translator’s name; the number of the edition if other than the first; the city of publication; the publisher and the date of publication.
- Short forms are not to be used. Type out the full names of the author rather than giving initials, where possible. Also, you should type out full names of publishing houses. *Do not* use Ltd., or Inc., or &.
- The TH&VS instructor who has made up this style guide has included notations after some of the examples that follow. Such notations are enclosed, as is correct, in square brackets. For example: [this book has no publisher].

Examples of Bibliographic Entries

Book by One Author

Kinsella, William P. *Shoeless Joe*. New York: Ballantine Books, 1982.

Book by Two Authors

Eggs, Suzanne and Diana Slade. *Analysing Casual Conversation*. London: Cassell, 1997.

Two or More Books by the Same Author in the Same Bibliography

Boroff, Marie. *Language and the Past: Verbal Artistry in Frost, Stevens and Moore*. Chicago: University of Chicago Press, 1979.

— — —. *Sir Gwain and the Green Knight*. New York: Norton, 1967.

— — —, editor. *Wallace Stevens: A Collection of Critical Essays*. Englewood Cliffs: Prentice, 1963.

[note that when citing two or more books by the same author, the name is given in the first entry only. Thereafter, in place of the name, three hyphens are given, followed by either a period or a

comma depending on whether or not the author wrote, edited or translated the work. The works are listed alphabetically by title]

Edition Other than the First

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses and Dissertations*. 3rd edition. Chicago: University of Chicago Press, 1967.

[note how the second line is indented as for a paragraph]

Book by One Author, Edited by Another

Dickens, Charles. *A Tale of Two Cities*. Edited by George Woodcock. Markham: Penguin Books of Canada Limited, 1986.

Book With One Editor

Anderson, John, editor. *The World's Religions*. London: Inter-Varsity Fellowship, 1950.

Book with Two Editors

Bryan, William F. and Germaine Dempster, editors. *Sources and Analogues of Atwood's The Handmaid's Tale*. Chicago: University of Chicago Press, 1999.

[note the oddity of a title within a title]

Book by One Author, Translated by Another

Hugo, Victor. *The Hunchback of Notre Dame*. Translated by John Trudel. Toronto: University of Toronto Press, 2003.

Book With a Single Title Having More than One Volume

Spurgeon, Caroline F. *Five Hundred Years of Chaucer Criticism*. 3 volumes. Cambridge, England: Cambridge University Press, 1925.

[if a city of publication is given and is a common name world-wide, you may also include a province, state or nation to clarify the entry]

An Introduction, Preface, Afterward or Foreward

Woodcock, George. Introduction. *A Tale of Two Cities*. By Charles Dickens. Edited by George Woodcock. Markham: Penguin Books of Canada Limited, 1986. 9–25.

[note the article's title is not within quotation marks or underlined and the page numbers of the article are included]

Component Part by One Author in a Work Edited by Another

Allison, Mary–Ann. “Women in Margaret Laurence’s Novels.” In *Criticisms of Margaret Laurence*. Edited by Joan Limeman. Toronto: Macmillan of Canada Limited, 1990.

[this is an essay in a larger anthology]

Borden, Lionel J. “What Does Quebec Really Want?” In *Canadian History Review*. Edited by Ross Jones. Toronto: The Canadian Historical Society, 1992.

[these type of entries are common in English and History where single articles are collected into larger volumes or single articles are published by professional journals]

Book by a Corporate Author

Canadian Council on Education. *Annual Report: 1992*. Ottawa: The Queen’s Printer, 1993.

An Anonymous Book or Article

The Times Atlas of the World. 5th edition. New York: New York Times Publishing, 1985.

[begin the entry with the title. Do not use “anonymous” or “anon.” Alphabetize the entry by the title, ignoring any initial “A”, “An,” or “The.”]

“It Barks! It Kicks! It Scores!” *Newsweek* 30- July 2001: 12. [magazine or periodical]

Dictionary [these are not usually acceptable as critical sources]

“Azimuthal Equidistant Projection.” *Webster’s New Collegiate Dictionary*. 1990 edition.

“Judicator.” *Gage Canadian Dictionary*. 1992 edition.

The Holy Bible [and other sacred writings] and the Names of Laws

[please note that the convention of using underlining, italics or quotation marks to indicate a title **does not apply** to sacred writings, including all versions of The Bible]

2 Corinthians. The Holy Bible. Revised Catholic Version. Toronto: Religious Publications, 2001.

Revelation. The Holy Bible. King James Version. New York: American Bible Society, 1938.

The Canadian Charter of Rights and Freedoms.

A Multi-Volume Book With Each Volume Having Its Own Title

Churchill, Winston S. *The Age of Revolution*. New York: Dodd, 1957. Volume 3 of *A History of the English-Speaking Peoples*. 4 volumes. Oxford : Oxford University Press, 1956–1958.

Potter, George Robert; et al. *The Nineteenth Century*. Volume 4 of *The Cambridge History of the World*. 14 volumes. Cambridge: Cambridge University Press, 1957–1970.

[et al is Latin for “and others” and is used when there are three or more authors]

Article in a Reference Book

Chiappini, Luciano. “Este, House of.” *Encyclopaedia Britannica: Macropaedia*. 1974.

[signed article]

“Graham, Natalie.” *Who’s Who of Canadian Women*. 13th edition. 1990–1991.

[unsigned article]

Government Publications

Canada. Ministry of Oceans and Fisheries. *The West Coast Salmon Fishery: A Resource in Danger*. 2 volumes. Ottawa: The Queen’s Printer, 1992.

[government of origin is the first entry]

United Nations. *Consequences of Rapid Population Growth in Africa*. New York: United Nations, 1999.

Book Without Stated Publication Information

Carr, Delia. *Amazon*. Toronto: n.p., 1990. [no publisher]

Davies, Michael. *Trains*. N.p.: Brock University Press, 1992. [city of publication unknown]

Ellis, Ronald. *Hockey with the Leafs*. Toronto: Macmillan of Canada Limited, n.d. [date unknown]

Articles in Periodicals

- Begley, Sharon. "A Healthy Dose of Laughter." *Newsweek* 4 October 1982: 72.
[weekly or bi-weekly periodical; note the lack of punctuation after the periodical title]
- McDonald, Kim. "Space Shuttle *Columbia*'s Weightless Laboratory Attracts Research." *Chronicle of Higher Education* 28 October 1981: 6-7.
[weekly or bi-weekly periodical; also note that the names of ships are underlined or italicized]
- Snyder, Mark. "Self-Fulfilling Stereotypes." *Psychology Today* July 1982: 9.
[monthly or bi-monthly periodical]
- Spear, Karen. "Building Cognitive Skills in Basic Writers." *Teaching English in the Two-Year College* 9(1983): 91-98.
[irregularly published periodical with volume numbers and a yearly date; this reference is for volume 9 from the year 1983, pages 91-98]

Articles From a Newspaper

- Collins, Glenn. "Single-Father Survey Finds Adjustment a Problem." *The New York Times* 21 November 1993, national edition: B20.
[multi-section, multi-edition paper; the reference is to section B, page 20]
- Dalin, Damon. "A \$7 Greeting Card? Yes, but Listen to the Melody It Will Play for You." *The Wall Street Journal* 10 May 1993, eastern edition: 37. [multi-edition paper]
- Fou, Ima. "Schumacher Shines Again." *The Timmins Daily Press* 11 May 1995: 3.

An Editorial

- Mallins, John J. "Let the Unions Negotiate." Editorial. *Learning* October 1992: 6. [signed]
- "An Uneasy Silence." Editorial. *Computerworld* 28 March 1993: 54. [unsigned]
- "Hats Off to Heroes." Editorial. *The Timmins Daily Press* 21 June 2000: 6.

Interviews

- Fellini, Federico. "The Long Interview." *Juliet of the Spirits*. Edited by Tullio Kezich. Translated by Howard Greenfield. New York: Ballantine, 1966. 17-64.
[published interview]
- Gordon, Suzanne. Interview with Joan Doyle. *All Things Concerned*. Canadian Broadcasting Company. CJKY, Edmonton. 1 June 1992.
[radio interview on a radio program known as *All Things Concerned*]
- Holt, Tom. Interview. *The Wrong Stuff: American Architecture*. Videocassette. Directed by Tom Bettag. Carousel Films, 1983. [as signed out from a library or news service]

Rowling, J. K. E-Mail Interview. 8–12 May 2004. [via e-mail over several days]

Wolfe, Timothy. Interview with Lloyd Robertson. *The National*. Mid-Canada Television. CBC, Toronto. 2 July 2002. [television interview on a program known as *The National*]

Zimmer, Kenneth. Personal Interview. 27 June 1992. [conducted by you]

Zoltar, Paul. Telephone Interview. 28 June 1992. [conducted by you]

Book with a Title Within Its Title

Mades, John. *A Critical Study of The Catcher in the Rye*. Toronto: Ryerson Press, 1993.
[the title within the title is that of a novel]

Stewart, Garry. “Death by Water in *A Tale of Two Cities*.” In *Modern Critical Interpretation of Charles Dickens’s A Tale of Two Cities*. Edited by Harold Bloom. New York: Chelsea House Publishers, 1987.

[the article contains the title of a novel and the larger anthology contains the same novel’s title again]

Films

A film citation usually begins with the title — underlined or italicized — and includes the director, the distributor and the year; the names of starring actors may also be included, and should be included if your paper deals with a discussion of their interpretation of their role.

Dances With Wolves. Directed by Kevin Costner. Warner Brothers, 1990.

Hamlet. Directed by Laurence Olivier. Laurence Olivier and Jean Simmons. Rank Overseas Film Corporation, 1948.

Lawrence of Arabia. Directed by David Lean. Peter O’Toole and Omar Shariff. Warner Brothers, 1963.

Springsteen, Bruce. “Dancing in the Dark.” *Born in the USA*. Columbia, 1984. Music video.
Directed by Brian de Palma. VH1. 10 May 2002.

[here’s a music video and it includes the performer, song title, album title, a descriptive label, the director, the TV channel and dated viewed]

Stage Productions

These entries usually begin with the title — underlined or italicized — and contain information similar to that of a film, and conclude with the theatre, a comma, the city, a period, and the date of the performance.

Cats. By Andrew Lloyd Webber. Based on T.S. Eliot’s *Old Possum’s Book of Practical Cats*. Directed by Trevor Nunn. New London Theatre, London. 11 May 1981.

King Lear. By William Shakespeare. Directed by John Hirsch. Christopher Plummer, Lucy Peacock and James Blendick. Festival Theatre, Stratford. 15 September 2002.

The Pirates of Penzance. By William S. Gilbert and Arthur Sullivan. Directed by Brian MacDonald. Colme Feore and Donna Starnes. Avon Theatre, Stratford. 14 October 1994.

Electronic Media

For an Online Professional or Personal Site, the typical bibliographic entry consists of the following items:

- a. the name of the person who created it;
- b. title of the site;
- c. the name of any institution or organization associated with the site;
- d. date of access;
- e. electronic address, in angle brackets, followed by a period.

Dawe, James. *Jane Austen Information Page*. 15 September 1999
<<http://nyquist.ee.ualberta.ca/~dawe/austen.html>>.

Lancashire, Ian. Home page. 1 May 2002
<<http://www.chass.utoronto.ca:8080/~ian/index.html>>.

Portugese Language Page. University of Chicago. 1 May 2003
<<http://humanities.edu/romance/port/>>. [no apparent author or editor]

Victorian Women Writers Project. Edited by Perry Willett. April 1997. Indiana University. 26 April 1997 <<http://indiana.edu/~letrs/vwwp/>>
[no apparent author or editor]

[Note that a Home page with no title is neither underlined, italicized nor enclosed by quotation marks. See the “Ian Lancashire” example above.]

For an Online Book, the typical bibliographic entry consists of the following items:

- a. author’s name;
- b. title of the book;
- c. name of the editor, translator, etc.;
- d. publication information;
- e. electronic publishing information; and,
- f. date of access and electronic address.

Austen, Jane. *Pride and Prejudice*. Edited by Henry Churchyard. 1996. 10 September 1997
<<http://www.pemberly.com/janeinfo/prideprej.html>>.

Nesbit, Edith. *Ballads and Lyrics of Socialism*. London, 1908. *Victorian Women Writers Project*. Edited by Perry Willett. April 1997. Indiana University. 26 April 1997
<<http://www.indiana.edu/~letrs/vwwp/nesbit/ballsoc.html>>.

[note that, in the “Austen, Jane” example above, only the information available was cited, even though it was not complete]

Nesbit, Edith. “Marching Song.” *Ballads and Lyrics of Socialism*. London, 1908.
Victorian Women Writers Project. Edited by Perry Willett. April 1997. Indiana University. 26 April 1997 <<http://www.indiana.edu/~letrs/vwwp/nesbit/ballsoc.html#p9>>.
 [note that the above entry is for a poem in an online book]

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, 1845. 30 January 1997. <gopher://gopher.vt.edu:10010/02/73/1>.
 [note that only the information available was cited, even though it was not complete]

Hawthorne, Nathaniel. *Twice-Told Tales*. Edited by George Parsons Lathrop. Boston: Houghton, 1883. 1 March 1997 <<http://www.tiac.net/users/eldred/nh/ttt.html>>.
 [note that only the information available was cited, even though it was not complete]

For an Article in an Online Periodical [sometimes known as an E-zine] the typical bibliographic entry consists of the following:

- a. author’s name;
- b. title of the work;
- c. name of the periodical;
- d. volume number, issue number, or other identifying numbers;
- e. date of publication;
- f. the number range or total number of pages, or other sections, *if* they are numbered;
- g. date of access and electronic address.

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

McDonald, Henry. “The Narrative Act: Wittgenstein and Narratology.” *Surfaces* 4.4 (1994): 21 pages. January 1997 <gopher://surfaces.umontreal.ca:70/00/Articles/Ascii/Vol4/A-Mcdonald.txt>.

For a Publication on CD-ROM, Diskette, or Magnetic Tape, the typical bibliographic entry usually consists of:

- a. author’s name;
- b. title of the publication;
- c. name of the editor, translator, etc.;
- d. publication medium [*CD-ROM, Diskette, or Magnetic Tape*];
- e. edition, release or version [if relevant];
- f. place of publication;
- g. name of the publisher;
- h. date of publication.

Aristotle. *The Complete Works of Aristotle: The Revised Oxford Translation*. Edited by Jonathan Barnes. 2 volumes. Princeton: Princeton University Press, 1984. CD-ROM. New York: Oxford University Press, 1992.
[note that complete publication data was available]

Braunmuller, A. R., editor. *Macbeth*. By William Shakespeare. CD-ROM. New York: Voyager, 1994.
[note that not all data was available, so what was given in the CD-ROM was given in the entry]

For an E-Mail Communication, the typical bibliographic entry consists of the following items:

- a. name of the writer;
- b. title of the message taken from the "Subject" line and enclosed in quotation marks;
- c. description of the message that includes the recipient;
- d. date of the message.

Boyle, Anthony T. "Re: Utopia." E-Mail to Daniel J. Cahill. 21 June 1999.

Harner, James L. E-Mail to the author. 20 August 1999.
[the sender did not enclosed a title in the "Subject" heading]

Jones, Jackson P. "Answers to Your Questions Faxed to Me Last Week." E-Mail from the author. 14 June 2000.

Note: If information required is not provided or available in the electronic source, common sense must prevail. Provide whatever information is provided to you.

Other Style Guides to Consult for Other Subjects

- This style sheet is a guide; always listen carefully to the instructions given to you by your instructor. Everyone has their own preferences as to how things are to be done; your instructor is the authority for your class. Some style guides that are subject-specific are listed below in case you should wish to consult them for a style problem solution.

*The most important thing about your paper is its content;
do not become so wrapped-up in style and format that you forget to research.*

- Biology

Council of Biology Editors. *Scientific Style and Format: The CBE Manual for Authors, Editors and Publishers*. Edited by Edward J. Huth. 6th edition. New York: Cambridge University Press, 1994

- Chemistry

American Chemical Society. *The ACS Style Guide: A Manual for Authors and Editors*. Edited by Janet S. Dodd. 2nd edition. New York: Oxford University Press, 1997.

- Mathematics

American Mathematical Society. *AMS Author Handbook*. Providence: American Mathematical Society, 1997.

- Physics

American Institute of Physics. *AIP Style Manual*. 4th edition. New York: American Institute of Physics, 1990.

- Psychology

American Psychological Association. *Publication Manual of the American Psychological Association*. 5th edition. Washington: American Psychological Association, 2001.

The Conscription Crisis of 1917 and its Effects in French Canada

Susan D. Student

History 4U1

Tuesday 4 June 2004