



Saint Mary's
University

The Writing Centre

MLA Style Guide

ENGLISH DEPARTMENT

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Preface:

This handbook is an abridged style guide that is designed to serve as a general reference only. Some professors may have specific requirements that differ from what's outlined here, so make sure to follow the information provided in your assignment outlines and to check with your professors for clarification.

Guidelines given here are in accord with disciplinary standards in English and draw on the *MLA Handbook*, 9th ed., Modern Language Association of America, 2021. This handbook, available at the Writing Centre, provides a more nuanced account of the MLA approach to writing-style than is given here.

We also encourage students to have a look at SMU's "Inclusive Language Statement," available online — <https://www.smu.ca/about/inclusive-language.html> — a guide to using language respectfully and sensitively.

Other helpful on-line resources:

- *The Diversity Style Guide*: <https://www.diversitystyleguide.com/>
- *Conscious Style Guide: Include | Empower | Respect*: <https://consciousstyleguide.com/>

And available on-line via the Patrick Power library and at the Writing Centre:

- *Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples*, by Gregory Younging
- and these English-department classics:
- *The Oxford English Dictionary*
 - *The Chicago Manual of Style*

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HOW TO FORMAT AN ESSAY OR TERM PAPER

Title and Submission Information

You do not need to create a title page for your research paper (unless otherwise specified by your professor). Instead, on the first page of your paper, one inch from the top of the first page and flush with the left margin, type the following information (double-spaced):

- your name
- your instructor's name
- the course number
- the date

Double-space again and centre the title.

The title of the paper should be short but descriptive (i.e., "Essay #1" would not be acceptable). It does not have to be witty or catchy, but it must give the reader a general idea of the topic to be discussed. See the title on the first page of the sample essay near the end of this guide.

Spacing and Margins

The paper should be double-spaced throughout. Margins should be one inch from the top, bottom, and sides of the pages. Justify the left margin only.

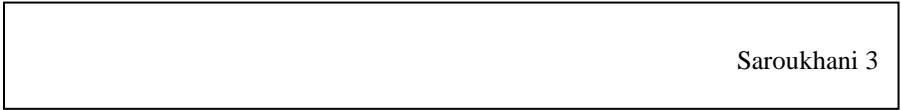
Printing

Papers should be printed on standard white 8½" x 11" paper. (Please check with your professor to see if double-sided printing is acceptable.)

If your professor has asked for electronic submissions, check for special instructions around filename and format. In general, electronic submissions, like print submissions, should be formatted for the 8½" x 11" page.

Pagination

Every page of your paper, excluding the title page (if you include one), must be numbered. Page numbers should be placed in the top right-hand corner of the page and preceded by your last name. Note the following example (assuming that the text box represents the top of the page):



Page numbers should not be embellished with periods, parentheses, or other punctuation.

Indentation

Indent paragraphs five spaces from the left-hand margin. Note that long prose quotations and verse quotations should be indented half an inch from the left-hand margin.

PLAGIARISM

What is Plagiarism?

According to Saint Mary’s Academic Calendar, plagiarism is the “presentation of words, ideas or techniques of another as one’s own. Plagiarism is not restricted to literary works and applies to all forms of information or ideas that belong to another (e.g., computer programs, mathematical solutions, scientific experiments, graphical images, or data)” (Saint Mary’s University, 2021).

Therefore, plagiarism includes taking someone else’s words, sentences, or paragraphs and using them in your own paper without explaining where you got them from. However, this is not the only form of plagiarism. Plagiarism also involves taking someone else’s *ideas* or *arguments*, putting them into your own words, and then not citing the source. In addition, keep in mind that when you paraphrase an idea or argument from someone else, you need to change the structure of the sentence and put it into your own words as well as include a citation. Simply changing or rearranging a few words is not sufficient and is considered a form of plagiarism. Academic writing is all about ideas and arguments, so if you get information (or specific sentences or groups of

words) from somewhere else, then you have to show where you got it from.

Plagiarism is different from the literary practice of allusion, and it should not be confused with the kinds of intertextuality the works we study often evince: there is a broad area for exploration here, which your professors may take up with you. For the purposes of your academic writing, however: *when in doubt, cite your source*.

Avoiding Plagiarism

To avoid plagiarism, make sure that you cite all sources that you use in your paper. If you include information word-for-word from a source, then you need to put quotation marks around it (see the Quotation section in this booklet) and include a citation for it in your text and in your reference list (your list of works cited: see below). If you take someone's idea/argument but put it into your own words, then you don't need quotation marks, but you still need to cite the source in your text and in your reference list.

Common Knowledge and Plagiarism

Some students have heard that "common knowledge" doesn't need to be cited, so they wonder when something is considered common knowledge. After all, something might be common knowledge to researchers in a field but be new information for a student. Basically, there's no set rule for whether something is considered common knowledge or not, but if you ask yourself the question "would everyone who studies Author A, Topic B, or Subject C know this?" and your answer is "yes," then you should be okay. Another way to look at it is that if the same information can be found in five or more sources (which are completely independent and not referring to one person or to one another), then it's probably common knowledge.

Example of something that does not need to be cited:

William Shakespeare is considered to be one of the greatest writers in the Western canon.

Example of something that must be cited:

As for his characters, “Shakespeare manages to give the impression that they possess autonomous interior life and that they are constituted as subjects in the same way that we are constituted” (Cohen 212).

If you are unsure whether or not a source is common knowledge, then it is always better to cite it than not to cite it. Also, keep in mind that if you are using a specific person's study or idea, even if it is common knowledge, then you should cite it.

Plays are compositions that are specifically designed to be performed by actors who take on the characters' roles in terms of both actions and dialogue (Abrams 69).

While the idea of what constitutes a play can usually be considered common knowledge, the author of this paper is giving one person's specific definition, so it needs to be cited.

HOW TO REFERENCE SOURCES AND CREATE A WORKS CITED LIST

MLA style requires both in-text citations and a Works Cited list. For every in-text citation there should be a full citation in the Works Cited list and vice versa. You must provide an in-text citation indicating the last name of the author and the page number when you do any of the following:

1. Quote directly from another author (or indeed from yourself: i.e. if citing a publication or another paper of your own)
2. Paraphrase or summarize material from an outside source
3. State a fact that is not common knowledge (see above, re. how to tell)

In-Text Citations

In MLA style, parenthetical in-text references are used to document sources used in a paper. Sources are briefly identified within the text of the paper using the author's full name at first reference and surname in subsequent references, along with the page number(s), if applicable, on which the specific material being used in the paper occurs. For guidelines on including names of authors from various cultures, see MLA Handbook section 2.71.

Quotations

All quotations should correspond *exactly* with the original text in wording, spelling, capitalization, and interior punctuation.

Also, be sure to introduce quotations in such a way that they are grammatically correct and make sense within the context of your own prose. In other words, don't just leave a quotation standing as a sentence on its own. (See the examples below).

Short Quotations (Prose)

A short quotation is used when quoting a passage of prose that is four lines or less (verse — text that is meaningfully lineated, like much poetry — has slightly different rules: see below). The quotation should be surrounded by quotation marks, and the punctuation for the sentence should *follow* the citation.

Hlongwane explains that “quote quote quote” (850).

OR

One explanation is that “quote quote quote” (Hlongwane 850).

The punctuation goes *after* the citation.

Note that if you need to modify the quotation in any way, e.g. to include extra words/letters to ensure grammatical correctness, then place your modifications in square brackets.

In his critical essay, Lawrence suggests that “[t]he suffering which constitutes Lear’s grandeur and grants his existence a certain tragic weight is largely voluntary” (40).

Again, in short quotations, the punctuation goes *after* the citation.

Long Quotations (Prose)

A long (or block) quotation is used when quoting a passage of prose that is four lines or longer. Set the quotation off from the rest of the text by indenting it by half an inch, and keep it double-spaced (like the rest of your paper). No quotation marks are used. The citation should be placed at the end of the quotation *following* the final punctuation mark.

Note that here, too, you need to introduce quotations in such a way that they are grammatically correct and make sense within the context of your own prose.

Barr theorizes the reason:

...the mechanism for the exemption Blake posits in Urizen is not merely textual instability (an instability institutionally minimized but still found, after all, in the Bible itself) but a device to remove the prophetic text and the inspiration it carries from the legal realm that threatened to co-opt and silence it. This mechanism is nothing short of a representation of the prophet and text as insane. (742)

In long quotations, the punctuation goes *before* the citation.

Verse Quotations

A single line of quoted verse should appear within quotation marks as part of the body of your text. Two or three lines may also be treated this way, with a slash with a space on each side (/) used to indicate any line-breaks in the original, and two forward slashes (//) used to indicate any stanza breaks:

“Frost at Midnight” begins with a personification of the frost: “The Frost performs its secret ministry, / Unhelped by any wind...” (Coleridge 1-2).

The slash mark indicates the start of a new line in the original text.

When citing poetry (and plays that have line numbers), cite the line numbers instead of page numbers. Use Arabic numerals (1, 2, 3) rather than roman numerals (I, II, III) unless your professor specifies otherwise. For plays with formal act- and scene-numbers, include these before the line numbers. “Act 1, Scene 5, Lines 3 to 4” becomes “1.5.3-4” in your parenthetical citation.

A verse quotation of more than three lines should begin on a new line and be indented half an inch. In this case, place each line of the verse in the same way as it appears in the original. Do not use quotation marks.

William Allingham’s “Invitation to a Painter, Sent from the West of Ireland” is rich in descriptive detail:

All by turn, in slow procession, pace the venerable bounds,
 Barefoot, barehead, seven times duly kneeling in th’ accustom’d rounds;
 Thrice among the hoary ruins, once before the wasted shrine,
 Once at each great carven cross, and once to form the Mystic Sign,
 Dipping reverential finger in the Well, on brow and breast. (169-173)

Note, again, that these are line numbers rather than page numbers.

Adding Information to a Quotation

It is sometimes necessary to include words or letters of your own within a quotation, either for reasons of grammatical coherence vis-à-vis your own prose, or to add contextual information. As noted above, such material should be enclosed in square brackets, not parentheses.

An initial capital, in the source, becomes a lower-case 'b' here because the quotation is falling midway through a sentence. The square brackets indicate the alteration.

One explanation is that “[b]ecause of her preconceived ideas, [Emma] makes blunders in trying to arrange a match between Harriet and Mr. Knightley” (Amano 24).

A pronoun (she) from the source becomes a proper noun (Emma) here for the sake of clarity; again, the alteration is signalled by square brackets.

Removing Information from a Quotation

If you need to remove words from a direct quotation — say, for the sake of concision or to highlight that from your source which is most relevant to you — you must indicate the omission by using an ellipsis (three spaced periods) in place of the missing words. For an ellipsis within a sentence, use three periods with a space before each and a space after the last. If you omit words at the end of a sentence, use four periods, with no space before the first. Four periods may also be used to indicate the omission of an entire sentence or paragraph. Keep in mind that the quotation must still embody the original idea; the author you are using must be represented fairly.

“Forever was something that happened to other people,” Thammavongsa writes. “What I knew and what was always the case for me was: for now. . . . For now, I knew all about” (206).

Paraphrased Material

As noted above, when you paraphrase (summarize another author’s ideas in your own words), you need to cite the source, even as you would do with a direct quotation.

Deborah Kennedy argues that this praise shows solidarity between female poets (31).

OR

However, this praise can also show solidarity between female poets (Kennedy 31).

Citing a Source with One Author

For a source that has one author, cite the author’s last name and the page, paragraph, or section number from which you got the information.

“quote quote quote” (Vanderburgh 41).

OR

As Vanderburgh states, “quote quote quote” (41).

Citing a Source with Two or Three Authors

To cite a work by two or three authors, include all the authors’ last names separated by commas, and include “and” before the final author.

Here is an example:

Use “and,” not “&.”

Paraphrase of material (Asp, Song, and Rockwood 41).

OR

As Asp, Song, and Rockwood explain, paraphrase of material (107).

Citing a Source with More than Three Authors

For three or more authors, you can either include every name in your parenthetical citation, or you can simply include the first author's name followed by "et al.," which means "and others." If you were citing such a source within the body of your sentence, rather than in a parenthetical citation, you might use "and others" or "and colleagues" instead of et al.

"Quote quote quote" (Heckerl et al. 292).

OR

"Quote quote quote" (Heckerl, Larsen, MacLeod, and Morley 292).

OR

Heckerl and colleagues state that "quote quote quote" (292).

Citing a Source with No Author

If a source does not identify an author, then use the title of the poem, short story, or article (in quotation marks); or of the book or web site (in italics) in place of an author's name. If the title is long, then use a shortened version that is both a complete noun phrase and unique among your references to point the reader to the correct source in your list of works cited.

(*The Battle 2*)

The Battle of Maldon can be shortened to *The Battle*, but it cannot be shortened to *Maldon*, since you need to point the reader to "B," not to "M," in your Works Cited list. If your Works Cited list also included another anonymous work called, say, *The Battle of Clontarp*, you'd need to use full titles to avoid confusion.

Citing a Dictionary or Encyclopedia Entry

If the author's name is provided in the source, then include the author's last name followed by the page number; however, if there is no author listed for the entry, then simply cite the name of the entry in quotation marks along with the definition number if the entry includes more than one definition. You do not in this case need to include a page number.

Work considered under this rubric involves “any of various styles, concepts, or points of view involving a conscious departure from modernism, esp. when characterized by a rejection of ideology and theory in favour of a plurality of values and techniques” (“Postmodernism,” def. 2).

In a reference entry that does not have multiple definitions, you only need to cite the name of the entry. However, if there are multiple definitions, then include the number of the one that you used.

Citing the Bible

When citing from the Bible, cite the title of the edition you are using as well as the title of the book that the specific quotation is from. The names of the books of the Bible are often abbreviated; for example, “Ezekiel” becomes “Ezek.” Chapter and verse numbers are cited in a manner analogous to that used to cite acts and line numbers in classical plays.

For quotations from the Bible, cite line numbers instead of page numbers. Use Arabic numerals (1, 2, 3).

Ezekial sees what seems to be “four living creatures” that have the faces of a man, a lion, an ox, and an eagle (*New Jerusalem Bible*, Ezek. 1.5-10).

Citing two or more works by the same author

If in your paper you cite two or more works by the same author, you will have to include titles in your citations in order to distinguish between/among the works in question.

Morrison writes, “Places, places are still there. If a house burns down, it’s gone, but the place—the picture of it—stays” (*Beloved* 35).

OR

As Morrison writes in *Beloved*, ... (35).

OR

Sethe notes ... (Morrison, *Beloved* 35).

Indirect Quotations (Citing a Source within a Source)

On occasion, you may come across a citation within another text that you would like to incorporate into your work. If this is the case, ***you should always*** attempt to find the original source of the quotation and quote it directly. If this proves impossible, you may have recourse to the second-hand citation, but you must acknowledge the path by which you came to it, i.e. by using “qtd. in” in your parenthetical citation. If you take this route, do not include the original source in your Works Cited list; just include the source in which you found the information.

This “multiplicity also creates the uncanny sensation that the text is deeply monologic, the product of a singular, though divided, self” (Urban qtd. in Watson 192).

Watson is the author of the source in which Urban’s quotation was found. This source *does* get added to the Works Cited list.

Urban is the author of the information being quoted. This source *does not* get put into the Works Cited list.

Citing a Source without Page Numbers

If the source being cited does not contain page numbers, then there are several different ways to cite it, depending on the information available.

If the source numbers specific sections (such as lines or chapters), then you can indicate this and cite them: “(Malton, ch. 3)” (take note of the comma after the author’s name and before the abbreviation of “chapter”). The proper abbreviations include the following:

Line	line(s)
Book	bk(s)
Chapter	ch(s)
Note	n(s)
Number	no(s)
Paragraph	par(s)
Section	sec(s)
Volume	vol(s)

If a source has no numbered parts, no number should be given in the citation.

(Malton, ch. 3)

OR

As Malton explains, “quote quote quote” (ch. 3).

OR

Another performer writes: “‘Musictemun,’ as my father calls music, is all about those moments” (Pipukwes Latto’law).

When citing sections of a work, include a comma between the author’s name and the section abbreviation. *No* comma precedes page numbers in parenthetical citations — or indeed line numbers when your source is verse.

No part or page numbers are given in this (on-line) source, so we site it using the author’s name only — full name given here, assuming that this is the name’s first occurrence in your paper.. (Note also here the use of single quotation marks within the passage enclosed in double quotations marks: this is the proper treatment for a quoted word or phrase within another [short] quotation.)

Citing Audiovisual Sources

For video or audio recordings, cite the relevant time or time span if available, using numbers as displayed in your media player, separated with colons.

In the 1920s “American foreign investment was greater than that of any other country” (“The Roaring 20’s” 3:10-13).

The Works Cited List

A Works Cited list is a detailed list of all the sources (journal articles, books, primary sources, documents from websites, interviews, etc.) used in preparing a paper. It appears at the end of an essay on a new page. Rather than consulting a guide for each source, construct each entry by including any available publication information in the following order (take note of what punctuation follows each section):

- **Authors.**

If the work has only one author, the entry should include the author’s last name followed by a comma and then the author’s first name(s) (e.g. Hall, Daniel Currie). If there is more than one author, the second author’s name will appear in the regular form (first name[s] then surname). Use the word “and” when listing multiple authors of a single work (e.g. MacLeod, Alexander and Goran Stanivukovic). If the source has more than two authors, only list the first, followed by *et al.*

- If an author’s name has changed and they no longer use their former name in references to their work, list their current name, regardless of the name that appears in the source, and avoid using their former name in your writing.
- For guidelines on including author names from various cultures, see MLA Handbook, section 5.5.
- If an organization is both the author and publisher, skip the author element in your entry and begin with the work’s title, to avoid redundancy.

- **Title of source.**
Article and chapter titles should be placed in quotation marks; so, too, the titles of poems and short stories that appear in larger collections.
- **Title of container,**
When the work cited is a piece of a larger whole, the larger volume is the container. This applies to books, as well as to the names of newspapers, magazines, and academic journals. These elements should be written in italics.
- **Other contributors,**
This includes translators and editors (i.e. of an anthology or scholarly edition).
- **Version/Volume, Number,**
For multivolume works, use the abbreviations “vol.” and “no.” to identify the issue (e.g., “vol. 64, no.1” — not “64.1”). If the issue is identified by month or season, record this information as part of the date element described below.
- **Publisher,**
Omit business words like “Company/Co.” and “Incorporated/Inc.” For academic publishers, use *U*, *P*, and *UP* (for University, Press, and University Press respectively). Omit the “publisher” element for self-published works, websites whose titles are the same as the name of the publisher, and websites not involved in producing the works they make available (as these are name in the container element).
- **Date,**
This refers to the year of publication. It is not necessary to list the access date for electronic sources. If there is no date available, simply leave it out rather than using “n.d.”.
- **Location.**
In most cases, it is not necessary to list the city of publication for books and other print sources.
- **Page Range.**
For sources found in container volumes, identify the page or page range in the works-cited entry by using the abbreviation p. or pp.

Here are some things to note about the Works Cited list:

- **Alphabetically Organize the List:** Entries should be arranged in alphabetical order by authors' last or only names. If there is no author, use the title as the element to be alphabetized. Ignore any initial *A*, *An*, or *The*.
- **Hanging Indent:** The first line of the entry is flush with the left margin, and all subsequent lines are indented.
- **Double-spaced:** Similar to the body of the paper, the Works Cited list should be double-spaced.
- **Cross-Referencing an Anthology:** When listing multiple works from one anthology, it is not necessary to include the full publication details for each entry. Include a complete entry for the anthology, then add separate cross-reference entries for each individual piece. Cross-reference entries include the author's name and the title of the piece in quotation marks, followed by the anthology editor's name and the page numbers of the piece in question.
- **Abbreviations:** Do not abbreviate common terms like *editor*, *edited by*, *translator*, and *review*.

SAMPLE WORKS CITED ENTRIES

Books

Book with one author

Author's name in inverted order

Title of book

Malton, Sara. *Forgery in Nineteenth-Century Literature and Culture:*

Fictions of Finance from Dickens to Wilde. Palgrave Macmillan,

2009.

Year of publication

Name of publisher

Book with two authors

Gillespie, Paula, and Neal Lerner. *The Allyn and Bacon Guide to Peer Tutoring*. Allyn, 2000.

For two authors, the second name is written in standard order.

Book with three or more authors

For three or more authors simply include the first name followed by “et al.”

Wysocki, Anne Frances, et al. *Writing New Media: Theory and Applications for*

Expanding the Teaching of Composition. Utah State UP, 2004.

Name of publisher with words like “Press,” “Inc.,” etc. removed – for a university press, “University” gets shortened to “U” and “Press” gets shortened to “P” (i.e., U of Toronto P)

Book with a key contributor (editor or translator)

Key contributors to a work such as editors or translators are to be included after the title unless your paper focuses on them and their scholarship (discusses, for instance, their introduction or their editorship); in that case, you would give their name in the place usually reserved for the ‘author’ element.

Freud, Sigmund. *Civilization and Its Discontents*. Edited and translated by James Strachey, W. W. Norton, 2005.

Harrison, James A., editor. *The Complete Works of Edgar Allan Poe*. Vol. 4, Thomas Y. Crowell, 1902.

If the author name is included in the title of the work, it does not need to be separately listed in the ‘author’ element of your citation when you are foregrounding the work of an editor or translator.

Book with no author or editor

American Heritage Guide to Contemporary Usage and Style. Houghton, 2005.

Authored entry in an anthology

Lewis, Lauren. "Learning to Lie." *The Wisdom of Old Souls*, edited by Bonita Summers, Hidden, 2008, pp. 89-95.

Entry in an anthology (no author)

Title of the anthology

"The Battle of Maldon." *Norton Anthology of English Literature*, E.T.

Donaldson, translator, M. H. Abrams et al., 6th ed., vol. 1, Norton,

1993, pp. 71-75.

Inclusive page numbers of the story, poem, etc. that you are citing

Edition, then volume number (if applicable)

Edition, then volume number (if applicable)

Entire anthology

List all the editors if there are up to three, but if there are more than three, then only the first editor needs to be included, with their name followed by "et al."

The Norton Anthology of English Literature: The Major Authors. Edited by M. H. Abrams, et al. 6th ed., Norton, 1996.

Introduction, preface, or foreword to a book

Title of entry

Author of the book

Heffernan, Teresa. Introduction. *In the Palaces of the Sultan*, by Anna

Bowman Dodd, Gorgias, 2005, pp. v-xxiv.

Author of the entry

Name of the publisher

Page numbers of the entry (note that the front-matter pages in a book are sometimes numbered using roman numerals)

Entry in a reference source (dictionary, encyclopedia, etc.)

“Conjugate.” *Merriam-Webster’s Collegiate Dictionary*, 11th ed. 2003,

p. 269.

Title of the entry in quotation marks

The edition number (if applicable)

If the reference work has more than one volume, place the volume number after the edition number. It would look like: 11th ed. Vol. 4.

Reference-source entry with a named author

Title of the entry in quotation marks

Hulan, Renée. “Assiniwi, Bernard.” *Encyclopedia of Literature in Canada*, edited by William H. New, U of Toronto P, 2002.

Always shorten “University” to “U” and “Press” to “P” and remove extra words like “Inc.,” “Associated,” etc.

The Bible

The New Jerusalem Bible. Henry Wansbrough, general editor,
Doubleday, 1985.

Plays

Original play

Cloutier, Stephen. *The Modern World*. DaPoPo Theatre, 2005.

Play in an anthology

Title of the
anthology

Eno, Will. "Tragedy: A Tragedy." *New Downtown Now: An Anthology*

of New Theater from Downtown New York, Mac Wellman and

Young Jean Lee, editors, U of Minnesota P, 2006, pp. 49-71.

Editors of
the
anthology

Always shorten "University" to "U" and
"Press" to "P" and remove extra words like
"Inc.," "Associated," etc.

Page numbers
of the play in
the anthology

Classical play (Shakespeare, Ancient Greek drama, etc.) in an edited edition/volume

Shakespeare, William. *Hamlet*. Edited by Barbara A. Mowat and Paul

Werstine, Washington Square, 1992.

Journal Articles

Article from a scholarly journal (print source)

Beckford, Sharon Morgan. “A Geography of the Mind’: Black Canadian

Women Writers as Cartographers of the Canadian Geographic

Imagination.” *Journal of Black Studies*, vol. 38, no. 3, 2008, pp.

461-83.

Page numbers of the article. In this case, page range can be abridged.

Volume number, issue number

Article from an electronic database

Perkin, J. Russell. “Northrop Frye and Matthew Arnold.” *University of*

Toronto Quarterly, vol. 74, no. 3, 2005, pp. 793-815.

<http://doi.org/10.1353/utq.2005.0264>

If possible, include the Digital Object Identifier (DOI) in URL format for articles found online.

Volume number, issue number

Page numbers of the article

Websites and Internet Sources

Document on a website

Document title. If there is no title, then identify the type of page (i.e. Homepage, Online posting, Introduction, etc.)

Bartlett, Brian. “The Sideways 8.” *The Parliamentary Poet Laureate*,

Library of Parliament, 2009.

Publication date

Title of the overall website

www.bdp.parl.gc.ca/About/Parliament/Poet/poem-selected-

[former-poet-laureate3-e.html](http://www.bdp.parl.gc.ca/About/Parliament/Poet/poem-selected-former-poet-laureate3-e.html)

Location of website (without http://)

Publisher or sponsor of the site.

Website

The Victorian Web. Edited by George P. Landow. 2003.

www.victorianweb.org/

Publication date

Location of website (without
http://)

Other Types of Sources

Entry in a course pack

Title of the entry

Title of the course pack

Chopin, Kate. "The Story of an Hour." *Introduction to Literature Course*

Pack, edited by Janet Hill, Saint Mary's U, 2008, pp. 36-37.

Editor's name (will usually be the
professor of the course)

Always shorten "University" to "U"
when listing a publisher.

Lecture

Name/title of the course or
conference, if applicable

Wilson, David. "Twelfth Night." English 1205. Saint Mary's U, 23 Nov.

Name of
lecturer

2008, Halifax. Lecture.

Location of the
lecture (city)

Unnecessary if
identified as a
lecture above

Title of lecture, if
applicable. (Otherwise,
the lecture can simply be
identified as such here in
the title element:
Wilson, David. Lecture.
English 1205....)

Sponsoring
organization, if
applicable

Article in a newsletter

Kennedy, Deborah. "Teaching Religious Texts in the University

Page number(s)
of the article

Classroom." *Teaching & Learning*, vol. 18, no. 1, 2007, p. 8.

If no volume or issue numbers are provided,
include the month or season and year of the
newsletter immediately after the title (i.e.,
Teaching & Learning, Fall 2007).

Thesis or dissertation

Oyinsan, Olubunmi. "Healing Tongues: An Exploration of the Impact of Orature on Literary Texts by Black Women." Saint Mary's U, 2006. Dissertation.

Write "Thesis" if it is a Master's or Undergraduate thesis and "Dissertation" if it is a PhD dissertation.

Published interview

If the interview is untitled, label it "Interview" (without quotation marks).

Bartlett, Brian. "An Interview with Brian Bartlett." *Contemporary Verse* 2, Carise Foster, interviewer, vol. 25, no. 3, 2003, pp. 24-31.

Person being interviewed

Interviewer's name (if known and relevant)

Title of the work in which the interview is published

Unpublished interview

MacLeod, Alexander. Interview with the author. 10 Jan. 2010.

Person being interviewed

Date the interview was conducted

Personal communications (letters, e-mails, memos, etc.)

Hardiman, Gwen. "Re: In-text citations." Message to Jane Doe, 27 Mar.

2009. E-mail.

Author of the communication

Date of the message

Medium of delivery

Title or subject line of the message (if applicable)

Description of the message including the recipient, indicating yourself as "the author" if you were the recipient.

Book review

Name of reviewer

Takševa, Tatjana. "Review of *Women and Children First: Feminism, Rhetoric, and Public Policy*." *Journal of the Association for Research in Mothering*, edited by Sharon M. Meagher and Patrice DiQuinzio, vol. 8, no. 1, 2006, pp. 361-362.

Editors or authors of the book being reviewed (if the book has authors instead of editors, do not include "eds.")

Magazine article

Curtis, Wayne. "All the Street's a Stage." *The Atlantic*, Mar. 2009. pp. 14-16.

Give the complete date.

Newspaper article

McTernan, John. "Robbie Burns at 250." *The Globe and Mail*, 24 Jan. 2009. F8.

Page number

Film

Year the film was released

Pride and Prejudice. Directed by Joe Wright, Universal Studios, 2005.

Name of director included as contributor. If the director is a focus of your discussion, then include their name as the author element, instead, and alphabetize accordingly.

Name of the distributor

Video or audio recording

“Mythical Horses: Crash Course World Mythology #37.” *YouTube*,

uploaded by CrashCourse, 17 Dec. 2017,

List YouTube account name as contributor

www.youtube.com/watch?v=kIXMVUR-Y7Q

DiMeo, Nate. “Episode 77: Butterflies.” *the memory palace*, 27 Oct.

2015. thememorypalace.us/butterflies/

Website or app used to access recording.

If a recording has a clear author, such as the creator and producer of a podcast, include their name as the author element.

Title of the report

Government publication

An Economic Report on the Canadian Film and Television Production

Industry – Profile 2009, Canadian Film and Television Production

Association, 2009.

Publication date

If no author is given, you may list the issuing dept. as the author element — unless this dept. is also the publisher, in which case you should only list the name of the dept. here. (Do not reduplicate the information.)

Brochure, pamphlet, or press release

Title of the brochure or pamphlet

Saint George’s Friends of Clemente Society. *Halifax Humanities 101*

Presents: Odyssey Live!, 2020.

SAMPLE PAPER

MacDonald 1

Nelson MacDonald Student's name

Professor English Professor's name

ENGL 1000.1A Course number and name

20 July 2009 Date of submission

Student's last name followed by the page number as a running header

Full title of the paper

A True Expression of Trauma:

An Examination of Absurdity and History in Samuel Beckett's *Endgame*

Indent paragraph

In the essay "Close-Ups," Adam Phillips declares that any "coherent

account a person can give of their history is, by definition, a defensive

account," because a "modern person distances themselves from their history

through narrative coherence and plausibility" (149). It is this exact idea that

"[a] good story is bad history" which Samuel Beckett responds to in

The punctuation is placed after the parentheses in short quotations.

Changes to the original text must be written in square brackets.

Endgame. As Phillips explains, it is impossible to write a "coherent,

ligible narrative about events that rendered people vague, incoherent,

bed and hurried" (148). How can one write a true history of events like

Holocaust, the bombing of Hiroshima, the American slave trade

famine without communicating the very absurdity of them? He

When two works by the same author are used in a paper, a shortened version of the title should be included between the author's name (which is within the text in this example) and the page number.

playwright who was motivated by some form of this question; acc

his works express "the senselessness of the human condition,

inadequacy of the rational approach" (*Theatre of the Absurd* 17).

In *Endgame*, Beckett does not allude to historical events; rather, he evokes the incoherence and absurdity of having experienced them purely through the formal elements of the play.

These formal elements include the use of repetition, the failure of language to convey meaning, and the use of questions.

Beckett begins *Endgame* with a repetitive speech that immediately communicates the notion of absurdity to the reader:

CLOV (*fixed gaze, tonelessly*):

Finished, it's finished, nearly finished, it must be nearly finished.

(*Pause*)

Grain upon grain, one by one, and one day, suddenly, there

A heap, a little heap, the impossible heap. (1)

In these lines, the word that starts each sentence also appears at the end. Clov's multiple repetitions make his speech seem almost circular in nature and, therefore, unintelligible to the reader.... **[section continues]**

Introduce quotations and integrate them into your own writing – do not leave them sitting as independent sentences.

Cite long quotations with the author's last name (if it is not included in the sentence before the quotation) and the relevant page number in brackets following the punctuation.

Beckett continues to evoke incoherence by revealing how language continually fails witnesses of catastrophic events. For example, Hamm struggles to find the words to discuss the post-apocalyptic world that he inhabits:

HAMM: Do you not think *this* has gone on long enough?

CLOV: Yes!

(*Pause.*)

What?

Quotation from a play that is longer than three lines

HAMM: This...this...*thing*. (45, emphasis added)

Hamm's inability to identify the world he lives in as anything more than "this" or "thing" is indicative of the problem of translating traumatic events into words... **[section continues]**

Explanation of changes made to a quotation (using italics to add emphasis is generally the only acceptable change to make without using square brackets).

Phillips concludes "Close-Ups" by leaving the reader with the question of "how to historicize too-closeness" (149). In *Endgame*, Beckett seems to propose that the key to telling the truth about the traumatic events we experience is to communicate the absolute absurdity of them.

He evokes the true feelings of events like the Holocaust and the Irish Famine not by attempting to situate them in a coherent and plausible narrative, but by writing a babbling, vague, disconnected, and repetitive play about people who experienced some unknown tragedy and are left unable to explain it or even name it. Ultimately, one is left to wonder whether or not *Endgame*, and not Steven Spielberg's *Schindler's List* or Roméo Dallaire's *Shake Hands with the Devil*, should be revered as the most authentic account of every atrocity in human history.

Works Cited

Beckett, Samuel. *Endgame*. Grove Press, 1958.

Esslin, Martin. *Absurd Drama*. Penguin, 1969.

—. *The Theatre of the Absurd*. Eyre & Spottiswoode, 1966.

Phillips, Adam. "Close-ups." *History Workshop Journal*, vol. 57, no. 1, 2004,
pp. 142-149.

When using multiple sources by one author, check the titles to place them in proper alphabetical order. Subsequent author entries can be replaced with a dash and period.

- **Alphabetically organize the list:** Entries should be arranged in alphabetical order by authors' last names. If you have multiple sources by one author, arrange them alphabetically by title within the same list. In this case, ignore any initial *A*, *An*, or *The*.
- **Hanging Indent:** The first line of the entry is flush with the left margin, and all subsequent lines are indented (5 to 7 spaces) to form a "hanging indent."
- **Double-spaced:** Similar to the body of the paper, the Works Cited list should be double-spaced, both between and within entries.

FURTHER GUIDES TO MLA STYLE AND WRITING ASSISTANCE

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Purdue OWL. “MLA Formatting and Style Guide.” *The Purdue OWL*, Purdue U Writing Lab, 11 Jan. 2010.

<https://owl.english.purdue.edu/owl/>

The Writing Centre, in Room 115 of the Burke Building on Saint Mary’s campus, has many writing guides and style manuals to help students. In addition, we offer tutoring services for help with essays and all other types of writing assignments. Online writing guides are also available. To book an appointment or for more information, please contact us:

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