



DEPARTMENT OF ENGLISH

STYLE SHEET

FOR WRITTEN WORK

(Tenth Edition)

Style sheets are intended to set forth rules for the basic mechanics of writing essays, articles, and reports. All disciplines follow their own style sheets. The form the essay itself should take may therefore vary from discipline to discipline, and even from course to course. If you do not know how an essay, article, or report should be structured, ask your instructor for specific directions or a model.

This *Style Sheet* is intended to serve as a guide to mechanics in all English courses, unless the instructor announces other rules. For further examples, discussions, and updates on how to format your paper and cite properly, consult the MLA website: www.mla.org; or the MLA Handbook, 8th edition. The Purdue OWL (Online Writing Lab) offers a thorough, accessible summary of MLA Style: <https://owl.english.purdue.edu/owl/resource/747/01/>

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I. VISUAL FORMAT

A. PAPER

Use only good-quality white paper, 21.5 cm x 28 cm (8½ x 11 inches). Use one side of the page only.

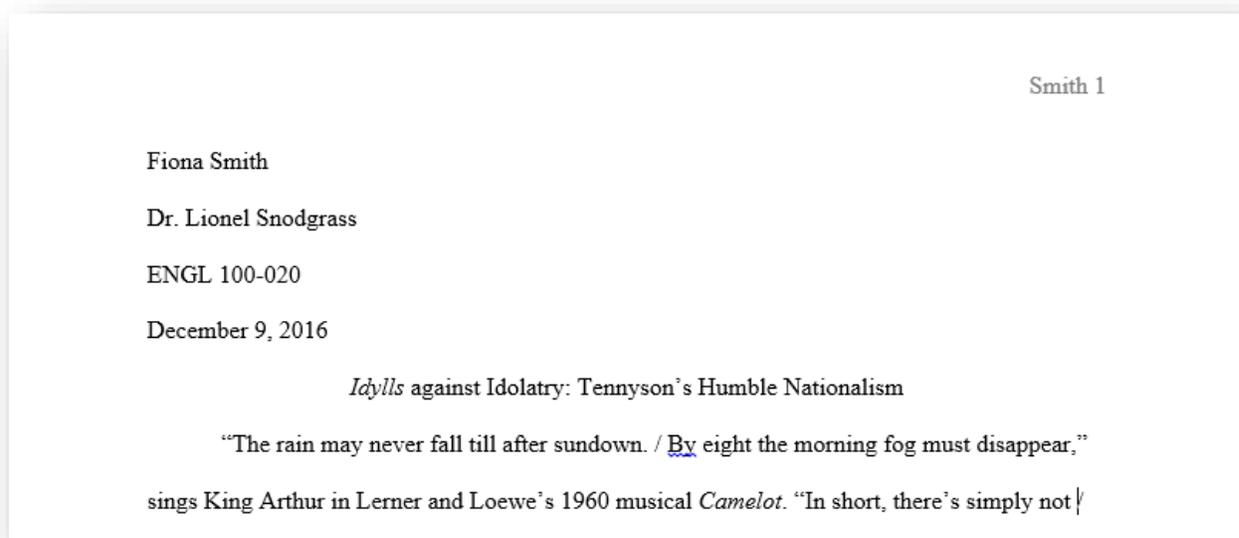
B. LEGIBILITY

The print must be dark, legible, and neat. Choose a standard, easy-to-read 12-point font (such as Times New Roman) and a high-quality printer.

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

C. TITLE-PAGE

In MLA format, your title and all identifying information appear on the first page of your paper. Unless your instructor requires a title page, follow MLA format and include all identifying information on the first page of your text. In the upper left corner of your first page. Put your name, the instructor's name, the class number and section, and the date of submission in the upper left-hand corner of the first page. Centre the title of your essay on the next line, and on the line below that, begin your essay with a normal indented paragraph, as in the screenshot below.



Do not underline the title of your own essay or place it in quotation marks. Do not end your title with a period. For more tips on punctuating and creating your own title, see II.A.3 below.

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

Please note: If your instructor requires a title page in order to ensure that your assignment is a “blind submission,” your name and other identifying information will appear *only* on your title page, and *not* on your first page of text or in your page numbering.

D. MARGINS

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

E. SPACING

Double-space throughout the essay, including all quotations, unless your instructor indicates otherwise.

F. PARAGRAPHS

Do *not* leave extra space between paragraphs. Indent the first line of each paragraph 1.27 cm (half an inch). MLA recommends using the TAB key.

G. PAGE NUMBERS

In MLA format, page numbers appear on every page, preceded by your last name. Use a header to insert your last name and page number in the upper right corner of each page. The page number should appear 1.27 cm (half an inch) from the top of the page, and flush with the right margin. Use your last name and the page number only; do not use an abbreviation such as *p.*, a period, a hyphen, or any other mark.

H. FASTENING

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

I. MECHANICS OF FORMAL WRITING

A. TITLES OF BOOKS AND ARTICLES

1. Italicized Titles

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

<i>Wuthering Heights</i>	(book)
<i>Death of a Salesman</i>	(play)
<i>The Waste Land</i>	(long poem)
<i>New York Times</i>	(newspaper)
<i>Lion</i>	(film)
<i>Survivor</i>	(television program)

However, if an italicized title includes another title of an independently published work, do *not* underline or italicize this internal title:

From The Lodger to The Lady Vanishes: Hitchcock's Classic British Thrillers
Understanding The Scarlet Letter: A Student Casebook to Issues and Sources

2. Titles in Quotation Marks

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

"The Red Wheelbarrow"	(poem)
"Beneath the Starry Map"	(short story)
"A Shrew for the Times"	(scholarly article)
"Trojan Horse"	(episode of television series <i>Scandal</i>)

3. The Title of Your Own Essay

The title of your essay should be interesting and specific, and it should reflect your argument (in an argumentative essay), or your specific position, purpose, or area of inquiry. Do not italicize the title of your essay. If your title includes the title of another work, follow the rules for citing titles (put titles of shorter works in quotation marks; italicize titles of longer, independently published works). If your title uses a quotation, place that quotation within quotation marks as you would in the body of the paper, and capitalize the words in the quotation according to the rules for capitalizing titles. An exception is an untitled poem, in which case the first line serves as the title, and is capitalized as in the poem ("Because I could not stop for Death—").

[Poem:]	Double Vision in Shelley's "Ozymandias"
[Short story:]	The Ironic Art of Listening in Mansfield's "Miss Brill"
[Book:]	Back to the Future: The Second Ending of <i>Great Expectations</i>
[Play:]	"Who Asked for a Saint?": Ironic Comedy in the Epilogue of <i>Saint Joan</i>

4. Sacred Writings

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

Koran or Quran or Qu'ran	Talmud
Bible	New Testament
Genesis	Upanishads

5. Capitalization of Titles

In both titles and subtitles, capitalize the first words, the last words, and all principal words, including those that follow hyphens in compound terms. That is, capitalize all nouns, pronouns, verbs, adjectives, adverbs, and subordinating conjunctions. Do *not* capitalize the following parts of speech when they appear in the middle of a title: articles, prepositions, coordinating conjunctions, and the "to" in infinitives.

If a quotation appears in a title, capitalize it according to the above rules.

FAULTY: *Education and the problem of cultural identity: a quest in the dark*
 FAULTY: *Education And The Problem Of Cultural Identity: A Quest In The Dark*
 CORRECT: *Education and the Problem of Cultural Identity: A Quest in the Dark*

FAULTY: *Approaches to teaching faulkner's the sound and the fury*
 FAULTY: *Approaches To Teaching Faulkner's The Sound And The Fury*
 CORRECT: *Approaches to Teaching Faulkner's The Sound and the Fury*

FAULTY: "'To be or not to be': Hamlet's Existential Crisis"
 CORRECT: "'To Be or Not to Be': Hamlet's Existential Crisis"

6. Capitalization and Punctuation of Subtitles

If the title has two parts, capitalize the first word in the subtitle. Use a colon and a space to separate the title from the subtitle.

Romantic Women Writers: Voices and Countervoices
mitêwâcimowina: Indigenous Science Fiction and Speculative Storytelling
 "The Pen and Sword: Felicia Hemans's Records of Man"

B. TENSE

In writing about literature, use present tense to refer to fictional events (in drama, poetry, or prose).

Quentin **chafes** against meaninglessness and **seeks** to escape time. But he **cuts** himself on the glass of his broken watch: his inability to escape **kills** him. By contrast, Jason **lives** by simply denying the transcendent. Although their strategies are different, both brothers **are fighting** against the same vision of an absurd, empty universe.

C. REFERRING TO WORDS AS SUCH

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

“Ponderous” is more formal than “heavy.”

English *companion* derives from Latin *cum*, meaning “with,” and *panis*, meaning “bread.”

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

It was in Cuernavaca that we first tasted *pulque*.

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

D. ABBREVIATIONS

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

E. CONTRACTIONS

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

F. INCLUSIVE LANGUAGE

Do not use discriminatory or sexist language. For example, do *not* use “he” to refer universally to any individual, or “man” to refer to all people (use “humanity” or “humankind” rather than “mankind”). Rewrite sentences whenever possible to eliminate gender-specific pronouns; or use plural nouns or pronouns.

FAULTY: The typical student often does not realize the depths of his own ignorance.

REVISED: Students often do not realize the depths of their own ignorance.

G. NAMES OF PERSONS

Identify authors by their full name (first and last names) on first mention. In subsequent references, the last name is sufficient. In referring to authors, do *not* use formal titles such as “Dr.,” “Professor,” “Mr.,” “Ms.” Never refer to authors by their first names.

Refer to fictional characters in the same way as the text does (Miss Emily, Heathcliff, the Governor, Colonel Brandon).

H. NUMBERS

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

She was born at the turn of the century, in 1999.
Nineteen ninety-nine ended with a whimper.

I. PUNCTUATION

Place periods and commas inside quotation marks. (See III.E for further details.)

FAULTY: “The world ends today”, he said eagerly.
Jeannie piped up: “Actually, the situation may not be so simple”.

CORRECT: “The world ends today,” he said eagerly.
Jeannie piped up: “Actually, the situation may not be so simple.”

Use apostrophes to indicate possession (the woman’s part, boys’ parts). Do *not* use an apostrophe to refer to decades (the 1960s or the sixties, *not* the 60’s).

III. QUOTATIONS

A. USE AND ACCURACY

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

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

1. Omissions (Ellipses)

If you want to omit words, phrases, or sentences in the original source that are not useful or germane to your essay, show this omission by using an ellipsis (three spaced periods). You must make sure that the omission remains true to the sense of the original, and that your own writing is grammatically complete.

You do not need to use an ellipsis if you quote only a word or phrase, since it will be obvious that you have left out part of the original.

This love is presented as a source of power, one that is later seen “o’ermastering mortal agony” itself (Hemans 363).

However, you must indicate any omissions in quotations of complete sentences. If you omit quoted material *within* a sentence, use three periods with a space before and after each period. If you omit *the end* of a sentence, use a final sentence period (with no space before it), followed by three spaced periods, for a total of four.

In Gatsby's words, “Elizabethan and Stuart voyagers saw in America a land in need of exploitation and a people in need of God and civilization. . . . The voyagers' obsessions . . . was to make the new world part of the old” (89).

Four periods can also indicate the omission of a whole sentence, or even a paragraph or more, of the original.

To indicate the omission of a line or more of poetry, use a full line of spaced periods.

Royal in splendour went down the day
On the plain where an Indian city lay,
With its crown of domes o'er the forest high,
Red as if fused in the burning sky,
.....
And the plaintain glitter'd with leaves of gold,

As a tree midst the genii-gardens old,
 And the cypress lifted a blazing spire,
 And the stems of the cocoas were shafts of fire. (1-4, 9-12)

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

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

2. Editorial Changes

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

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

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

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

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

3. “Emphasis Added” and “Sic”

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

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

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

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

B. INTRODUCING QUOTATIONS

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

There are three main ways of introducing quotations.

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

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

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

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

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

In addition, Tolkien writes that the legends of Beowulf and Arthur fulfill a similar mythopoeic function: “The court of Heorot . . . loomed as large in glory and doom in ancient northern imagination as the court of Arthur: no vision of the past was complete without it” (29).

C. LENGTH OF QUOTATIONS

1. Short Quotations

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

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

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

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

2. Block Quotations

Prose quotations that are *more than four lines* when placed in your text, and poetry quotations that are *more than three lines*, should be set as block quotations. Set the quotations off from the body of your essay by beginning a new line, and indenting the quotation 1.27 cm (half an inch) from the left margin. Double-space above and below the quotation, and double-space the quoted lines. Do *not* use quotation marks unless the quoted material is in quotation marks in the original text.

a. Prose

If citing material from only one paragraph, keep the first line flush with the rest of the citation:

Instead, Waugh describes William's experience in the lush places. *Lush Places* is the nature column William writes for the *Beast*, and in this sense it functions as his small artistic enclave from society at large. But the phrase also appears in a different context, just when William realizes that he has fallen in love with Katchen:

For twenty-three years he had remained celibate and heart-whole; landbound. Now for the first time he was far from shore, submerged among deep waters, below wind and tide, where huge trees raised their spongy flowers and monstrous things without fur or feather, wing or foot, passed silently, in submarine twilight. A lush place. (*Scoop* 181)

This passage directly contrasts with William's airplane experience. He is not above the earth; he is beneath it. He is not removed from animal life; he is surrounded by strange creatures.² He does

However, if you quote two or more paragraphs of prose, indent the first line of each paragraph an additional 1.27 cm (half-inch).

without adequate preparation. As a congressman's daughter, Petri honed her improvisational skills by giving tours of the Capitol building:

"This hallway here," I would say, "is something special that not a lot of tourists get to see." We would walk past several locked rooms to what I realized was a dead end, and I would have to turn us around. "But first, take a look at this plaque," I would say, pointing to a piece of paper that certified the building was up to fire code. "Not a lot of people get to see this plaque. This was where Tip O'Neill would come when he needed to get some quiet thinking done."

"He would crouch next to this filing cabinet?" the tourists would ask, sounding impressed but uncertain.

"Oh yeah. Sometimes Robert Byrd would join him. That was when Congress was Congress." (241)

Anecdotes like these demonstrate Petri's strong sense of the ironic and dramatic, one key reason why she has achieved such singular success as a contemporary humourist. The hapless tourists

D. WORKING QUOTATIONS INTO YOUR ESSAY

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

1. Complete Sentences

FAULTY: Miss Brill about the old people around her, “something funny about nearly all of them” (56). [no main verb; incomplete thought]

CORRECT: Miss Brill describes the oddness of the old people around her: “[T]here was something funny about nearly all of them” (56).

ALSO CORRECT: Miss Brill has a dim opinion of the old people around her; she complains that “there was something funny about nearly all of them” (56).

ALSO CORRECT: Referring to the old people around her, Miss Brill complains, “[T]here was something funny about nearly all of them” (56).

2. Clear Pronouns

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

CORRECT: By asking God to “send [his] roots rain” (14), Hopkins’s speaker submits to God.

ALSO CORRECT: Hopkins’s speaker submits to God with the final line of the poem: “Mine, O thou lord of life, send my roots rain” (14).

3. Consistency of Tenses and Forms

Keep all tenses the same, and maintain present tense when referring to the literary text. If it is necessary to change the tenses in the quotation to correspond to your tenses, put your changes in brackets.

FAULTY: Miss Brill cannot wait to hear the young couple’s conversation because she thinks that “they were in love” (200).

CORRECT: Miss Brill cannot wait to hear the young couple’s conversation because she thinks that “they [are] in love” (200).

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

FAULTY: Astrophil writes that “I saw, and liked; I liked, but loved not” (2.5).
[no match between indirect “that” construction and direct discourse using “I”]

CORRECT: Astrophil writes, “I saw and liked; I liked, but loved not” (2.5).

ALSO CORRECT: Astrophil writes that he “saw and liked; [he] liked, but loved not” (2.5).

Make sure that subject and verb agree.

FAULTY: Iago tells Othello that he “am your own forever” (3.3.495).
[mix of direct and indirect discourse causes confusion between subject and verb]

CORRECT: Iago tells Othello, “I am your own forever” (3.3.495).

E. PUNCTUATION OF QUOTATIONS

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

“Out of my way!” he shouted.

John asked, “Will you come fishing?”

Did Helen say, “Fishing is a bore”?

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

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

Poets are the unacknowledged legislators of the World.

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

“Poets are the unacknowledged legislators of the World,” writes Shelley.

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

The farmer asked, “When you said, ‘Back it up, Jack,’ exactly what did you mean?”

IV. AVOIDING PLAGIARISM

A. SERIOUSNESS OF THE OFFENCE

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

When you take someone else's words or ideas without acknowledging the source, you are guilty of plagiarism: presenting someone else's thoughts as your own. Whether intentional or not, plagiarism is a form of deception and is considered a serious academic offence. As the *MLA Handbook* points out,

Plagiarists are seen not only as dishonest but also as incompetent, incapable of doing research and expressing original thoughts. . . . The charge of plagiarism is serious because it calls into question everything about the writer's work: if *this* piece of writing is misrepresented as being original, how can a reader trust any work by the writer? (7)

At the University of Regina, plagiarism carries severe penalties ranging from a grade deduction or a grade of zero on the plagiarized essay, to failure of the entire course, and in the most severe cases suspension from the University. Make sure that you carefully read the section on "Academic Misconduct," including the section on "Plagiarism," in the *University of Regina Undergraduate Calendar*, section 5.14.2. You are responsible for learning how to properly acknowledge others' ideas and words. Ask your instructor for guidance if you are in any doubt whether or not your essay contains plagiarized passages.

B. TAKING NOTES

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

1. Take good notes. Carefully distinguish the source's words and ideas from your own. It can be helpful to use colours or other codes to mark which words and ideas come from others. Place any wording from the original in quotation marks; also be sure to record when you are paraphrasing (putting in your own words) any ideas. *Any words and ideas that are not your own must be acknowledged.*
2. In conducting any research for your assignment, keep track of all reading by entering every source in a working bibliography. Record all publication details (author, date, page numbers, library call number, URL) so that you can properly document your sources in your paper.
3. Before submitting your paper, do a final proofreading of the research details, to ensure that all quotations are properly handled, and no sources have been missed.

V. MLA DOCUMENTATION: PARENTHETICAL REFERENCES

A. INTRODUCTION TO MLA STYLE

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

This *Style Sheet* outlines the MLA style: the citation format adopted by the Modern Language Association in 1984, and recently revised in 2016 for the eighth edition. MLA style is widely used by university English departments as well as by commercial publishing houses. For further details on matters not covered below, consult the *MLA Handbook*, 8th edition.

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

B. EXAMPLES

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

CORRECT: Without the seemingly impersonal moral standards that Bridey intrudes into daily life, Charles runs the risk, like Ambrose, of pursuing art rather than beauty—of mistaking the ends for the means (**Patey 238**).

ALSO CORRECT: As **Patey** argues, without the seemingly impersonal moral standards that Bridey intrudes into daily life, Charles runs the risk, like Ambrose, of pursuing art rather than beauty—of mistaking the ends for the means (**238**).

1. Work with Multiple Authors/Editors

If you cite a work with two authors or editors, use both last names in your citation. If, however, you cite a work with more than two authors or editors, use only the last name of the first author, followed by "et al." and the relevant page number(s).

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

To the editors of *The Norton Anthology of Drama*, theatre is essentially a humanistic project: “Through performance and its rituals, we confirm our shared humanity—we acknowledge the importance of each other’s existence and suggest that our lives are of value” (**Gainor et al. 3**).

2. Multiple Works by the Same Author

If you cite more than one work by the same author, use both the author’s last name and abbreviated titles of the works in question.

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

3. Indirect Quotation

If you use a quotation or an idea that you have found second-hand—that is, you have found it reported in another resource rather than finding it directly in the original source—first endeavor to track down the original source. If this is impossible, you can cite the indirect source by identifying the original source, then saying “qtd. in” and including the citation information for the source you possess.

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

According to **Zelda Hemingway**, the lamp in the parlour is nothing more than “a clever decoy intended to distract readers from the true identity of the murderer” (**qtd. in *Fitzgerald* 46**).

4. Classic Verse Plays or Poems

When citing a classic verse play or poem, omit page numbers and cite by divisions (canto, book, part, act, scene, lines).

In Milton’s *Paradise Lost*, for instance, Satan revels in his damnation: “Hail horrors, hail / Infernal world, and thou profoundest Hell / Receive thy new possessor,” he crows (**1.250-52**). [refers to Book 1, lines 250-52]

According to Brontë’s speaker, “[V]isions rising, legion after legion, / Bring the unreal world too strangely near” (**7-8**).

Antony's second salvo is contained in the rhetorically masterful lines, "But Brutus says he was ambitious, / And Brutus is an honourable man" (3.2.95-96). [refers to Act 3, Scene 2, lines 95-96]

5. Multiple Sources in One Reference

If a particular sentence contains information drawn from multiple sources, you can cite multiple sources in a single reference by putting semicolons between the entries.

The mortuary scene is certainly macabre, but it also contains a grain of hope that has rarely been studied in detail (Findley 107; Urquhart 227).

6. Multivolume Works

If your paper includes citations from multiple volumes of a multivolume work, include the volume number, a colon, and a space before the page number in your in-text citation. If, however, your paper cites only one volume of a multivolume work, specify the volume in the works-cited page and do not include that information in your parenthetical citation.

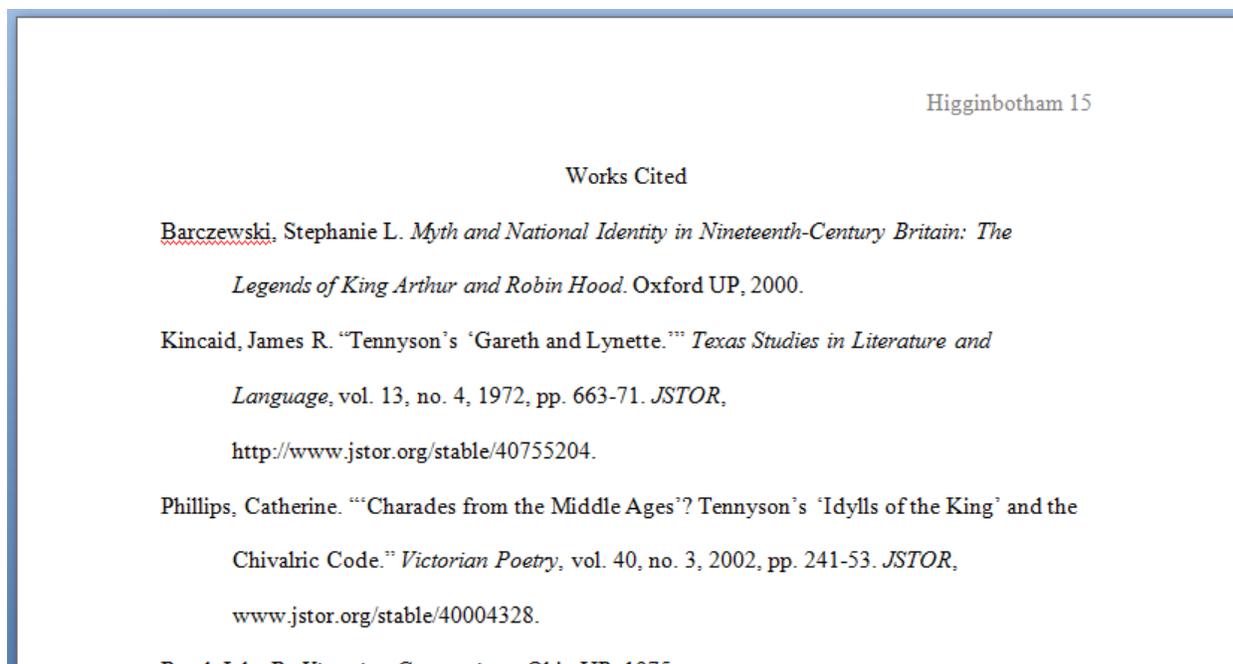
The idea that Hippothous' robe was cut from Alope's dress is probably a mistake (Graves 1: 173).

VI. MLA DOCUMENTATION: LIST OF WORKS CITED

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

After the last page of your essay, begin your works-cited list on a new page, with the appropriate page number in the top right corner. At the top of the page, centre the title Works Cited (do *not* underline it; and do *not* place it within quotation marks). Double-space between the title and the first entry, and double-space the entire list (between entries as well as within entries). Begin the first line of each entry flush with the left margin. If the entry runs to more than one line, indent each subsequent line 1.27 cm (half an inch).

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



A. GENERAL TEMPLATE

The eighth edition of the *MLA Handbook* is structured around a flexible template that can be applied to all possible resources. You will find a copy of the template on the following page:

MLA Practice Template

1	Author.
2	Title of source.
CONTAINER 1	
3	Title of container,
4	Other contributors,
5	Version,
6	Number,
7	Publisher,
8	Publication date,
9	Location.
CONTAINER 2	
3	Title of container,
4	Other contributors,
5	Version,
6	Number,
7	Publisher,
8	Publication date,
9	Location.

From *MLA Handbook* (8th ed.), published by the Modern Language Association (style.mla.org).

This edition of the MLA style asks you to structure your works-cited entry around the places where you found each of your resources—that is, their “containers.” A book, for instance, is a container; so is an academic journal, an online database, or even an online video hosting site like YouTube or Vimeo. If (for example) you’re citing an article in an edited collection, then you only have one container to worry about: the edited book itself. Often, however, your citation will have to include information about two containers, as when you cite a journal article from an

online database: the article is your resource, the journal is your first container, and the database is your second container.

Once you've identified your containers, the citation itself is straightforward. For each container of a given resource, MLA8 asks your citation to include as much of the following information as possible, in the following order: the container's **title**, any **significant contributors** besides the author (editors, translators, etc.), the container's **version** (edition, etc.), its **number** (volume or issue number, etc.), its **publisher**, its **publication date**, and the resource's **location** inside the container (page numbers, URLs, etc.). If some of this requested information is either unavailable or irrelevant, you can simply omit it from your citation. **The general principle is that you give as much information as possible to help readers locate and evaluate your sources.**

The following examples should help demonstrate how to use the template. The blank spaces represent information that is either unavailable, inapplicable, or unnecessary. Pay close attention to the location of commas and periods.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 2nd ed., Yale UP, 2000.

<i>Author.</i>	Gilbert, Sandra M., and Susan Gubar.
<i>Title.</i>	<i>The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination.</i>
Container 1 [the book itself]	
<i>Title of Container,</i>	[already given]
<i>Other Contributors,</i>	
<i>Version,</i>	2nd ed.,
<i>Number,</i>	
<i>Publisher,</i>	Yale UP,
<i>Publication Date,</i>	2000.
<i>Location.</i>	

Curran, Stuart. "Romantic Poetry: The I Altered." *Romanticism and Feminism*, edited by Anne K. Mellor, Indiana UP, 1988, pp. 185-207.

<i>Author.</i>	Curran, Stuart.
<i>Title.</i>	"Romantic Poetry: The I Altered."
Container 1 [the anthology]	
<i>Title of Container,</i>	<i>Romanticism and Feminism,</i>
<i>Other Contributors,</i>	edited by Anne K. Mellor,
<i>Version,</i>	
<i>Number,</i>	
<i>Publisher,</i>	Indiana UP,
<i>Publication Date,</i>	1988,
<i>Location.</i>	pp.185-207.

Kincaid, James R. "Tennyson's 'Gareth and Lynette.'" *Texas Studies in Literature and Language*, vol. 13, no. 4, 1972, pp. 663-71. *JSTOR*, www.jstor.org/stable/40755204.

<i>Author.</i>	Kincaid, James R.
<i>Title.</i>	"Tennyson's 'Gareth and Lynette.'"
Container 1 [the journal]	
<i>Title of Container,</i>	<i>Texas Studies in Literature and Language,</i>
<i>Other Contributors,</i>	
<i>Version,</i>	
<i>Number,</i>	vol. 13, no. 4,
<i>Publisher,</i>	
<i>Publication Date,</i>	1972,
<i>Location.</i>	pp. 663-71.
Container 2 [the database]	
<i>Title of Container,</i>	<i>JSTOR,</i>
<i>Other Contributors,</i>	
<i>Version,</i>	
<i>Number,</i>	
<i>Publisher,</i>	
<i>Publication Date,</i>	
<i>Location.</i>	www.jstor.org/stable/40755204 .

The Dinosaur Project. Directed by Sid Bennett, Mongrel Media, 2012. *Criterion On-Demand*, media2.criterionpic.com.libproxy.uregina.ca:2048/htbin/wwform/006?T=MON1980.

<i>Author.</i>	
<i>Title.</i>	<i>The Dinosaur Project.</i>
Container 1 [the film]	
<i>Title of Container,</i>	
<i>Other Contributors,</i>	Directed by Sid Bennett,
<i>Version,</i>	
<i>Number,</i>	
<i>Publisher,</i>	Mongrel Media,
<i>Publication Date,</i>	2012.
<i>Location.</i>	
Container 2 [the database]	
<i>Title of Container,</i>	<i>Criterion On-Demand,</i>
<i>Other Contributors,</i>	
<i>Version,</i>	
<i>Number,</i>	
<i>Publisher,</i>	
<i>Publication Date,</i>	
<i>Location.</i>	media2.criterionpic.com...

B. SAMPLE ENTRIES FOR BOOKS

One of the most commonly cited entries in student essays is the entry for a book by a single author. A basic book citation looks like this:

Author's name. Title of book. Publisher, Year.

Give the author's name, as shown on the title page, and the complete title of the book.

Give the publisher's names in full as it appears on the title page or copyright page (the back of the title page). But omit any articles (such as "the") and business abbreviations, such as Incorporated (Inc.), Company (Co.), or Limited (Ltd.). Use a shortened form for University Presses (UP; U of P). Otherwise, use the publisher's full name, as in the following examples:

W. W. Norton
 Liveright Publishing
 St. Martin's Press (*not* St. Martin's Press, Inc.)
 Princeton UP (*not* Princeton University Press)
 U of Chicago P (*not* University of Chicago Press)
 Alfred A. Knopf (*not* Alfred A. Knopf, Inc.)
 Houghton Mifflin (*not* Houghton Mifflin Co.)
 Little, Brown
 McGraw-Hill

You can usually find the publisher's name on the title page or on the copyright page (the back of the title page). If you can't find a publication date on the title page, use the most recent date from the copyright page. MLA recommends taking publication dates from the book itself, rather than from other sources, since other sites with bibliographic information (Amazon.com, for instance) may be inaccurate.

The sample book entries below should be followed *exactly* for order of details and for punctuation. (Please note that, although the entries below have been single-spaced to make this *Style Sheet* more economical and easy to follow, your own works-cited list should be **double-spaced** throughout—see the screenshot on page 20.)

1. Book by One Author

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

2. Book by One Editor

When citing a book without an author, put the editor's name first, followed by "editor."

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

3. Book by Two Authors/Editors

When citing a work with two authors or editors, list both names in the order they appear on the title page (even if it's not alphabetical). If the book is edited, follow the editors' names with the word "editors."

Wellek, René, and Austin Warren. *Theory of Literature*. 3rd ed., Harcourt, 1962.
Greene, Gayle, and Coppélia Kahn, **editors**. *Making a Difference: Feminist Literary Criticism*. Routledge, 1985.

4. Book by Three or More Authors/Editors

When citing a work with three or more authors or editors, list only the first name, followed by "et al." If the book is edited, follow the "et al." with the word "editors."

Fer, Briony, **et al.** *Realism, Rationalism, Surrealism: Art between the Wars*. Yale UP, 1993.
Greenblatt, Stephen, **et al., editors**. *The Norton Anthology of English Literature*. 9th ed., Norton, 2012. 2 vols.

5. Book with an Author and an Editor

When citing a book with both an author and an editor, treat the editor's name/editors' names as "Other Contributors" in the MLA template (see page 20). Introduce their names with "edited by."

Augustine, Saint. *Confessions*. **Translated and edited by** Henry Chadwick, Oxford UP, 2008.
Boswell, James. *Life of Johnson*. **Edited by** R. W. Chapman, 3rd ed., Oxford UP, 1970.

6. Work in an Anthology or Edited Collection

After the author and title of your resource, list the anthology's title, its editor(s), its edition (if applicable), its publisher, its publication date, and the page numbers where your resource appears in the anthology, preceded by "pp." If the work is only one page long, use "p."

Le Guin, Ursula K. "The Ones Who Walk Away from Omelas." *The Wascana Anthology of Short Fiction*, edited by Ken Mitchell et al., Canadian Plains Research, 1999, pp. 273-77.
Melville, Herman. "Bartleby, the Scrivener." *40 Short Stories: A Portable Anthology*, edited by Beverly Lawn, 5th ed., Bedford/St. Martin's, 2017, pp. 21-55.

7. Editions

"Second edition," "Third edition," etc., should be abbreviated "2nd ed." or "3rd ed.," and so on. Other editions—"revised edition," "updated edition," "revised and updated edition," and so on—

can simply be reproduced verbatim in the citation. Treat all such data as “Version” information according to the MLA template (see page 20).

Babington, Doug, et al. *The Broadview Guide to Writing*. 6th ed., Broadview, 2015.
 Gainor, J. Ellen, et al. *The Norton Anthology of Drama*. 2nd shorter edition, Norton, 2014.
 Norman, Don. *The Design of Everyday Things*. Revised and expanded edition, Basic Books, 2013.

8. Translation

When citing a translated work, treat the translator as an “Other Contributor” in the MLA template (see page 20) and introduce his or her name with “translated by.”

Virgil. *The Aeneid*. **Translated by** Robert Fitzgerald, Vintage, 1983.

9. Ebook

An ebook citation begins with a citation for the print edition of the book (container 1), followed by information about the database where you found it (container 2).

Dickerson, Matthew, and Jonathan Evans. *Ents, Elves, and Eriador: The Environmental Vision of J. R. R. Tolkien*. UP of Kentucky, 2006. *EBSCOhost*, login.libproxy.uregina.ca:8443/login?url=http://search.ebscohost.com.libproxy.uregina.ca:2048/login.aspx?direct=true&db=nlebk&AN=175478&site=ehost-live.
 Yatromanolakis, Dimitrios. “Palimpsests of Sappho in Nineteenth- and Twentieth-Century Greece: An Overview.” *Modern Greek Literature: Critical Essays*, edited by Gregory Nagy and Anna Stavrakopoulou, Routledge, 2005, pp. 166-82. *MyiLibrary*, www.myilibrary.com?ID=15001.

10. Multivolume Works

If you cite a specific volume of a multivolume work, indicate the relevant volume in the citation (treat it as a “Number” in the MLA template [see page 20]).

Graves, Robert. *The Greek Myths*. Revised edition, **vol. 2**, Penguin, 1960.

If you cite from all volumes of a multivolume work, indicate the total number of volumes in the work *at the end* of your citation. You are welcome (but not required) to include this information even if you cite only from one particular volume.

Graves, Robert. *The Greek Myths*. Revised edition, **vol. 2**, Penguin, 1960. **2 vols.**
 Greenblatt, Stephen, et al., editors. *The Norton Anthology of English Literature*. 9th ed., Norton, 2012. **2 vols.**

11. Anonymous Book

When citing a book by an anonymous author, simply begin your citation with the book’s title.

Dictionary of Ancient Greek Civilization. Methuen, 1966.

12. Introduction, Preface, Foreword, or Afterword

Treat introductions, afterwords, and the like as if they were works in an anthology—but do *not* put their titles in quotation marks.

Duncan-Jones, Katherine. **Introduction**. *Sir Philip Sidney: The Major Works*, edited by Katherine Duncan-Jones, Oxford UP, pp. vii-xviii.

Haight, Gordon S. **Introduction**. *The Mill on the Floss*, by George Eliot, Houghton, 1961, pp. v-xxi.

South, Anna. **Afterword**. *The Prime of Miss Jean Brodie*, by Muriel Spark, Collector's Library, 2013, pp. 157-66.

C. SAMPLE ENTRIES FOR ARTICLES IN PERIODICALS

A basic journal article citation looks like this:

Author's name. "Title of the article." *Journal Title*, vol. #, no. #, date, pp. ##-##.

If you found your article in an online database, your basic citation looks like this:

Author's name. "Title of the article." *Journal Title*, vol. #, no. #, date, pp. ##-##. *Name of Database*, URL/DOI.

Some journals don't have issue numbers; others may not have volume numbers. Include in your citation all applicable information that you can find. Additionally, since DOIs (digital online identifiers) tend to be shorter and more stable than URLs, MLA recommends that you use them, rather than URLs, whenever possible.

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

1. Journal Article in Print

McMaster, Juliet. "Romance and the Novel." *English Studies in Canada*, vol. 9, 1983, pp. 392-401.

Girard, René. "Lévi-Strauss, Frye, Derrida, and Shakespearean Criticism." *Diacritics*, vol. 3, no. 3, 1973, pp. 34-38.

2. Journal Article Online

Bhabha, Homi K. "Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree outside Delhi, May 1817." *Critical Inquiry*, vol. 12, no. 1, 1985, pp. 144-65. *JSTOR*, www.jstor.org/stable/1343466.

Harley, Alexis. “‘This Reversed Order of Things’: Re-Orientation aboard HMS Beagle.” *Biography*, vol. 29, no. 3, 2006, pp. 462-80. *Project Muse*, doi:10.1353/bio.2006.0058.

3. Article in a Monthly Periodical

For articles in monthly periodicals, give both the month and year of the periodical’s publication. Abbreviate the name of the month. If you found the article online, make sure to include information about its online container.

Gopal, Anand. “The Hell after ISIS.” *The Atlantic*, May 2016, pp. 78+. *Student Edition*, go.galegroup.com/ps/i.do?p=STOM&sw=w&u=ureginalib&v=2.1&id=GALE%7CA452288375&it=r&asid=85894ef5bdd3df2b2a41dfae9c5d7e49.
Quinn, Susan. “The Competence of Babies.” *The Atlantic*, Jan. 1982, pp. 54-59.

4. Article in a Weekly Periodical

For articles in weekly periodicals, give the full date of the periodical’s publication. Use the format “28 Sept. 1993” for dates. Use “p.” if the article is only one page long. If you found the article online, make sure to include information about its online container.

Begley, Sharon. “A Healthy Dose of Laughter.” *Newsweek*, 4 Oct. 1982, p. 74.
Packer, George. “No Death, No Taxes.” *The New Yorker*, 28 Nov. 2011, p. 44. *Expanded Academic ASAP*, go.galegroup.com.libproxy.uregina.ca:2048/ps/i.do?p=EAIM&sw=w&u=ureginalib&v=2.1&it=r&id=GALE%7CA273624129&asid=2c4ff0ee0c6b82f4e8038ab54492c883.

5. Unsigned Newspaper Article

As with an **anonymously authored** book, begin citations of an unsigned newspaper article with the article’s title.

“Speech Therapy Helps Girl Talk.” *Leader-Post*, 22 May 1984, p. A8.

6. Reviews

When citing a titled review, treat it just like any other titled periodical article (see examples above). For untitled reviews, include a description of the article in place of its title: the words “Review of,” followed by the title of the work reviewed and its author (or equivalent).

Citron, Paula. **Review of *The Journey—Pimootewin*, produced by Soundstreams Canada.** *Opera Canada*, vol. 49, no. 2, 2008, pp. 34-35.

Clausson, Nils. **Review of *Gay Men's Literature in the Twentieth Century*, by Mark Lilly.** *Wascana Review of Contemporary Poetry and Short Fiction*, vol. 28, no. 2, 1993, pp. 72-78.

D. SAMPLE ENTRIES FOR MEDIA PRODUCTIONS AND ORAL SOURCES

1. Television or Radio Program

If your paper focuses on a program generally, begin your citation with the title of the program. If, however, your paper focuses on a particular person involved in the program's production, you may begin your citation with that person's name.

You may include as many details about people involved in the production (director, writer, actors, etc.) as are relevant to your paper. Treat all of these people as "Other Contributors" in the MLA template (see page 20).

Include season and episode numbers, if applicable, as "Number" information in the MLA template. If you're citing the broadcast version of a program, include both the station name and its call letters (treat this information as a "Publisher" in the MLA template). If you're citing a version that you watched online, make sure to include information about its online container. For "Publication Date," use the date the program originally aired, not the date you watched it.

"Basic Rocket Science." *Community*, written by Dan Harmon, season 2, episode 4, NBC, 14 Oct. 2010. *Amazon*, www.amazon.com/Basic-Rocket-Science/dp/B0044CQ0A4/ref=sr_1_6?ie=UTF8&qid=1484629182&sr=8-6&keywords=basic+rocket+science+community.

"Shakespearean Putdowns." *All Things Considered*, narrated by Robert Siegel and Linda Wertheimer, National Public Radio, WNYC, New York, 6 Apr. 1994.

Moffat, Steven, writer. "Blink." *Doctor Who*, directed by Hettie Macdonald, performance by Carey Mulligan, season 3, episode 10, BBC, 3 Sept. 2007.

2. Film or Video Recording

As with a television or radio program, begin your citation with the film's title if your paper refers to the film generally; if it emphasizes a particular person's involvement with the film, begin the citation with that person's name. Under "other contributors," you may list as many people involved with the film as you believe relevant.

Chicken Run. Directed by Peter Lord and Nick Park, DreamWorks, 2000. *YouTube*, uploaded by YouTube Movies, 31 Aug. 2014, www.youtube.com/watch?v=26sIt1EM-HE.

Depardieu, Gérard, performer. *Cyrano de Bergerac*. Directed by Jean-Paul Rappeneau, Pathé, 2000.

Richard III. Directed by Richard Loncraine, performances by Ian McKellen, Annette Bening, Maggie Smith, and Robert Downey, Jr., United Artists, 1995.

3. YouTube or Vimeo Video

The name of the site is the title of the container and should be italicized. After the site's name, include the name of the uploader, the date uploaded, and the URL—respectively, an Other Contributor, the Publication Date, and the Location according to the MLA template (see page 20).

“How to Succeed in Business Tony Performance.” *YouTube*, uploaded by GuilbeauxFan, 13 Jun. 2011, youtu.be/69WpCBLrdSQ.
 “Plot Device.” *Vimeo*, uploaded by Red Giant, 27 May 2011, vimeo.com/24320919.
 “Storm Front – Lida Rose.” *YouTube*, uploaded by Barbershop Harmony Society, 16 Jul. 2010, youtu.be/vWCNiIikbFw.

4. Musical Recording

A basic CD citation looks very similar to a basic book citation.

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

5. A Specific Song from a Musical Recording

The citation for a specific track looks very similar to the citation for an article in an edited collection.

Mealor, Paul, composer. “Ubi Caritas.” *A Tender Light*, Decca, 2011.
 The Piano Guys. “Ants Marching / Ode to Joy.” *Wonders*, Portrait Records, 2014.
Spotify, play.spotify.com/track/1q4fLbiyzSFXMNxZrpThOn.

6. Spoken Word Recording

Treat this sort of citation like the citation for a musical album; indicate the narrator as an “Other Contributor” in the MLA template (see page 20).

Kipling, Rudyard. *Stalky & Co*. Narrated by Gideon Emery, Recorded Books, 2015.
 Vance, J. D. *Hillbilly Elegy: A Memoir of a Family and Culture in Crisis*. Narrated by J. D. Vance, HarperAudio, 2016. *Audible*,
www.audible.com/pd/Nonfiction/Hillbilly-Elegy-Audiobook/B01EM4ZO14/ref=t2_asin_pd_anonhp.

7. Lecture

When citing a lecture, include the speaker and title of the address, then the conference or similar occasion (if applicable), the date of the address, the institution where the address was presented, and the institution's location. Finish by indicating the type of address.

- Cariou, Warren. "“You Have to Taste the Land’: (Re)Indigenizing the Senses.” Literary Eclectic XI: Many Voices, 21 Oct. 2016, University of Regina, Regina, SK. Address.
- Esolen, Anthony. “The Person as Gift.” 24 Feb. 2012, Patrick Henry College, Purcellville, VA. Faith and Reason lecture.
- Hester, M. Thomas. “On Sidney’s *Apology for Poetry*.” English 390: History of Criticism, 19 Oct. 1998, University of Regina, Regina, SK. Class lecture.

8. Personal Interviews

When citing an interview that you have conducted with another person, include the interviewee's name, the type of interview, and the date of the interview.

- Delmar, Zina. Email interview. 30 March 2000.
- Lincoln, Abraham. Personal interview. 14 Apr. 1865.
- Sproxtton, Birk. Phone interview. 28 Sept. 2005.

9. Live Performance

This citation is identical to a film citation, except that for “Publisher” (in the MLA template—see page 20) you should list the performance's venue and location.

- Elizabeth Rex*. Written by Timothy Findley and Paul Thompson, directed by Ruth Smillie, performances by Maggie Huculak, Gerald Lenton-Young, and Kent Staines, Globe Theatre, Regina, 10 May 2002.

E. SAMPLE ENTRIES FOR ELECTRONIC SOURCES

1. Website

If you're citing information directly from a website, not all the information MLA asks for may be readily available. Include all the information you can find.

- “About the Society.” *The Evelyn Waugh Society*, evelynwaughssociety.org/about-the-society.
- “MLA 2017.” *Modern Language Association*, 2017, www.mla.org/Convention/MLA-2017.

2. Tweet

Treat the relevant twitter handle as the tweet's author; quote the entire tweet as its title. *Twitter* (italicized) is the tweet's container. Include the time the tweet was posted.

@existentialcoms. "Whenever I throw a party I tell people it is 'Hegel themed', then when no one shows up I finally get some time to myself to read Hegel." *Twitter*, 3 Jan. 2017, 9:12 a.m., twitter.com/existentialcoms/status/816331536467247104.

@TeriFikowski. "With the windchill making it feel like -50, ALL public & Catholic school buses are cancelled this morning! #yqrtraffic #yqr #sask #regina." *Twitter*, 11 Jan. 2017, 4:51 a.m., twitter.com/TeriFikowski/status/819164825993576448.

3. Email

When citing an email, use its subject line as the title, then indicate the recipient of the email and its date.

Orgel, Stephen. "Re: Tobacco, Boys, and Marlowe." Received by Jenny Finklestein, 5 Aug. 2001.

4. CD-ROM

A CD-ROM is simply another container, like an online database. In your citation, specify publisher, date of publication, and any other pertinent information. You may indicate that the source is a CD-ROM *at the end* of the citation.

Coleridge, Samuel Taylor. "Dejection: An Ode." *The Complete Poetical Works of Samuel Taylor Coleridge*, edited by Ernest Hartley Coleridge, vol. 1, Clarendon, 1912, pp. 362-68. *English Poetry Full-Text Database*, Chadwyck, 1993. CD-ROM.

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

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

5. Academic Discussion List

Schipper, William. "Re: Quirk and Wrenn Grammar." Ansaxnet, 5 Jan. 1995, www.mun.ca/Ansaxdat.

F. SIMPLIFICATIONS

1. Two or More Works by the Same Author

If your Works Cited list contains multiple works (books, articles, etc.) by the same author, only list the author's name once; in subsequent entries, replace the name with "---." If applicable, use "---, editor." or "---, translator."

- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton UP, 1957.
 ---, **editor**. *Blake: A Collection of Critical Essays*. Prentice Hall, 1966.
 ---. *The Double Vision: Language and Meaning in Religion*. U of Toronto P, 1991.

2. Cross-References

If your works-cited page references several works from the same anthology, you don't have to repeat the anthology's full bibliographic information at the end of each entry. Instead, create a separate entry for the anthology as a whole. Then, cross-reference your entries for smaller works by including the anthology editor's last name and the page numbers of the smaller work's citation.

- Alexie, Sherman. "The Lone Ranger and Tonto Fistfight in Heaven." **Lawn, pp. 363-68.**
 Erdrich, Louise. "The Bingo Van." **Mitchell et al., pp. 102-13.**
 King, Thomas. "A Seat in the Garden." **Mitchell et al., pp. 238-45.**
Lawn, Beverly, editor. 40 Short Stories: A Portable Anthology. 5th ed., Bedford/St. Martin's, 2017.
 Le Guin, Ursula. "The Ones Who Walk Away from Omelas." **Mitchell et al., pp. 273-77.**
 Melville, Herman. "Bartleby, the Scrivener." **Lawn, pp. 21-55.**
Mitchell, Ken, et al., editors. The Wascana Anthology of Short Fiction. Canadian Plains Research Center Press, 1999.

VII. WORKS CITED AND CONSULTED

MLA Handbook. 8th ed., Modern Language Association of America, 2016.

The Purdue OWL. Purdue U, 2016. <https://owl.english.purdue.edu/owl/resource/747/01/>

Russell, Tony, et al. "MLA Formatting and Style Guide." *The Purdue OWL*. Purdue U Writing Lab, 2 Aug. 2017.

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

Tasting the Land in Warren Cariou's *The Lake of the Prairies*

Pat Formost

Professor R. C. Ambrose

English 110-001

December 9, 2017