

# MLA Documentation Style

Different academic disciplines use different systems of documentation. The Modern Language Association (MLA) style, presented in the *MLA Handbook for Writers of Research Papers*, is widely used throughout the humanities.

## **A. Parenthetical References**

## **B. Content and Bibliographical Notes**

## **C. List of Works Cited**

## **D. MLA-Style Sample Essay**

## **A. Parenthetical References**

In MLA style, a parenthetical reference identifies a source and refers readers to the full citation of the source in the list of works cited. Following are some sample MLA-style parenthetical references.

### **Author and page (short quotation)**

Prose quotations that run no more than four lines in your essay are integrated into the text and enclosed in double quotation marks. The author's name need not appear in the parenthetical reference if it is included in the signal or introductory phrase, as in the first example:

Mark Kingwell defines happiness as “the possession of virtuous character and the performance of virtuous action” (327).

The search for J.D. Salinger, the New Hampshire recluse whom one reviewer called “the Greta Garbo of American letters” (Swados 119), became something of a minor national obsession in the early 1960s.

### **Author and page (long quotation)**

Prose quotations that run more than four lines are set off from the text by indenting ten spaces from the left margin. Block quotations are not enclosed in quotation marks.

Swift’s ironic “A Modest Proposal” paints a devastating portrait of Ireland’s poor: Some persons of a desponding spirit are in great concern about that vast number of poor people, who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an encumbrance. But I am not in the least pain upon that matter, because it is very well known that they are every day dying, and rotting, by cold, and famine, and filth, and vermin, as fast as can be reasonably expected. (58)

### **Author of more than one source**

If the list of works cited contains more than one work by the same author, name the title in the parenthetical reference or in the text.

In Larry’s Party, the central metaphor for human existence is the maze, “a circling, exquisite puzzle of pain, and pain’s consolation” (Shields 160).

The central metaphor for human existence is the maze, “a circling, exquisite puzzle of pain, and pain’s consolation” (Shields, Larry’s Party 160).

If the title of the work is long, use a shortened version in the parenthetical reference.

In “Canadian Monsters: Some Aspects of the Supernatural in Canadian Fiction,” Atwood describes the wendigo and Coyote as “supernatural forces in the environment [. . .] against which the human characters measure themselves” (235).

The wendigo and Coyote are “supernatural forces in the environment [. . .] against which the human characters measure themselves” (Atwood, “Canadian Monsters” 235).

### **Two or three authors**

If the source has two or three authors, include them in the parenthetical reference or name them in the text.

A good English essay comes from asking good questions since, as Rosenwasser and Stephen note, “if you don’t take the time to look for questions, you might end up writing a tidy but relatively pointless paper” (11).

Some writers stress that good essays come from asking good questions: “If you don’t take the time to look for questions, you might end up writing a tidy but relatively pointless paper” (Rosenwasser and Stephen 11).

### **More than three authors**

If the source has more than three authors, include in the text or parenthetical reference only the name of the first author followed by *et al.* (“and others”).

According to Simpson et al., depression among stroke victims tends to deepen with time (45).

A recent study found that depression among stroke victims tends to deepen with time (Simpson et al. 45).

### **Unidentified author**

If the name of the author is unknown, either use the source's full title in the text or use the first two or three words of the title in the parenthetical reference.

According to a recent article entitled "The Poverty Trap in Ontario," there is a direct link between welfare reform and increased levels of homelessness (28).

There is a direct link between welfare reform and increased levels of homelessness ("Poverty Trap" 28).

### **Corporate author**

Place the names of corporate bodies in the parenthetical reference or in the text. (The preferred placement for long names is in the text.) In the parenthetical reference, shorten words that are commonly abbreviated.

In the mid-1980s, the Women's Legal Education and Action Fund sought to force positive changes in family benefits law in Ontario (174).

A diatom was identified as the cause of the mysterious outbreak of food poisoning (Natl. Research Council 36).

### **Authors with the same last name**

If the works-cited list contains works by two or more authors with the same last name, include the first initial in the parenthetical reference.

(J. Smith 13)

(D. Smith 45-49)

If the initial is shared, write the first name in full.

(Alan Greenfeld 167)

(Abe Greenfeld 22)

### **Multivolume work**

If your essay cites more than one volume of a multivolume work, include the volume number in the parenthetical reference. Note that a space separates the colon and the page number.

In her diary, Virginia Woolf expressed her reservations about Ulysses (2: 199-200).

### **Literary works**

When citing literary works that are available in several editions, you should help readers locate the passage by providing more than just the page number.

For a classic prose work, follow the page number with the chapter or part number.

In Women in Love, Gerald's death in the Tyrolese mountains is observed by "a small bright moon" (Lawrence 532; ch. 30).

For a classic verse play, include the act, scene, and line numbers in the parenthetical reference. Use arabic numerals unless roman numerals are preferred by your instructor.

In King Lear, the dying Edmund reveals a touch of humanity when he asserts, "Some good I mean to do / Despite of mine own nature" (Shakespeare 5.3.244-45).

NOTE: If you are using an edition of a play that numbers the lines by page, ask your instructor if he or she wants you to include page numbers in the citations.

For a poem, cite the part (if the poem is divided into parts) and the line numbers.

Reflecting on mortality, the speaker in Anne Bradstreet's "Contemplations" concludes, "Nor wit nor gold, nor buildings scape time's rust; / But he whose name is grav'd in the white stone / Shall last and shine when all of these are gone" (33.230-32).

## Indirect quotation

Use the abbreviation *qtd. in* to indicate that you are using someone else's report of a writer's or speaker's words.

Voltaire once said, "As for the obvious, leave it to the philosophers" (qtd. in Kingwell 14).

(NB: The MLA prefers that material be taken from an original source rather than quoted indirectly).

## B. Content and Bibliographical Notes

MLA allows the use of content and bibliographical notes with parenthetical documentation. These optional elements add to the information provided in the text. *Content notes* offer explanation, comment, or information that would interrupt the flow of the essay if it were included in the text. *Bibliographical notes* either comment on sources or refer readers to sources relevant to the topic under discussion.

Both kinds of notes are formed the same way. Insert a superscript arabic numeral at the appropriate place in the text and then write the note, prefacing it with a matching numeral. Indent the first line of the note like the first line of a paragraph. Position the note either as a footnote at the foot of the page or as an endnote at the end of your essay.

### CONTENT NOTE

#### **TEXT**

Atwood's recreation of the life and times of Grace Marks--a sixteen-year-old domestic servant sentenced to life imprisonment in 1843 for her perceived role in the murders of her employer and his housekeeper--is concerned with the process by which the case became a cause célèbre, not with the thorny question of Marks's actual guilt or innocence.<sup>1</sup>

## **NOTE**

<sup>1</sup>The many contradictions, gaps, distortions, ambiguities, and political agendas she uncovered during her research into the Marks case led Atwood to conclude that the answer to this particular question is “unknowable” (37).

## **BIBLIOGRAPHICAL NOTE**

### **TEXT**

In writing about Canadian literature, one is immediately faced with the fact that Canada is beset with problems that originate in colonial attitudes.<sup>1</sup>

### **NOTE**

<sup>1</sup>For an in-depth discussion of the effect of colonialism on postcolonial societies, see Edward Said’s Culture and Imperialism (New York: Knopf, 1994).

## **C. List of Works Cited**

The list of works cited, which starts on a separate page at the end of the essay, contains complete bibliographical information for all the sources cited in the text. When constructing a works-cited list, follow these guidelines:

- Start the list on a separate page and title the list *Works Cited*.
- Centre the title an inch (2.5 cm) from the top of the page.
- Arrange the list *alphabetically* by the surnames of the authors or editors.
- If a work has no author or editor, alphabetize it according to the first word of its title. If the title’s first word is *a*, *an*, or *the*, use the second word to determine placement.
- Do not indent the first line of each entry in the works-cited list. Indent subsequent lines five spaces (or 1.25 cm). This format, called a *hanging indent*, makes the authors’ surnames stand out for easy reference. (If your word processor has one, use the hanging-indent feature to format entries.)

- Double-space between the title and the first entry, and between and within entries throughout the list.

For a sample list of works cited, see the sample essay at the end of this guide. Following are some sample works-cited entries.

### **Italics/Underlining and Dashes**

Most word processors allow you to use italics for titles of complete works and special categories of words. However, the MLA recommends the use of underlining rather than italics on the ground that italicized text is not always as readable as underlined text. If you wish to use italics, the MLA suggests that you obtain your instructor's approval before doing so.

In MLA-style essays, you can use either two hyphens (--) or a word-processing dash (—) to form a dash. There is no space before, between, or after the hyphens.

### **BOOKS AND OTHER NONPERIODICAL WORKS**

**One author** You will find in a book's title and copyright pages the three basic units of a book entry: (1) author; (2) title; and (3) place of publication, publisher, year of publication. Use a shortened form of the publisher's name (for example, *Scribner's* for *Charles Scribner's Sons*, *Norton* for *W.W. Norton and Co., Inc.*, *Oxford UP* for Oxford University Press, or Simon for *Simon and Schuster, Inc.*).

Choy, Wayson. The Jade Peony. Vancouver: Douglas & McIntyre, 1995.

**Two or three authors** Name the authors according to the order in which they appear on the title page. Invert the name of the first author so that the surname comes first. Separate the authors' names with commas.

McNaught, Kenneth, and David Bercuson. The Winnipeg General Strike. Don Mills, ON: Longman, 1974.

Smith, David, John Adams, and Chris Cook. Writing Online. New York: Macmillan, 2000.

**More than three authors** Name only the first author listed on the title page, and follow the name with a comma and *et al.* (“and others”).

Betcherman, G., et al. The Canadian Workplace in Transition. Kingston, ON: IRC, 1994.

**Author with an editor** After the author and the title, write the abbreviation *Ed.* (“Edited by”) followed by the name of the editor.

McClelland, Jack. Imagining Canadian Literature: The Selected Letters of Jack McClelland. Ed. Sam Solecki. Toronto: Key Porter, 1998.

**Corporate author** Begin the entry with the corporate author’s name, even if it is the name of the publisher as well.

Canadian Authors Association. Canadian Writer’s Guide. Markham, ON: Fitzhenry, 1997.

Canadian Museum of Civilization. In the Shadow of the Sun: Perspectives on Contemporary Native Art. Hull, QC: Canadian Museum of Civilization, 1993.

**Unidentified author** Begin the entry with the title. Recall that titles are alphabetized by the first word other than *a*, *an*, or *the*.

The International Guide to English Language Programs, 1998. Victoria: EI Educ. Intl., 1997.

**More than one work by the same author** If your works-cited list contains two or more works by the same author, name the author only in the first entry. Begin subsequent entries with three hyphens followed by a period. List the entries alphabetically by title.

Mistry, Rohinton. *A Fine Balance*. Toronto: McClelland, 1995.

---. Such a Long Journey. Toronto: McClelland, 1993.

**Editor** Follow the name or names with the abbreviations *ed.* (“editor”) or *eds.* (“editors”).

Benson, Nancy, ed. Ten Great American Plays. New York: Columbia UP, 1998.

**Translation** Begin the entry with the author’s name. After the title, write the abbreviation *Trans.* (“Translated by”) and follow the abbreviation with the name of the translator.

Gravel, François. Miss September. Trans. Sheila Fischman. Dunvegan, ON: Cormorant, 1998.

**Edition other than the first** If a book’s title page indicates a later edition of the book, name the edition, in abbreviated form, after the title in your entry. An edition may be identified by number (*2nd ed.*, *3rd ed.*, etc.), by year (e.g., *2000 ed.*), or by name (*Rev. ed.* for “Revised Edition”).

Siegel, Arthur. Politics and the Media in Canada. 2nd ed. Whitby, ON: McGraw, 1996.

**Multivolume work** If a work has more than one volume, indicate (using the abbreviation *vol/s.*) the total number of volumes before the publication information.

Bell, Quentin. Virginia Woolf: A Biography. 2 vols. London: Hogarth, 1972.

If your essay cites only one volume, write the volume number before the publication information and the total number of volumes at the end of the entry.

Bloom, Harold, ed. The Art of the Critic: Literary Theory and Criticism from the Greeks to the Present. Vol. 9. New York: Chelsea, 1989. 11 vols.

**Book in a series** If the book is part of a series, name the series (and any series number) after the title.

Davison, Michael. The San Francisco Renaissance: Poetics and Community at Mid-Century. Cambridge Studies in American Literature and Culture. Cambridge: Cambridge UP, 1989.

**Anthology or compilation** Follow the name of the editor or compiler with a comma and the abbreviation *ed.* or *comp.*

Douglas Glover, ed. Best Canadian Stories 99. Ottawa: Oberon, 1999.

Downie, Mary Alice, and Barbara Robertson, comps. The New Wind Has Wings: Poems from Canada. Toronto: Oxford UP, 1984.

**Selection in an anthology or compilation** Name the author of the selection, the selection title, and the title of the book. If the book has an editor or compiler, write the abbreviation *Ed.* ("Edited by") or *Comp.* ("Compiled by") after the title, followed by the person's name. Give the inclusive page numbers of the selection after the publication information.

Richler, Mordecai. "The Summer My Grandmother Was Supposed to Die." The New Canadian Anthology: Poetry and Short Fiction in English. Ed. Robert Lecker and Jack David. Scarborough, ON: Nelson, 1988. 374-83.

Klein, A.M. "Haunted House." The Collected Poems of A.M. Klein. Comp. Miriam Waddington. Toronto: McGraw, 1974. 22-25.

**Cross-references** If you are citing two or more selections from the same collection, create an entry for the collection and cross-reference individual selections to the entry. For each selection, write the name of the author and the title, the last name of the collection's editor, and the inclusive page numbers.

Blaise, Clark. "The Bridge." Lecker and David 443-48.

Di Michele, Mary. "Poem for My Daughter." Lecker and David 270-71.

Lecker, Robert, and Jack David, eds. The New Canadian Anthology: Poetry and Short Fiction in English. Scarborough, ON: Nelson, 1988.

Ondaatje, Michael. "King Kong Meets Wallace Stevens." Lecker and David 250-51.

Thomas, Audrey. "Déjeuner sur l'Herbe." Lecker and David 411-22.

**Article in an encyclopedia** Name the author of the article (if there is one), the article's title, the title of the encyclopedia, any edition number, and the year of publication. (Full publication information is not necessary if the encyclopedia is well known.) Omit volume and page numbers if the articles are arranged alphabetically. Follow the same guidelines when citing an entry in a dictionary.

Doucette, Leonard E. "Drama in French." The Canadian Encyclopedia. 2000 ed.

**Introduction, preface, foreword, or afterword** Name the author of the element, identify the element, and then give the title of the book, the author (after the word *By*), and the editor (if there is one). Capitalize the name of the element but do not underline it or enclose it in quotation marks. After the publication information, give the inclusive page numbers of the element.

Vernon, Lorraine. Afterword. Time Capsule: New and Selected Poems. By Pat Lowther.  
Victoria: Polestar, 1996. 247-51.

**Book published before 1900** If the book you are citing was published before 1900, omit the name of the publisher. Use a comma, rather than a colon, between the place of publication and the date.

James, William. The Principles of Psychology. New York, 1890.

**Republished book** Add the original publication date after the title of the book. Then give the publication information for the edition you are citing.

Mitchell, W.O. The Vanishing Point. 1973. Toronto: Macmillan, 1992.

New material contained in the republication, such as an introduction or afterword, should be added after the original publication date.

Austen, Jane. Mansfield Park. 1814. Introd. Tony Tanner. Harmondsworth, Eng.: Penguin, 1966.

**Publisher's imprint** Imprints are special names under which publishers group their books. If the title page of a book you are citing includes the name of an imprint along with the name of the publisher, cite the imprint name followed by a hyphen and the publisher's name.

Shields, Carol. Small Ceremonies. Toronto: Vintage-Random, 1976.

**Pamphlet** Treat a pamphlet entry as you would a book entry.

Leduc, Paul. A Walking Tour of Old Montreal. Montreal: City of Montreal, 1973.

**Government publication** If the name of the document's author is not identified, begin with the name of the government that issued the document, followed by the name of the government agency.

Canada. Federal Cultural Policy Review Committee. Report of the Federal Cultural Policy Review Committee. Ottawa: Dept. of Communications, Information Services, 1982.

**Conference proceedings** List conference proceedings as you would books. After the title, add relevant information about the conference that is not included in the title.

King, Karyn, and Rita M. Bean, eds. Literary Instruction: Practices, Problems, Promises. Proc. of the Annual Conf. and Course on Literacy, June 1990, U of Pittsburgh. Pittsburgh: U of Pittsburgh P, 1990.

**Unpublished dissertation** Enclose the title in quotation marks. After the title, write the abbreviation *Diss.* followed by the name of the degree-granting body and the date.

Van Rys, John. "Loopholes and Catacombs: Elements of Bakhtinian Dialogue in the Poetry of Al Purdy." *Diss.* Dalhousie U, 1993.

**Published dissertation** List published dissertations as you would books, but after the title add relevant information. If the dissertation was published by University Microfilms International (UMI), include the order number.

Ames, Barbara. Dreams and Painting: A Case Study of the Relationship between an Artist's Dreams and Paintings. *Diss.* U of Virginia, 1978. Ann Arbor: UMI, 1979. 7928021.

**Abstract of a dissertation** Give the publication information for the dissertation, followed by the abbreviation *DA* (*Dissertation Abstracts*) or *DAI* (*Dissertation Abstracts International*), the volume number, the date, and the page number. If the *DA* or *DAI* is paginated by the series number *A*, *B*, or *C*, identify the appropriate series number at the end of the page number.

Berkman, Anne Elizabeth. "The Quest for Authenticity: The Novels of Toni Morrison."  
Diss. Columbia U, 1988. DAI 48 (1988): 2059A.

## **ARTICLES AND OTHER PUBLICATIONS IN PERIODICALS**

A periodical is a publication, such as a scholarly journal, a magazine, or a newspaper, that appears at regular intervals. When citing a publication in a periodical, follow these general guidelines:

- If an article in a periodical is not printed on consecutive pages, write the first number and a plus sign; for example, to cite the page numbers of an article that appears on pages 34–41 and 78–79, write 34+ (not 34–79).
- Treat titles of works that appear in titles in quotation marks as you would stand-alone titles: "The Role of Fate in Macbeth" (an article about a play).
- Abbreviate the names of months except for May, June, and July.

**Article in a journal paginated by volume** For a periodical that numbers pages continuously within each annual volume, write the volume number (in arabic numerals) after the journal's title. The issue number and the month or season may be omitted.

Woodcock, George. "Managing Hatred in Two Centuries." Queen's Quarterly 100  
(1993): 827-31.

**Article in a journal paginated by issue** For a periodical that numbers pages separately within each issue, follow the volume number with a period and the issue number.

Olson, Gary A. "The Death of Composition as an Intellectual Discipline." Composition Studies 28.2 (2000): 33-41.

**Article in a monthly or bimonthly periodical** For a periodical that appears every month or every two months, give the month(s), year, and page numbers.

Kareda, Urjo. "Behind the Scene." Toronto Life Feb. 2001: 61-66.

**Article in a weekly or biweekly periodical** For a periodical that appears every week or every two weeks, list the day, month, and year.

Parks, Tim. "Hell and Back: A New Translation of Dante's Inferno." New Yorker 15 Jan. 2001: 84-89.

**Article in a daily newspaper** List the author (if there is one), the article's title, the title of the newspaper, the complete date, and the page number (including the section letter). Omit any initial article in the newspaper's name (*Vancouver Sun*, not *The Vancouver Sun*). If an edition is identified on the masthead, add a comma after the date and name the edition (e.g., *metro ed.*).

O'Reilly, Finbarr. "Books in Canada Brought Back to Life by Amazon." National Post 17 Jan. 2001: B2.

**Unidentified author in a periodical** Begin with the title if no author's name is given.

"Freezing the Taxman." Macleans 21 Mar. 1994: 19.

**Editorial or letter in a periodical** Add the word *Editorial* or *Letter* after the title (if any) or author's name.

"Where's the humanity?" Editorial. Toronto Star 10 Jan. 2001, metro ed.: A22.

Bly, Robert. Letter. Harper's Sept. 1999: 8.

**Review** To cite a review, give the reviewer's name and (if there is one) the title of the review. Then write *Rev. of* followed by the title of the reviewed work, the name of the author (or editor,

director, etc.), the name of the periodical, and the rest of the publication information. For a film or theatre review, add relevant information about the production.

Silverberg, Mark. Rev. of Mean, by Ken Babstock. Dalhousie Review 78.2 (1998): 327-29.

Taylor, Kate. "The Air's a Bit Thin on Lepage's Moon." Rev. of The Far Side of the Moon, by Robert Lepage. Dir. and Perf. Robert Lepage. Premiere Dance Theatre, Toronto. Globe and Mail 21 Apr. 2000: R12.

## OTHER SOURCES

**Television or radio program** List the episode's title (if any), the title of the program, the title of the series (if any), the network, the local station and city (if any), and the broadcast date. Add other relevant information such as narrator, performers, or director.

"Episode 5: A Question of Loyalties, 1775-1815." Canada: A People's History. CBC-TV. 12 Nov. 2000.

"Marcel Proust: In Search of Lost Time." Ideas. Narr. Barbara Nichol. 3 episodes. CBC Radio One. 1-15 June 1998.

**Sound recording** Arrange the information in an entry (for example, composer, performer, conductor) according to your research emphasis. Include relevant information such as manufacturer and year of issue. If the recording is not a compact disc, indicate the medium by writing *Audiocassette* or *LP* before the manufacturer's name.

Corigliano, John. The Red Violin. Perf. Joshua Bell. Philharmonia Orchestra. Cond. Esa-Pekka Salonen. Sony Classical, 1998.

Fleming, Renée. Strauss Heroines. Weiner Philharmoniker. Cond. Christoph Eschenbach.  
Decca, 1999.

Enclose the title of a specific song in quotation marks.

Krall, Diana. "Devil May Care." By Bob Dorough. When I Look in Your Eyes. Verve,  
1999.

Treat a spoken-word recording as you would a musical recording.

Thomas, Dylan. "A Child's Christmas in Wales." Read by the author. Dylan Thomas:  
Volume 1. LP. Caedmon, 1952.

**Film or videocassette** List the title, the director, the distributor, and the year of release. Other relevant information, such as the writer, producers, or performers, may be added.

Just Watch Me: Trudeau and the '70s Generation. Dir. Catherine Annau. Prod. Yves  
Basaillon and Gerry Flahive. National Film Board, 1999.

If you wish to focus on a particular individual's work on the production, begin the entry with that person's name,

Annau, Catherine, dir. Just Watch Me: Trudeau and the '70s Generation. Prod. Yves  
Basaillon and Gerry Flahive. National Film Board, 1999.

To cite a videocassette, write the word *Videocassette* before the distributor's name. Include the original release date if relevant.

Henry V. Dir. Kenneth Branagh. Perf. Kenneth Branagh, Paul Scofield, Derek Jacobi, Ian  
Holm, and Emma Thompson. 1989. Videocassette. CBS/Fox Video, 1990.

**Live performance** Begin with the title of the play, concert, ballet, or opera. Add relevant information, such as director, conductor, or performers, and conclude the entry with the location and date of the performance.

Billy Bishop Goes to War. By John Gray. Dir. and Perf. Eric Peterson and John Gray.  
Bluma Appel Theatre, Toronto. 24 Sept. 1998.

Don Giovanni. By W.A. Mozart. Libretto by Lorenzo Da Ponte. Dir. James Conway.  
Cond. Nicholas Cleobury. Perf. Davide Damiani, Gilles Cachemaille, and Isabel Bayrakdarian. Hummingbird Centre, Toronto. 30 Jan. 2000.

**Work of art** State the artist's name, the title of the work, the name of the organization in which the work is housed, and the city. If the work is part of a private collection, follow the title with the name of the individual who owns it.

Colville, Alex. Hound in Field. National Gallery of Canada, Ottawa.

**Map or chart** Treat a map or chart as you would a book with an unidentified author, but add the word *Map* or *Chart* after the title.

Newfoundland and Labrador. Map. St. John's: Newfoundland and Labrador Department of Tourism and Culture, 1992.

**Cartoon** Begin with the cartoonist's name and (if there is one) the title of the cartoon. Then write the word *Cartoon* and conclude the entry with the rest of the publication information.

Chast, Roz. "The N.R.A.'s Written Test for a Gun License." Cartoon. New Yorker 2  
Aug. 1999: 90.

**Interview** To cite a published interview or an interview broadcast on television or radio, begin with the name of the person interviewed and the title of the interview. Conclude with the appropriate bibliographical information.

Ricci, Nino. "The Ascension of Nino: An Interview with Nino Ricci." Books in Canada  
Dec. 1992: 10-12.

If the interview is untitled or has a title that does not indicate the nature of the source, use the descriptive identifier *Interview*. Add the interviewer's name if known and relevant.

Shields, Carol. Interview. "More Spice than Nice." Globe and Mail 26 Feb. 2000: D2-3.

Richards, David Adams. Interview with Antanas Sileika. Imprint. TVOntario, Toronto.  
Oct. 18 2000.

If you conducted the interview, state the type of interview (*Personal Interview, Telephone Interview*).

Marchand, Benoit. Personal Interview. 9 May 2000.

**Lecture, speech, address, or reading** State the speaker's name, the title of the oral presentation, the sponsoring body (if any), and the location and date of the presentation.

Atwood, Margaret. "In Search of Alias Grace: On Writing Canadian Historical Fiction."  
Charles R. Bronfman Lecture in Canadian Studies. U of Ottawa, Ottawa. 21 Nov.  
1996.

Ignatieff, Michael. "The Rights Revolution." The 2000 Massey Lectures. U of Toronto,  
Convocation Hall, Toronto. 7 Nov. 2000.

If the presentation has no title, write an appropriate description (*Lecture, Address, Reading, etc.*) after the speaker's name.

Carey, Peter. Reading. Harbourfront Reading Series. Brigantine Room, York Quay Centre, Toronto. 28 Feb. 2001.

**Personal communication** To cite a letter you have received, begin with the sender's name. Then write the phrase *Letter to the author* followed by the date.

Page, P.K. Letter to the author. 16 Apr. 1994.

## **ELECTRONIC SOURCES**

Electronic sources include CD-ROMs, e-mail, software programs, Web sites, on-line databases, and information available using telnet, gopher, file transfer protocol (FTP), and other access modes. This section deals specifically with e-mail, CD-ROMs, and Web sources.

CAUTION: Be aware that sources on the World Wide Web lack the stability of their print counterparts; an on-line document may be revised or it may even disappear altogether. In addition, there is no guarantee that the information contained in a Web document is of good quality and error-free. For these reasons, you should evaluate Web sources carefully and obtain your instructor's approval before using them in an essay.

**Electronic communication** To cite electronic mail you have received, begin with the sender's name and, if there is one, the title (taken from the subject line). Then write the phrase *E-mail to the author* followed by the date.

Chiang, Valerie. "Re: Archetypes." E-mail to the author. 7 Mar. 2001.

**CD-ROM** Treat a publication on CD-ROM as you would a book, but indicate the medium (CD-ROM) before the publication information.

The 1999 Canadian Encyclopedia World Edition. CD-ROM. Toronto: McClelland, 1998.

If you are citing only part of the CD-ROM, state the author of the part and/or the title of the part before the CD-ROM's title.

Vastokas, Joan M. "Native Art." The 1999 Canadian Encyclopedia World Edition. CD-ROM. Toronto: McClelland, 1998.

## WEB SOURCES

A citation of an electronic source contains information similar to that found in citations of print sources. When citing a Web source, you must provide information that identifies the source and allows readers to locate it. In MLA style, the electronic address (or URL) of a Web source is enclosed in angle brackets.

<<http://www.nelson.com>>

*NOTE: In MLA style, an URL that must be divided between two lines should be broken only after a slash.*

A Web source citation consists of applicable items from the list below. Following the list are sample MLA-style entries for various types of Web sources.

1. Name of the author or site owner, or name of the editor, translator, or compiler followed by the abbreviation *ed.*, *trans.*, or *comp.*
2. Title of a short work within a scholarly project, book, database, or periodical
3. Title of the scholarly project, book, database, or periodical; or, for a professional or personal site with no title, a descriptive identifier such as *Home page*
4. Name of the editor, translator, or compiler of the on-line book, preceded by the abbreviation *Ed.*, *Trans.*, or *Comp.*; or name of the editor of the scholarly project or database
5. Publication information for any print version of the source (relevant publication facts not given in the source may be added in brackets)

6. Version number of the source or, for a journal, identifying information such as the volume and issue numbers
7. Date of the electronic publication or of the latest update
8. Name of any sponsoring body associated with the Web site or, for a journal, the number range or total number of pages or paragraphs (if they are numbered)
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## D. MLA-Style Sample Essay

In MLA style, a title page is not required in an essay. Use double-spacing between all lines in the essay, including the works-cited list. Number all pages consecutively throughout the essay (write your surname before the page number). For information about setting up a works-cited list, see refer back to the introductory notes under “List of Works Cited.” On the following pages are excerpts from a MLA-style essay. It is adapted from an essay by Freda Johnson, a student in an English literature class.

**NOTE:** *Format specifications are pointed out in bold italic notes:*

- ***Author’s name, instructor’s name, course’s name and section number, and date typed 1” (2.5 cm) from top of first page and flush with left margin;***
- ***Author’s last name and page number typed 1/2” (1.25 cm) from top of each page]***
- ***Title centred on page***
- ***Paragraphs indented five spaces***

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Freda Johnson

Instructor: Jack Finnbogason

English 309, Section S10

27 November 2000

“A Personal, Private Yowl”:

Edward Albee and the Autobiographical Impulse

In the preface to his play The American Dream, Edward Albee writes: “Every honest work is a personal, private yowl, a statement of one individual’s pleasure or pain” (54).

Surprisingly, critics have largely ignored Albee’s own “personal, private yowl” in their search for larger themes--whether social, psychological, or universal--in his work.

Gerry McCarthy, one of the few critics to recognize the importance of the personal in Albee's plays, has focused attention on the ways in which "Albee's theatre bears the mark of his upbringing" (5). Albee was abandoned at birth by his natural parents and adopted two weeks later by Reed and Frances Albee, heirs to a chain of theatres. "Reed Albee was small and taciturn; his wife [twenty years younger] tall, imposing, elegant, and domineering" (McCarthy 5). Caricatures of this couple are found throughout Albee's work. As McCarthy asserts, "There are striking connections between the world of [Albee's plays] and events in Albee's life" (4).

Foster Hirsch acknowledges the centrality of the theme of dysfunctional families when he discusses "the weak male controlled by powerful women" as an "obsessively" recurring motif in Albee's plays (14). Further, he notes that the plays are "overrun with devouring mothers, castrating wives, remote husbands, dead sons" (18). Despite this acknowledgment, Hirsch fails to make the obvious connection between the family portrayals in the plays and Albee's own life. He sees Albee as an absurdist, not a realist. In the final analysis, Hirsch states, "we cannot 'read' Albee through his writing" (11).

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A number of critics and biographers who have written about Albee's early life have dwelled on its luxurious trappings. As Matthew Roudané notes, Albee was "fortuitously adopted by millionaires with a theatrical background" (4). Richard Amacher calls him the "lucky orphan" (52). In fact, the young Albee was "lucky" only in the material sense: "[His] society parents had little time, or little inclination to make the time, for him. His physical needs may have been amply taken care of, but his emotional needs were poorly met" (Roudané 4).

Albee fled the stifling and bloodless atmosphere of the parental home at the age of twenty. For the next twenty-five years, he did not speak to his mother. In Three Tall Women, the play's three characters--who represent various incarnations of Albee's mother and who are identified only as A, B, and C--discuss the estrangement:

- ***Block quotations below set off and indented ten spaces***

B. I'll never forgive him.

A. (wistful, sad): No, I never do. But we play the game . . .

C. Did we . . . did we drive him away? Did I change so?

B. (rage): He left!! He packed up his attitudes and he left!! And I never want to see him again. . . .

A. (very calm, sad smile): Well, yes, you do, you see. You do want to see him again. Wait twenty years. . . . Be all alone; you do want to see him again, but the terms are too hard. We never forgave him. (43-44)

Three Tall Women, Albee's most explicitly autobiographical play, lays bare the details of his mother's life. This very personal case study deals with familiar themes in the Albee canon, in particular alienation and isolation in families and society. At the same time, Three Tall Women marks a dramatic shift from the bitterness and corrosive humour of Albee's earlier plays to a newfound maturity, sense of acceptance, and empathy. Albee's reinvention of his mother in Three Tall Women can be seen as an attempt at reconciliation--a reconciliation sadly denied him in life.

- ***Works Cited typed, centred, 1" (2.5 cm) from top of page***
- ***First line flush left; subsequent lines indented five spaces***

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