

# TABLE OF CONTENTS

<b>HOW TO FORMAT AN ESSAY OR TERM PAPER .....</b>	<b>1</b>
<b>1. Title and Submission Information.....</b>	<b>1</b>
<b>2. Spacing and Margins .....</b>	<b>1</b>
<b>3. Printing .....</b>	<b>1</b>
<b>4. Pagination .....</b>	<b>1</b>
<b>5. Indentation.....</b>	<b>1</b>
<b>PLAGIARISM .....</b>	<b>1</b>
<b>1. What is Plagiarism? .....</b>	<b>1</b>
<b>2. Avoiding Plagiarism.....</b>	<b>2</b>
<b>3. Common Knowledge and Plagiarism.....</b>	<b>2</b>
<b>HOW TO REFERENCE SOURCES AND CREATE A WORKS CITED LIST .....</b>	<b>3</b>
<b>1. In-Text Citations .....</b>	<b>3</b>
<i>Quotations .....</i>	<i>3</i>
<i>Short Quotations .....</i>	<i>3</i>
<i>Long Quotations.....</i>	<i>3</i>
<i>Prose Quotations .....</i>	<i>4</i>
<i>Verse Quotations .....</i>	<i>4</i>
<i>Adding Information to a Quotation .....</i>	<i>5</i>
<i>Removing Information from a Quotation .....</i>	<i>5</i>
<i>Paraphrased Material .....</i>	<i>6</i>
<i>Citing a Source with One Author .....</i>	<i>6</i>
<i>Citing a Source with Two or Three Authors .....</i>	<i>6</i>
<i>Citing a Source with More than Three Authors .....</i>	<i>6</i>
<i>Citing a Source with No Authors .....</i>	<i>7</i>
<i>Citing a Dictionary or Encyclopedia Entry.....</i>	<i>7</i>
<i>Citing the Bible .....</i>	<i>7</i>
<i>Indirect Quotations (Citing a Source within a Source).....</i>	<i>7</i>
<i>Citing a Source without Page Numbers .....</i>	<i>8</i>
<b>2. The Works Cited List .....</b>	<b>9</b>
<b>SAMPLE WORKS CITED ENTRIES.....</b>	<b>9</b>
<i>Books .....</i>	<i>9</i>
<i>Plays.....</i>	<i>11</i>
<i>Journal Articles .....</i>	<i>12</i>
<i>Websites and Internet Sources .....</i>	<i>13</i>
<i>Other Types of Sources .....</i>	<i>13</i>
<b>SAMPLE PAPER.....</b>	<b>18</b>
<b>FURTHER GUIDES TO MLA STYLE AND WRITING ASSISTANCE .....</b>	<b>21</b>

# HOW TO FORMAT AN ESSAY OR TERM PAPER

## Title and Submission Information

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

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

Double-space again and centre the title.

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

## Spacing and Margins

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

## Printing

Papers should be printed on standard white 8½" x 11" paper.

Please check with your professor to see if double-sided printing is acceptable.

## Pagination

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

Thoreau 3
-----------

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

## Indentation

Indent paragraphs five spaces from the left-hand margin. Note that long prose quotations and verse quotations should be indented ten spaces (hit the "tab" button twice).

## PLAGIARISM

### What is Plagiarism?

According to Saint Mary's Academic Calendar, plagiarism is the "presentation of words, ideas or techniques of another as one's own. Plagiarism is not restricted to literary works and applies to all forms of information or ideas that belong to another (e.g., computer programs, mathematical solutions, scientific experiments, graphical images, or data)" (Saint Mary's University, 2009, pp.22-23).

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

### **Avoiding Plagiarism**

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

### **Common Knowledge and Plagiarism**

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

***Example of something that does not need to be cited:***

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

***Example of something that must be cited:***

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

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

***Here is an example:***

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

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

## HOW TO REFERENCE SOURCES AND CREATE A WORKS CITED LIST

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

1. Quote directly from another author
2. Paraphrase or summarize material you used from a source
3. State a fact that is not common knowledge\*

\*If you are in doubt as to whether something is common knowledge or not, then you should probably document it.

### In-Text Citations

In MLA style, parenthetical in-text references are used to document sources used in a paper. Sources are briefly identified within the text of the paper, using the author's surname and the page number of the specific material being used in the paper.

### Quotations

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

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

### Short Quotations

A short quotation is used when quoting a passage that is four lines or less. The quotation should be surrounded by quotation marks, and the punctuation for the sentence should *follow* the citation.

*Here is an example:*

Hlongwane explains that "quote quote quote" (850).

**OR**

"quote quote quote" (Hlongwane 850).

The punctuation goes *after* the citation.

### Long Quotations

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

**Here is an example:**

Barr theorizes the reason:

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

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

**Prose Quotations**

Prose quotations (text that is not poetry or in verse) of *not more than four lines* should be placed in quotation marks and incorporated into your text.

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

**Here is an example:**

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

In short quotations, the punctuation goes *after* the citation.

**Verse Quotations**

A single line of quoted verse appears within quotation marks as part of the text. Two or three lines may also be treated this way, with a slash with a space on each side ( / ) to highlight the separation of lines:

**Here is an example:**

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

When citing poetry (and plays that have line numbers), cite the line numbers instead of page numbers. Use arabic numerals (1,2,3) rather than roman numerals (I,II,III) unless your professor specifies otherwise. For plays with Acts and Scenes, include these before the line numbers (i.e., “Act 1, Scene 5, Lines 3 to 4” would look like (1.5.3-4).

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

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

***Here is an example:***

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

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

***Adding Information to a Quotation***

If it is absolutely necessary to include words or letters of your own within the quotation, such material should be enclosed in square brackets, not parentheses.

Information not found in the original source.

***Here is an example:***

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

***Removing Information from a Quotation***

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

***Here is an example:***

"The critical success of these writers . . . helped to lay the foundation for another astonishing trend of the last 30 years: the rise in Black commercial fiction, especially that written by women" (Griffin 169).

### ***Paraphrased Material***

When you paraphrase (use another author's ideas but rewrite them in your own words), then you still need to cite where you got the information from.

***Here is an example:***

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

***OR***

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

### ***Citing a Source with One Author***

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

***Here is an example:***

"quote quote quote" (VanderBurgh 41).

***OR***

As VanderBurgh states, "quote quote quote" (41).

### ***Citing a Source with Two or Three Authors***

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

***Here is an example:***

Use "and," not "&."

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

***OR***

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

### ***Citing a Source with More than Three Authors***

For three or more authors, you can either include every name, or you can simply include the first author's name followed by "et al.," which means "and others."

***Here is an example:***

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

***OR***

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

### ***Citing a Source with No Authors***

If a source does not identify an author, then use the title of the poem, short story, or article (in quotation marks) or book (in italics) in place of an author's name. If the title is long, then use a shortened version that will still point the reader to the correct location of the source in your Works Cited page.

***Here is an example:***

(*The Battle 2*)

*The Battle of Maldon* can be shortened to *The Battle*, but it cannot be shortened to *Maldon*, since you need to point the reader to "B," not to "M," in your Works Cited list.

### ***Citing a Dictionary or Encyclopedia Entry***

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

***Here is an example:***

If the form is supposed to be "any of various styles, concepts, or points of view involving a conscious departure from modernism, esp. when characterized by a rejection of ideology and theory in favour of a plurality of values and techniques" ("Postmodernism," def. 2).

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

### ***Citing the Bible***

When citing from the Bible, cite the title of the edition used as well as the title of the book that the specific quote is from. Additionally, the books of the Bible are often abbreviated. For example, "Ezekiel" becomes "Ezek." The line numbers are cited in the same way that classical plays are cited.

***Here is an example:***

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

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

### ***Indirect Quotations (Citing a Source within a Source)***

On occasion, you may come across a citation within a text that you would like to incorporate into your work. If this is the case, ***you should always*** attempt to find the original source of the quotation and quote it directly. However, sometimes you will need to quote a source that quotes another source (for example, if Saint Mary's does not have access to the original source through its databases or through Novanet).

If this is the case, then after you paraphrase or quote the original source, use “qtd. in” followed by the source that you found the information in.

**Do not** include the original source in your Works Cited list; just include the source in which you found the information.

***Here is an example:***

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

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

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

### ***Citing a Source without Page Numbers***

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

If the source numbers specific sections (i.e., chapters), then you can cite those, including a comma after the author’s name. The proper abbreviations include the following:

Book	bk.
Chapter	ch.
Note	n
Number	no.
Paragraph	par.
Section	sec. <i>or</i> sect.
Volume	vol.

***Here is an example:***

(Malton, ch. 3)

***OR***

When citing sections of a work, include a comma between the author’s name and the section abbreviation. This is *not* the case when including a page number.

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

If the source does not have any numbered parts or sections, then do not include anything after the author’s name. **Do not** count paragraph numbers for a non-numbered source.

***Here is an example:***

“quote quote quote” (Morley)

***OR***

Morley suggests that “quote quote quote”.

## The Works Cited List

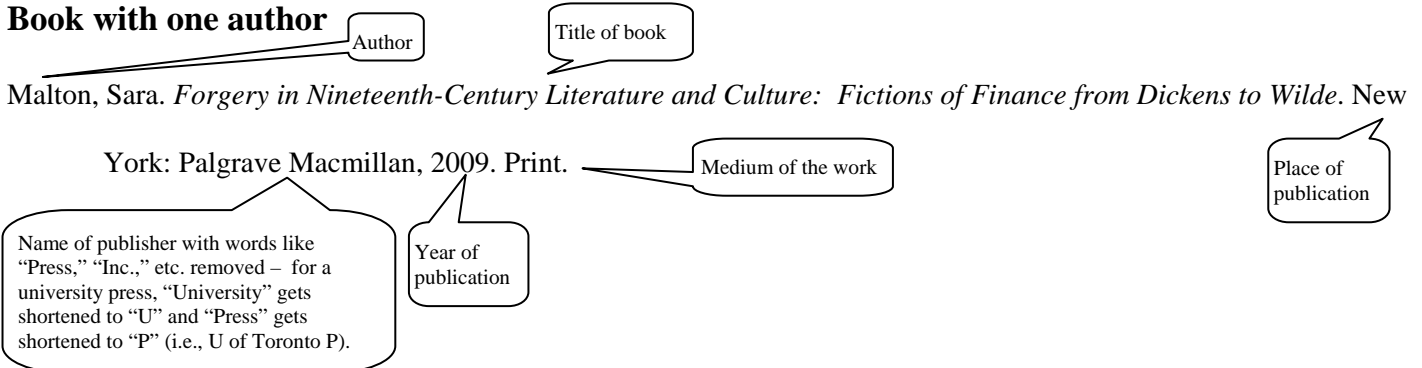
A Works Cited list is a detailed list of all the sources (journal articles, books, primary sources, documents from websites, interviews, etc.) used in preparing a paper. It appears at the end of an essay on a new page. Here are some things to note about the Works Cited list:

- **Alphabetically Organize the List:** Entries should be arranged in alphabetical order by authors' last names. If you have a source without an author, arrange it alphabetically by title within the same list. In this case, ignore any initial *A*, *An*, or *The*.
- **Authors:** If the work has only one author, the entry should include the author's last name, followed by the first name and separated with a comma (e.g. Watson, Ariel). If there is more than one author, the second author's name will appear in the regular form. Use the word "and" when listing multiple authors of a single work (e.g. MacLeod, Alexander, and Jennifer VanderBurgh).
- **Hanging Indent:** The first line of the entry is flush with the left margin, and all subsequent lines are indented (5 to 7 spaces) to form a "hanging indent."
- **Double-spaced:** Similar to the body of the paper, the Works Cited list should be double-spaced, both between and within entries.
- **Web Publications:** The date of retrieval must be recorded, as Web sources are subject to frequent updates and alterations. Inclusion of URLs is not necessary unless otherwise specified by your professor. If you are required to cite the URL, place the complete address within angle brackets, at the end of the entry and followed by a period.

## SAMPLE WORKS CITED ENTRIES

### Books

#### Book with one author



#### Book with an editor

Lopate, Phillip, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. New York: Anchor, 1994. Print.

**Book with two or three authors or editors**

"Editors" is abbreviated as "eds." Omit if the book has authors rather than editors.

Kennedy, Seán, and Katherine Weiss, eds. *Samuel Beckett: History, Memory, Archive*. New York: Palgrave Macmillan, 2009. Print.

**Book with more than three authors or editors**

Nardizzi, Vin, et al., eds. *Queer Renaissance Historiography: Backward Gaze*. Burlington, VT: Ashgate, 2009.

For three or more authors or editors, either include all the names or simply include the first name followed by "et al."

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

**Book with no author or editor**

*American Heritage Guide to Contemporary Usage and Style*. Boston: Houghton, 2005. Print.

**Entry in an anthology (no author)**

Use "Trans." (for Translator) if there is one.

Title of the anthology

*The Battle of Maldon*. Trans. E.T. Donaldson. *Norton Anthology of English Literature*. Eds. M. H. Abrams et al. 6th ed. Vol. 1. New York: Norton, 1993. 71-75. Print.

Edition, then volume number (if applicable)

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

Editors (for singular: Ed., for plural, Eds.)

**Entry in an anthology (with an author)**

Lewis, Lauren. "Learning to Lie." *The Wisdom of Old Souls*. Ed. Bonita Summers. Brighton: Hidden, 2008. 89-95. Print.

**Entire anthology**

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

Abrams, M. H., et al., eds. *The Norton Anthology of English Literature: The Major Authors*. 6th ed. New York: Norton, 1996. Print.

Edition, then volume number (if applicable)

**Introduction, preface, or foreword to a book**

Heffernan, Teresa. Introduction. *In the Palaces of the Sultan*. By Anna Bowman Dodd. Piscataway: Gorgias, 2005.

v-xxiv. Print. Cultures in Dialogue 9.

Author of the entry

Page numbers of the entry

If any book is part of a series, the name of the series should be included (not in italics) after the medium of publication.

Location and name of the publisher

Type of entry

Author of the book

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

"Conjugate." *Merriam-Webster's Collegiate Dictionary*. 11th ed. 2003. Print.

Title of the entry in quotation marks

If there is an editor, place the name after the title of the reference work (see the entry below).

The edition number (if applicable)

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

**Entry in a reference source (dictionary, encyclopedia, etc.) with an author**

Hulan, Renée. "Assiniwi, Bernard." *Encyclopedia of Literature in Canada*. Ed. William H. New. Toronto: U of Toronto P, 2002. Print.

Title of the entry in quotation marks

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

**The Bible**

"Gen. ed." means "General editor" – "ed." is used unless the editor is specified as a general editor.

*The New Jerusalem Bible*. Gen. ed. Henry Wansbrough. New York: Doubleday, 1985. Print.

**Translation**

Homer. *The Odyssey of Homer*. Trans. Richmond Lattimore. New York: Harper, 1991. Print.

Name of the translator

**Plays**

**Original play**

Cloutier, Stephen. *The Modern World*. Halifax: DaPoPo Theatre, 2005. Print.

## Play in an anthology

If the play was originally published independently (as most plays are), then italicize the title. If it is original to the anthology, then the title should be included in quotation marks and not italicized.

Title of the anthology

Eno, Will. *Tragedy: A Tragedy. New Downtown Now: An Anthology of New Theater from Downtown New York*. Eds. Mac Wellman and Young Jean Lee. Minneapolis: U of Minnesota P, 2006. 49-71. Print.

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

Page numbers of the play in the anthology

Editors of the anthology

## Classical Play (Shakespeare, Ancient Greek play, etc.)

Shakespeare, William. *Hamlet*. Eds. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1992. Print.

## Journal Articles

### Article in a scholarly journal (print source)

Beckford, Sharon Morgan. "'A Geography of the Mind': Black Canadian Women Writers as Cartographers of the Canadian Geographic Imagination." *Journal of Black Studies* 38.3 (2008): 461-483. Print.

Volume number, issue number

Page numbers of the article

### Article from an electronic database

Perkin, J. Russell. "Northrop Frye and Matthew Arnold." *University of Toronto Quarterly* 74.3 (2005): 793-815. *Project Muse*. Web. 7 Dec. 2009.

Indicate the medium of publication. The URL is not necessary.

Date the article was retrieved

Volume number, issue number

Page numbers of the article

Name of electronic database

**Websites and Internet Sources**

**Document on a website**

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

Bartlett, Brian. "The Sideways 8." *The Parliamentary Poet Laureate*. Library of Parliament, Mar. 2009. Web. 20 Jan.

2010.

Author of the document

Title of the overall website

Publisher or sponsor of the site. If one is not listed, then write N.p.

Publication date (include day, month, and year if available). If nothing is available, use n.d.

Retrieval date

**Website**

Publisher or sponsor of the site. If one is not listed, then write N.p.

Landow, George P., ed. *The Victorian Web*. N.p. Nov. 2003. Web. 5 May 2009.

If the website is being cited as a whole, then list the title first. If particular information from the website is being cited, then list the editor first (as you would normally list an author or editor).

Publication date (include day, month, *and* year if available). If nothing is available, use n.d.

Date retrieved

**Electronic or digital book**

Davies, Máire Messenger. *'Dear BBC': Children, Television Storytelling and the Public Sphere*. Cambridge: Cambridge UP, 2001. *Cambridge Catalogue*. Web. 1 May 2009.

Include the name of the database or website where the book was retrieved.

**Other Types of Sources**

**Entry in a course pack**

Title of the entry

Title of the coursepack

Chopin, Kate. "The Story of an Hour." *Introduction to Literature Course Pack*. Ed. Janet Hill. Halifax: Saint Mary's U, 2008. 36-37. Print.

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

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

**Lecture**

Title of lecture

Name/title of the course or conference, if applicable

Wilson, David. "Twelfth Night." English 1205. Saint Mary's University, Halifax. 23 Nov. 2008. Lecture.

Name of lecturer

Sponsoring organization, if applicable

Location of the lecture (city)

Date of lecture

## Article in a newsletter

Kennedy, Deborah. "Teaching Religious Texts in the University Classroom." *Teaching & Learning* 18.1 (2007): 8. Print.

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

Volume and issue number (if applicable)

Page number(s) of the article

## Thesis or dissertation

Oyinsan, Olunmi. "Healing Tongues: An Exploration of the Impact of Orature on Literary Texts by Black Women."

Diss. Saint Mary's University, 2006. Print.

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

## Published interview

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

Bartlett, Brian. "An Interview with Brian Bartlett." Interview by Carise Foster. *Contemporary Verse* 2 25.3 (2003): 24-31.

Print.

Person being interviewed

Interviewer's name (if known and pertinent)

Title of the work in which the interview is published (cite it according to the type of source it is – i.e. journal, magazine, etc.)

## Unpublished interview

MacLeod, Alexander. Personal interview. 10 Jan. 2010.

Person being interviewed

Type of interview (i.e., Personal or Telephone)

Date the interview was conducted

## Personal communications (letters, emails, memos, etc.)

Hardiman, Gwen. "Re: In-text citations." Message to Jane Doe. 27 Mar. 2009. E-mail.

Author of the communication

Title or subject line of the message (if applicable)

Description of the message including the recipient

Date of the message

Medium of delivery

### Book review

“Review” is abbreviated to “Rev.”

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

Takševa, Tatjana. Rev. of *Women and Children First: Feminism, Rhetoric, and Public Policy*, eds. Sharon M. Meagher

Name of reviewer

and Patrice DiQuinzio. *Journal of the Association for Research in Mothering*

8.1 (2006): 361-362. Print.

Name of journal in which the review is written

Journal citation information (volume number, issue number, and year of publication)

### Magazine article

Do not include volume and issue numbers for magazines.

Curtis, Wayne. “All the Street’s a Stage.” *The Atlantic*. Mar. 2009: 14-16. Print.

Include the complete date (day, month, year) if available

Give inclusive page numbers – if the article is on non-consecutive pages, just include the first page number and a plus sign (i.e. 4+).

### Newspaper article

Give the complete date.

McTernan, John. “Robbie Burns at 250.” *Globe and Mail* 24 Jan. 2009:

F8+. Print.

Give inclusive page numbers – if the article is on non-consecutive pages, just include the first page number and a plus sign.

Do not include articles (A, An, The) in newspaper titles. If the paper is not a national one, and if the name does not include the city, then include the city in square brackets after the name - i.e. *Chronicle Herald* [Halifax].

### Film or video recording

Include names/people that seem relevant (i.e. the names of performers, directors, screenwriters, and producers). In this example, the director and the leading performers have been highlighted.

“Performers” is abbreviated to “Perf.”

*Pride and Prejudice*. Dir. Joe Wright. Perf. Keira Knightly, Matthew MacFadyen, and Brenda Blethyn.

Universal Studios, 2005. Film.

Publication medium

Name of the distributor

Year the film was released

### Government publication

If no author is listed, cite the government department issuing the document.

Title of the report

Canadian Film and Television Production Association. *An Economic Report on the Canadian Film and Television*

*Production Industry – Profile 2009*. Ottawa: CFTPA, 2009. Web. 10 Jan. 2010

Publication location

Publisher (will often be the same government agency that is listed as the author if there is no author)

Publication date – if one is not available, use “n.d.”

### Brochure, pamphlet, or press release

Title of the brochure or pamphlet

Saint George’s Friends of Clemente Society. *Halifax Humanities 101 Presents: Odyssey Live!* Halifax: Saint George’s,

n.d. Print.

Date of publication. If one is not provided, use n.d.

If no person or organization as the author is listed, then begin the entry with the title of the brochure or pamphlet.

Publication location and publisher’s name. If the publisher’s name is the same as the author (this is common), use a shortened version if the organization here if the name is long.

## Works Cited

- Abrams, M.H. "Drama." *A Glossary of Literary Terms*. Fort Worth: Harcourt Brace, 1999. Print.
- Allingham, William, comp. "Invitation to a Painter, Sent from the West of Ireland." *Songs Ballads and Stories*. London: George Bell, 1877. 121-130. Print.
- Amano, Miyuki. "A Cross-Cultural Approach to Jane Austen's Novels." *Hecate* 34.2 (2008): 17-31. *Academic Search Premier*. Web. 2 Sept. 2009.
- Barr, Mark L. "Prophecy, the Law of Insanity, and *The [First] Book of Urizen*." *Studies in English Literature* 46.4 (2006): 739-762. *Project Muse*. Web. 29 Apr. 2009.
- Cohen, Derek. *Searching Shakespeare: Studies in Culture and Authority*. Toronto: U of Toronto P, 2003. Web. 3 May 2009.
- Coleridge, Samuel Taylor. *Frost at Midnight*. The Samuel Taylor Coleridge Archive, U of Virginia Library, 5 Oct 1999. Web. 2 Sept. 2009.
- Griffin, Farah Jasmine. "Thirty Years of Black American Literature and Literary Studies: A Review." *Journal of Black Studies* 35 (2004): 165-174. Print.
- Kennedy, Deborah. *Helen Maria Williams and the Age of Revolution*. London: Associated UP, 2002. Print.
- Lawrence, Sean. "The Difficulty of Dying in King Lear." *English Studies in Canada* 31.4 (2005): 35-52. *Project Muse*. Web. 2 Sept. 2009.
- Malton, Sara. *Forgery in Nineteenth-Century Literature and Culture: Fictions of Finance from Dickens to Wilde*. New York: Palgrave Macmillan, 2009. Print.
- "Postmodernism." *The Oxford English Dictionary*. 2009. Web. 17 Jan. 2010.
- Saint Mary's University. *Academic Calendar*. Halifax: Saint Mary's U, 2009. Print.
- Thoreau, Henry David. *Walden; Or, Life in the Woods*. Boston: Ticknor and Fields, 1854. Print.
- Watson, Ariel. "Cries of Fire: Psychotherapy in Contemporary British and Irish Drama." *Modern Drama* 51.2 (2008): 188-210. Web. 17 Jan. 2010.

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

Nelson MacDonald

Student's name

Professor English

Professor's name

ENGL 1000.1A

Course number and name

20 July 2009

Date of submission

Full title of the paper

A True Expression of Trauma:

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

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

Indent paragraph

In the essay "Close-Ups," Adam Phillips declares that any "coherent account a person can give of their history is, by definition, a defensive account," because a "modern person distances themselves from their history through narrative coherence and plausibility" (149). It is this exact idea that "[a] good story is bad history" which Samuel Beckett responds to in *Endgame*. As Phillips explains, it is impossible to write a "coherent, intelligible narrative about events that rendered people vague, incoherent, numbed and hurried" (148). How can one write a true history of events like the Holocaust, the bombing of Hiroshima, the American slave trade, or the Irish famine without communicating the very absurdity of them? Beckett is a playwright who was motivated by some form of this question; accordingly, his works express "the senselessness of the human condition and the inadequacy of the rational approach" (*Theatre of the Absurd* 17).

The punctuation is placed after the parentheses in short quotations.

In *Endgame*, Beckett does not allude to historical events; rather, he evokes the incoherence and absurdity of having experienced them purely through the formal elements of the play. These formal elements include the use of repetition, the failure of language to convey meaning, and the use of questions.

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

CLOV (*fixed gaze, tonelessly*):

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

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

(Pause)

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

Cite long quotations with the author (if he/she is not included in the sentence before the quotation) and page number in brackets following the punctuation.

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

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

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

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

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

CLOV: Yes!

Quotation from a play that is longer than three lines

(Pause.)

What?

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

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

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

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

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

Works Cited

Beckett, Samuel, *Endgame*. New York: Grove Press, 1958.

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

---. *The Theatre of the Absurd*. London: Eyre & Spottiswoode, 1966.

Phillips, Adam. "Close-ups." *History Workshop Journal* 57.1 (2004): 142-149.

When using two works by the same author, list every entry after the first by using three dashes.

- **Alphabetically organize the list:** Entries should be arranged in alphabetical order by authors' last names. If you have multiple sources by one author, arrange them alphabetically by title within the same list. In this case, ignore any initial *A*, *An*, or *The*.
- **Hanging Indent:** The first line of the entry is flush with the left margin, and all subsequent lines are indented (5 to 7 spaces) to form a "hanging indent."
- **Double-spaced:** Similar to the body of the paper, the Works Cited list should be double-spaced, both between and within entries.
- **Web Publications:** The date of retrieval must be recorded, as Web sources are subject to frequent updates and alterations. Inclusion of URLs is not necessary unless otherwise specified by your professor. If you are required to cite the URL, place the complete address within angle brackets.

## FURTHER GUIDES TO MLA STYLE AND WRITING ASSISTANCE

Modern Language Association of America. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> ed. New York:

MLA, 2009. Print.

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

Web. 20 Jan. 2010.

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

**The Writing Centre**

**Burke 115**

**Tel: (902) 491-6202**

**writing@smu.ca**

**<http://www.smu.ca/academic/writingcentre/>**