



# **O'Fallon Township High School**

## **English Department**

### **Style Manual and MLA Handbook**

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**2012-13  
MLA 7<sup>th</sup> Edition**

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### **PART II- OTHS MLA HANDBOOK**

27-55

## **ESSAY FORMATTING SPECIFICATIONS—MLA STYLE**

### **PAPER**

- Use 8 ½ X 11 inch white paper
- Print on one side of the paper only

### **MARGINS**

- 1" on all sides (top, bottom, left, right)
- Set the margins of the paper under "File" => "Page Setup" before starting to type
- Do not "justify" the margins on the right side of the page

### **FONT**

- All essays should be typed in Times New Roman, 12 point font. This includes the heading, title, and essay text.
- Do not "bold" anything

### **SPACING**

- The entire document should be double-spaced. That includes the heading, title, body of the paper, and works cited page (if applicable).
- Before you start typing, set the document to double spacing. Simply press "CTRL + 2" or:
  - Select "Format" => "Paragraph"
  - Under "Line Spacing," select "Double" from the drop-down menu

### **PAGE NUMBERS**

- All pages should be numbered consecutively throughout the paper, including works cited pages
- Page numbers should be placed in the upper right-hand corner of all pages
- Should contain the student's last name, one space, and then the page number
- Set up on the document's first page in the document header:
  - Go to "View" => "Header and Footer"
  - When the Header box appears at the top of the page, tab over to the right side of the box
  - Type your last name, then hit the space bar one time
  - In the Header and Footer box that appears on the screen, click on the first icon (a piece of paper with a # on it). This will automatically place the numbers on your pages for you ½ inch below the top of the page.
  - Close the Header and Footer box

### **HEADING**

- A 4-line heading is on the first double-spaced line following the page number.
- The heading should be placed in the upper-left corner of the first page of the paper.
- Heading should include:
  - Student's First and Last Name (Line 1)
  - Teacher's Name (Line 2)
  - Full Course Name (Line 3)
  - Date: Day, Month, Year (Line 4)—Example: 8 February 2007

### **TITLE**

- A title is centered on the first line below the 4-line heading.
- It is double-spaced like the rest of the document—do not excessively space around the title.
- The title is NOT in bold, NOT underlined, and NOT italicized.

### **PARAGRAPHS**

- Indent the first line of each new paragraph one tab—do not use the space bar to indent.
- Do not excessively space in between each paragraph.

## STYLE

1. Avoid sexist language in pronoun reference. To correct, try to write around the problem:
  - a. Everyone bought his book. (sexist)
  - b. Everyone bought his or her book. ( non-sexist but awkward)
  - c. All the students brought their books. ( non-sexist and more stylistic)
2. Avoid taboo words:
  - a. a lot, there
  - b. just, even, due to, really, super, got, gotten, cuz, 'cause
  - c. colloquialisms (slang)
  - d. Instant messaging or text messaging lingo such as LOL
  - e. **BE Verbs: am, is, are, was, were, be, being, been**
3. Avoid using abbreviations including *etc.*
4. Avoid using ampersands (&)
5. Avoid using passive voice
6. The possessive form of *it* has no apostrophe. (The dog chewed its bone.)  
The contraction of *it is* takes an apostrophe. (It's almost midnight.)
7. Do not use *of* when you mean *have*.  
Wrong: I *could of* gone to the game last night.  
Right: I *could have* gone to the game last night.
8. Numbers from one to nine are usually written as words; all numbers are usually written as words; all numbers 10 and over are usually\* written as numerals.
  - Use words to express numbers in the following constructions:
    1. Numbers which begin a sentence. (Fourteen students forgot their assignments.)
    2. Numbers which precede a compound modifier that includes a figure. (The chef prepared twelve 10-foot sub sandwiches).

## PUNCTUATION

1. Avoid using exclamation marks.
2. Comma rules:
  - A. Use commas before coordinating conjunctions (BOYS FAN) when they join independent clauses.**  
EX. Acquiring a skill demands perseverance, but the rewards are great.
  - B. Use a comma after an introductory subordinate clause, after an introductory of phrase, or after a series of introductory phrases.**  
EX. If students wish to make honor roll, they must work hard.
  - C. Use commas to separate items in a series.**  
EX. The library is large, clean, and quiet.  
EX. We sat in the shade, under a tree, by the pond.
  - D. Use a comma to separate two or more adjectives preceding a noun.**  
EX. Jane is an intelligent, lively girl.
  - E. Use a comma to set off nonessential clauses or phrases.**  
EX. My brother, who is ten, plays the piano. (nonessential)  
EX. All students who don't study deserve to flunk the course. (essential)
  - F. Use commas to set off elements which interrupt the sentence.**  
EX. *Appositive: noun or pronoun which follows another noun or pronoun and renames it.* Mr. Smith, my doctor, is competent.

EX. *Parenthetical expression: a side remark.* It seems, however, that you should go.

EX. *Direct address: name or title.* I believe, sir, that you are wrong.

EX. *Interjections.* Well, I think I'll go.

**G. Use a comma to set off items in dates, addresses, and geographical names.**

EX. Chicago, Illinois, is known as "the Windy City."

EX. My sister was born on May 12, 1988, at midnight.

**H. Use commas to separate in a direct quotation from the rest of the sentence.**

EX. "It's a nice day," she said, "if it doesn't rain."

**I. Use a comma after an introductory adverb.**

EX. Outside, the flowers bloomed.

3. Use a semi-colon to separate two closely related independent clauses, often those showing cause/effect relationship.

EX. The students studied for the test; they did exceptionally well.

4. Use a semi-colon before and a comma after a conjunctive adverb which connects two independent clauses.

EX. John was unhappy with the decision; nevertheless, he understood why his parents made it.

**CONJUNCTIVE ADVERBS:**

Likewise    consequently    meanwhile    moreover    hence    subsequently  
then            accordingly    now  
besides            thus    thereafter    still    therefore    eventually  
nevertheless    otherwise    presently    however    instead

5. Use a colon to introduce a list. Hint: Colons replace the expression *such as* and *which are* and are redundant if used with a colon.

EX. Pat enjoys these subjects: English, Spanish, and algebra.

**"BE" Verbs**

**am is are was were be being been**

**Linking Verbs**

is	were	appears	turns	feels	continues
am	be	tastes	remains	seems	becomes
	was	been	grows	sounds	
		are	being		

**Helping Verbs**

is	be	has	do	shall	may
am	being	have	does	will	might
are	been	had	did	should	must
was	would	could	can		



**Relative Clause**

My sister introduced her friend, who turned out to be the girl whose car I had hit yesterday.

**Prep Phrase**

We argued for two hours about the latest video.

**Appositive**

The firefighters lowered the body of the child, a four-year-old little girl still holding her doll.

**Infinitive: to verb**

We couldn't wait to visit my brother in San Francisco.

Openers

Splits

Closers

One Word

Prep Phrase

Prep Phrase

Prep Phrase

Participle

Participle

Participle

Infinitive

Infinitive

Infinitive

Subordinating Conj

Subordinating Conj

Appositive

Appositive

**Methods of Paragraph Development**

You might use these methods to develop your paragraphs.

1. Order of time or sequence: Arrange your supports to show the chronological progression from first to last or beginning to end.
2. Order of importance: Build the steps of your argument from those of least to those of most importance, so that a sense of climactic movement occurs.
3. Contrast or Comparison: Point out similarities and differences, either by comparing an idea to another it resembles or by contrasting it to another from which it differs.
4. Analysis: Break an idea into its logical parts. In literary analysis, a generalization is backed up by a supporting quotation, then followed by a statement explaining the relevance, significance, and meaning of the quoted details. This pattern may be used more than once in a single paragraph.
5. Descriptive Details: Express how something looks, feels, tastes, sounds, or smells in such a way as to communicate the sensations with immediacy.
6. Examples, incidents, or anecdotes: Organize specifics which tell part of a story that explains or justifies the topic sentence.
7. Reasons: When the topic sentence leads the reader to ask why a statement is true, the writer responds with the corresponding reasons. Lead up to the strongest, which you present last.
8. Cause and effect: This method begins with a cause, stated in general terms, and then lists the specific effects from that cause.

## Connectives Used to Express Different Relationships Between Ideas

Types of Relationships	Compound Sentences		Complex Sentences
	Coordinating Conjunctions	Conjunctive Adverbs	Subordinating Conjunctions
<b>Addition</b>	and	likewise moreover then besides	
<b>Contrast Or Addition</b>	but yet	still nevertheless however instead	
<b>Cause (or Reason) and Effect (or Result)</b>	so for	consequently hence accordingly thus therefore	because as since so that in order that
<b>Alternatives</b>	or nor	otherwise	
<b>Condition</b>			if as if even if unless though as though although even though
<b>Time</b>		meanwhile subsequently then now thereafter eventually presently	as while after before until whenever when as soon as since
<b>Place</b>			where wherever

## PREPOSITIONS

### PREPOSITIONS:

about concerning  
above despite  
across down  
after during  
against except  
along for  
amid from  
among in  
around inside  
as into  
at like  
atop near  
before of  
behind off  
below on  
beneath onto  
beside out  
between outside  
beyond over  
but (meaning except) past  
by regarding

### COMPOUND PREPS:

according to  
ahead of  
along with  
apart from  
aside from  
as to  
because of  
by means of  
except for  
in addition to  
in front of  
in spite of  
instead of  
next to  
on account of  
on top of  
out of  
owing to

## GERUND and GERUND PHRASES

**Definition:** A verb form that ends in **ING** only and is used as a **NOUN**.

Six Nouns it can be used as:

**SUBJECT:** a verb will follow the subject, not a noun- participle

**Eating** is something I enjoy.

**DIRECT OBJECT:** needs an action verb, answers- what / whom

S V (action) DO

My grandfather likes **strolling**.

**INDIRECT OBJECT:** needs action verb & direct object

answers to/for what to/ for whom

S V(action) IO DO

Tony gives **baking** his best effort.

**OBJECT OF PREPOSITION:** noun/ pronoun of prepositional phrase

How much enthusiasm do you feel for **bowling**?

**SUBJECT COMPLEMENT:** needs linking verb, gives additional info on subject

S V(linking) Subj Complement

Rachel's favorite past time is **painting**.

**APPOSITIVES:** tells more information about noun/pronoun

My hobbies, **writing and reading**, are quiet activities.

## Parallel Structure

**Definition:** Parallel structure is using the same pattern of words to show that two or more ideas have the same level of importance.

Not Parallel: Mary likes *hiking*, *swimming*, and *to ride* a bicycle.

Parallel: Mary likes *hiking*, *swimming*, and *riding* a bicycle.

### **Samples:**

**To spend** time together, **to adapt** to changes, and **to encourage** family members are areas that both my family and Tommy's family need to work on.

Device- Infinitive

**Communicating** with family members, **expressing** appreciation, and **understanding** family roles are the struggles my family differs from Tommy's family.

Device- Gerunds

## RESEARCH NOTECARD GUIDELINES

- 1) You must have and use 3X5 note-cards. One side should be lined, the other should be blank.
- 2) Use ink (blue or black) to complete your cards.
- 3) Triple check your cards for accuracy before moving on to the next one. Misspelling an author's name or leaving out a word in a quote could cause serious problems later on.
- 4) There are two types of cards:

### BIBLIOGRAPHY (SOURCE) CARDS:

- Bibliography (source) cards contain the MLA citation for a source that you have chosen to use as research in a project. Provide a complete source citation with all information that is available. Consult the MLA Guide at the back of this packet for more details on how to create the appropriate citation. A bibliography (source) card should ideally look like the examples below.

#### SAMPLE BIBLIOGRAPHY (SOURCE) CARD (for a magazine article)

Tumulty, Karen. "Healthcare has a Relapse." *Time*. 11  
March 2009: 42-45.

#### SAMPLE BIBLIOGRAPHY (SOURCE) CARD (for a website with no author)

"Pharmacist: Working Conditions." Career Cruising. N.p., 1999-2010.  
Web. 1 October 2010.

### INFORMATION CARDS:

- Each PIECE OF INFORMATION you find in your research and you think you may want to use should be placed on a card.
- Use a NEW CARD for EACH piece of information; that's one piece of information per card!
- How many information cards you have for each of your sources depends on how relevant you found each source to be. One source may only give you one good piece of information, while another source might have 12 pieces of information you plan to use.
- Each information card should include, in the upper right-hand corner, the first piece of information from the source citation. This could possibly be the author's last name or the first word from the title of the article. The word should match the source citation exactly. This is to signify WHERE the information came from.
- Each information card should have a KEYWORD in the upper left-hand corner of the card to remind you what information you wrote on the card.
- The "meat" of the card is the actual information you put on it. This includes direct quotes from the articles (No Free Standing Quotes) as well as information you plan to use that you have

paraphrased or summarized. Note that you STILL have to give credit to the author even if you paraphrase what the author says!

- You will also need to include the in-text citation at the end of your note in parentheses. See the examples below.
- Last, you should put in the lower right-hand corner if the information on the card is:  
Your own (M)  
Summary (S)  
Paraphrase (P)  
Direct Quote (Q)

#### SAMPLE INFORMATION CARDS

Leukemia	Tumulty
According to Tumulty, "Mr. Bradley died at Mt. Sinai Medical Center of complications from chronic lymphocytic leukemia, said Dr. Valentin Fuster, his cardiologist and the director of the Cardiovascular Institute at Mt. Sinai" (43).	
	Q
Employers	"Pharmacist"
According to Career Cruising, a website which helps people find an appropriate career, Pharmacist work in many different areas including hospitals, pharmaceutical companies, and retail stores.	
	P

\*If you would like to "type" your cards, follow the following directions using Microsoft Word:

- Go to **File** and choose **Page Setup**
- Select the **Paper Tab**
- Change the Width to 5 and the Height to 3
- Choose the **Margins Tab** and change top, bottom, left and right margins to .25
- This will then show the outline of the 3x5 card on your screen

\*Then, you can print your cards rather than write them. Or, you can print and cut to attach to 3x5 cards. (This is at the discretion of the teacher.)

## **Mechanics Editing Symbols**

This lists the mechanical errors your teacher may be marking on your compositions.

<b>SYMBOL</b>	<b>DEFINITION</b>	<b>EXPLANATION</b>
ab	abbreviation	Either the abbreviation is not appropriate, or it is wrong.
agr	agreement	You have made an error in agreement of subject and verb or pronoun and antecedent.
apost	apostrophe	You have made an error in the use of the apostrophe.
awk	awkward	The sentence is clumsy.
cap	capitalization	You have made an error in capitalization.
d	diction	You have used an informal or inappropriate word.
frag	sentence fragment	You have placed a period after a group of words that is not a sentence.
mm	misplaced modifier	Rewrite the sentence so the modifier phrase or clause will modify the word it should.
p	punctuation	Rewrite the sentence with correct punctuation.
rep	repetition	Change or delete the unnecessary words.
ro	run-on sentence	Rewrite making several sentences of the one.
sp	spelling	You have misspelled a word.
ss	sentence structure	Rewrite the sentence so that the structure is correct.
sv	sentence variety	Rewrite the sentences using a variety of beginnings.
trans	transition	Use a transition to indicate the change of direction in your thinking.
u	usage	You have used a word incorrectly.
uw	unnecessary word	Delete the word that is not needed.
vt	verb tense	You have used the wrong tense.
wc	word choice	Your word choice is questionable.
ww	wrong word	You have used a word incorrectly.

1 <sup>st</sup>	1 <sup>st</sup> person	Change to 3 <sup>rd</sup> person.
2 <sup>nd</sup>	2 <sup>nd</sup> person	Change to 3 <sup>rd</sup> person.
?	Illegible or unclear	Rewrite
//	faulty parallel structure	Rewrite so that words, phrases, or clauses are parallel.
¶	paragraph	Begin a new paragraph at this point.
^	omission	You have left out words that are needed.
~	transposition	You have transposed letters or words.

## **Writing Development** ***Transition Words and Phrases***

Almost anything you examine has some interrelationship or connection. Buttons and button holes, for instance, serve to join the two sides of a shirt; in another case, roads signs allow you to drive from point A to point B without getting lost; engineers have designed couplers to link hundreds of freight cars. It would not be difficult for you to think of many more examples, but let's focus on connections in the world of the writer.

As a writer, you must realize that sentences and paragraphs need to be connected too. When you connect them, you provide a sense of movement that allows your reader to follow the main and subordinate ideas easily and, as a result, understand your purpose and message.

More specifically, to achieve clear and coherent communication, you will have to show distinct relationships between sentence and paragraphs. In turn, you will eliminate confusion, disinterest, and frustration among your readers.

Writers use seven methods of transition to connect ideas in order to produce first-rate prose. These techniques include using pronouns to refer to words that have already been used; repeating key words; using word substitution; repeating key phrases; using end-of-paragraph, or beginning-of-paragraph transition; embedding a transitional paragraph; and using transition words and expressions. Because the last of these seven methods is one of the most helpful for you to use, it is the focus of the following pages.

Transitional words and expressions are called signal words. They are placed at key points as a means of leading the reader from point to point, from paragraph to paragraph, and from the beginning to the end of a piece of writing. At first you may have the tendency to overuse them. After practice, these words and expressions will become a more natural part of your writing process. At that time you will be able to use a wider variety of transition more sparingly and effectively.

## To Conclude or To Summarize

---

to conclude	the final	to complete	as a result
in conclusion	to finalize	to culminate	the end result
to close	finally	the culmination of	in sum
in closing	to finish	thus	to sum up
last	to terminate	hence	in summary
last of all	to end	therefore	to summarize
lastly	to bring to an end	consequently	as a summation
to recapitulate			

## To Indicate Time Order

---

past	present	in the future	sequentially
in the past	at present	tomorrow	following
in retrospect	presently	henceforth	following that
before	currently	soon after	hereafter
earlier	right away	soon afterward	after
heretofore	now	thereafter	afterward
previously	by now	right after	after a short time
preceding	until	not long after	after a while
formerly	until now	later	after a long time
prior to	today	later on	after a few days
yesterday	immediately	of late	concurrently
former	simultaneously	recently	during
formerly	at the same time	not long ago	all the while
	at this moment		

## To Indicate How or When Something Occurs in Time

---

suddenly	sometimes	uncommonly	soon
all at once	some of the time	infrequently	as soon as
abruptly	at times	momentarily	just then
hastily	in the meantime	temporarily	when
in an instant	occasionally	sporadically	little by little
instantly	rarely	intermittently	while
instantaneously	scarcely	periodically	in a while
promptly	seldom	sequentially	meanwhile
directly	gradually	eventually	cyclically

## To Divide or Classify

---

first	the second section	section	completely
second	first step	segment	the entire
third	second segment	segmentation	entirely
last	third division	part	the whole
last of all	the last process	partition	wholly
another type	to classify	element	the single
another example	to group	the elements of	the multiple
the next	another grouping	in the same group	multilevel
one piece	to split	in a different setting	multistage
a part	to divide	with this arrangement	multifaceted
a second part	to divide further	(un) common traits	o separate
one of the		the complete	separate from

## To Indicate Sequence

---

first	second	third
at first	secondly	last
once	the second stage	last of all
once upon a time	twice	at last
begin	next	lastly
to begin with	the next day	the latter
at the beginning	the next time	at the end
at the onset	the following week	final
starting with	then	the final point
initially	after that	in conclusion
commence	in turn	finally
embark	so far	consequently
		from this point

## To Provide an Example

---

for example (e.g.)	analogous to	an analogy	to illustrate
in one example	suppose that	to be exact	an illustration of
as an example	specifically	more exactly	by way of illustration
to exemplify	more specifically	in particular	consider as an illustration
for instance	in this specific instance	more particularly	in fact
in this instance	to explain	such as	incidentally
in this case	to clarify	namely	in other words
a case in point	in order to clarify	for one thing	to put it another way
to show	to illuminate	that is (i.e.)	thus
to demonstrate	to bring to light	indeed	in order to clarify

## To Repeat

---

all in all	to put it differently	to reword	to rethink
altogether	in other words	to repeat	to reconsider
on the whole	again	to echo	to reevaluate
in brief	once again	to reiterate	to reexamine
in short	again and again	to restate	to clarify
in effect	as stated	to review	to explain
in fact	as noted	to recapitulate	to outline
in particular	in view of	to retrace	to summarize
that is	in retrospect	to rephrase	in summary
simply stated	that is to say	to paraphrase	a summation of
in simpler terms	accordingly	to refresh	

## To Concede

---

of course	albeit	to surrender	to reconcile
after all	to admit	to submit	to agree
granted	admittedly	to succumb	to consent
at the same time	to concede	to give up	to concur
naturally	to withdraw	to compromise	to comply with
unfortunately	to yield	to adjust	to acknowledge defeat
though	to accede	to settle	to make a concession
although	to acquiesce	to confess	to admit the truth
even though	to capitulate	to accommodate	while it is true
		to conform	although this may be true

## To Contrast

---

though	on the contrary	another distinction	more
even though	to the contrary	a strong distinction	less
although	contrarily	the third distinction	slower
although true	contradictory	unique	faster
and yet	on one hand	the next variation	opposite
but	on the other hand	otherwise	opposing

## To Contrast- Continued

but at the same time	nevertheless	after all	an opposing view
at the same time	notwithstanding	instead	in opposition to
despite	still	rather	diametrically opposed
despite this fact	yet	unlike	in reverse order
in spite of	still yet	dissimilar to	divergent
even so	conversely	a dissimilarity	diverse
for all that	to differ	unequal	conflicting viewpoint
however	to differentiate	unequally	for
in contrast	different from	unbalanced\	pro
in contrast to this	a clear difference	disproportionately	against
in sharp contrast	a distinct difference	unequivocally	anti
counter to	a striking difference	larger	the antithesis of
contrary to	distinct	smaller	although this may be true
	a distinctive		

## To Indicate Cause and Effect

accordingly	the aftermath	because of this	so
incidentally	the ramifications of	for this purpose	in fact
by the way	as a consequence	reason	of course
owing to	consequently	for this reason	in short
effect	consequentially	by reason of	little by little
in effect	after	in view of	gradually
impact	following that	hence	on this account
due to	eventually	henceforth	on account of
result	further	otherwise	made
as a result	furthermore	since	produced
is a result of	subsequently	then	yielded
resulted in	it follows that	therefore	generated
the end result	created	thereafter	induced
the end product	cause	thereupon	started
the by-product of	caused by	thus	precipitated
the outcome	because	to this end	initiated
the outgrowth	because of	with this object	launched

## To Compare

like	parallel	equate	another similarity
look like	homogeneous	equivalent	similarly
in like manner	consistent with	relate to	similar to
likewise	uniformly	akin	in similar fashion
liken (ed)	same as	conform	analogous to
likeness	in the same way	harmonize	compare
the next likeness	by the same token	coincide	comparable
resemble	synonymous with	match	a comparable aspect
resembling	identical	parallel to	in comparison
resemblance	equal	also	correspondingly
a strong resemblance	equally	exactly	in much the same way
correlate	equally important	similarity	affinity

## To Indicate Spatial Arrangement

in	down	near	further	surrounding
out	downward	nearby	further back	around
under	behind	nearest	furthest	encircling
over	to the back	close by	furthermost	perpendicular to
above	in the background	close to	in the distance	horizontally
overhead	further back	closest	on the other side	horizontal
top	in front	next to	on the opposite side	vertically
atop	in the foreground	adjacent to	opposite to	vertical to
on top of	on the right	adjoining	to the east, west...	paralleling
up	on the left	abutting	beside	parallel to
upward	here	juxtaposed	inside	at a tangent
on	there	neighboring	outside	tangentially
below	thereabouts	bordering	alongside	
bottom	wherever	far	against the side	
on the bottom of	elsewhere	far away	side by side	
at the base of	everywhere	far from	on this side	
beneath	anywhere	farther on	on all sides	

## To Add a Point

again	second	although	next to last	no only...but also
once again	in the second place	in conclusion	following	notwithstanding
repeatedly	secondarily	farther	subsequently	however
also	third	further	likewise	or
too	last	furthermore	similarly	either...or
as well as	last of all	plus	in like manner	nor
besides	final	in addition	above all	neither...nor
equally	finally	in addition to	most of all	more
equally important	yet	additionally	least of all	moreover
first	but	to add to that	and	once more
first of all	but...then	another	and then	for one thing
in the first place	nevertheless	next	still	primarily
initially	though		still yet	

## To Emphasize or to Intensify

---

above all	the chief characteristic	absolutely	more and more
indeed	the most dramatic	positively	incremental
in fact	the major point, reason	surely	of major interest
primarily	the main problem, issue	to be sure	notably
chiefly	the most necessary	of course	noteworthy
notably	repeatedly	obviously	as a result
secondarily	to repeat	naturally	undoubtedly
more important	to recapitulate	truly	without a doubt
more importantly	to emphasize	verily	doubtlessly
even more important	more emphatically	in truth	indubitably
most important of all	or great (er) consequence	very likely	certainly
most of all	to accentuate	assuredly	the turning point
increasingly important	to underscore	to culminate	to enlarge upon
equally	to amplify	the culmination	to add to that
equally important	to enlarge	the acme	yes
instead	to highlight	the peak	without question
moreover	to stress	the apex	unquestionably
furthermore	strikingly	the apogee	there is no question that
considerable more	definitely	the crux	increasingly
significantly	decidedly	the climax of	you can be sure
the most significant	by all means	the epitome	intensifying
of great (er/est) concern	unequivocally	climatically	

## Regardless

---

nevertheless	however	in spite of	nonetheless
despite	because	for	

## Paralleling Coordinators

---

not only...but also	either...or	both...and	neither...nor
if so...then	not...but	...as well as	

## Argument For or Against

---

besides	after all	in fact	otherwise
in any case	certainly	at any rate	all the same
incidentally	needless to say	indeed	

## Explanations

---

in effect	in other words	under the circumstances
-----------	----------------	-------------------------

## Descriptive Words

### ***Touch:***

cool	cold	icy	warm	tepid	lukewarm
steamy	damp	wet	fleshy	rubbery	tough
slippery	mushy	oily	crisp	elastic	leathery
silky	gritty	satiny	sandy	smooth	sharp
rough	thick	pulpy	dry	dull	thin
fragile	tender	prickly	hairy	fuzzy	feathery

furry

**Taste:**

tangy	gingery	hot	burnt	overripe	spoiled
rotten	unripe	raw	alkaline	medicinal	fishy
spicy	peppery	oily	buttery	salty	bitter
bland	crisp	hearty	mellow	sugary	ripe
sour	tasteless	fruity	vinegary	bittersweet	

**Smell:**

sweet	minty	acidy	sickly	scented	odorous
acid	stagnant	fragrant	pungent	burnt	moldy
musty	gaseous	tempting	aromatic	perfumed	spicy
reeking	mildewed	heady	savory	putrid	damp
fresh	sharp	rotten	dank	stench	earthy
fishy	sour	spoiled	gamy	piney	rancid

**Sounds:**

crash	thud	bump	thump	boom	thunder
bang	smash	explode	roar	scream	screech
shout	yell	whistle	whine	squawk	bark
bawl	rage	blare	rumble	slam	clap
stomp	stamp	discord	jangle	rasp	clash clamor tumult
hubbub	blatant	deafening	raucous	patter	hum
piercing	rowdy	disorderly	sigh	murmur	peep
whisper	whit	rustle	twitter	bleat	swish
mutter	snap	hiss	crackle	buzzing	gurgle
still	mute	faint	inaudible	melody	speechless earsplitting

**Sight:**

flashy	formal	frail	elegant	scrolled	tampering
branching	twiggy	split	broken	skinny	square
thin	shapely	winged	shapeless	roiled	unruffled
scalloped	ruffled	frilled	crimped	crinkled	calm
flared	oval	conical	sunny	wiry	cylindrical
tubular	hollow	rotund	chubby	portly	pleasant
swollen	lumpy	clustered	padded	tufted	pendulous
jutting	irregular	angular	triangular	wild	proportioned
fiery	blazing	verdant	fresh	clean	scrubbed
fragile	pale	pasty	sickly	small	tiny
miniature	timid	shy	fearful	tearful	nervous
frightened	terrified	hysterical	tall	lean	slender
hardy	strong	healthy	robust	sturdy	lively
orderly	straight	curved	loose	crooked	awkward
exhausted	tired	ugly	cheap	messy	shabby
worn	old	used	tied	packed	rigid

dull          drab          muddy          stout          wide          heavy

**COLORS:**

**Brown**

sandy  
almond  
amber  
tawny  
hazel  
cinnamon  
nutmeg  
chocolate  
coffee  
rust

**White**

snowy  
milky  
marble  
cream  
ivory  
oyster  
pearl  
platinum

**Red**

rose  
pink  
salmon  
coral  
raspberry  
strawberry  
tomato  
currant  
crimson  
flame  
ruby

**Yellow**

beige  
buff  
straw  
peach  
apricot  
butter  
buttercup  
lemon  
chartreuse  
citron  
canary

**Gray**

ashed  
dove  
steel  
silver

**Black**

jet  
ebony  
licorice

**Green**

celery  
mint  
apple  
lime

**Purple**

lilac  
orchid  
mauve  
plum  
mulberry

**Blue**

sapphire  
delft  
porcelain  
turquoise  
aqua  
violet  
peacock

**Orange**

gold  
topaz  
ochre  
mustard  
tangerine  
persimmon

**Substitutes for VERY:**

intensely	exceedingly	bitterly	surely	especially
unusually	truly	richly	mightily	powerfully
immeasurably	infinitely	severely	chiefly	shockingly
slightly	incredibly	fully		

**Synonyms for...**

**Fast:**

hurry	run	scamper
skip	dart	scramble

**Slow:**

creep	crawl	plod
slouch	bend	tiptoe
saunter	loiter	stray
slink	stalk	edge
sneak	lumber	

**Dead Words:**

get	very	your	good	lots	well
got	great	so	nice	you	just
a lot	fine	fun	every	the end	

**AVOID: ALL CONTRACTIONS** (won't, I'd, We'll)  
**ALL ABBREVIATIONS** (etc. o.k., CA)  
**ALL SLANG**

**SYNONOYMS FOR SAID**

acknowledged	commented	foretold	ordered	scoffed
acquiesced	complained	fumed	petitioned	scolded
added	confided	giggled	pleaded	screamed
addressed	contradicted	grinned	pled	shouted
admitted	cried	grunted	pointed out	shrieked
admonished	debated	help	prayed	snapped
advised	decided	implied	predicted	sneered
advocated	demurred	indicated	proclaimed	sobbed
affirmed	denied	inferred	professed	solicited
agreed	denounced	instructed	prompted	specified
alleged	described	itemized	propounded	spoke
allowed	dictated	laughed	publicized	sputtered
announced	directed	lectured	quibbled	stammered
answered	disclosed	lied	ranted	stated
approved	disrupted	maintained	reassured	stipulated
argued	divulged	mentioned	reciprocated	stormed
assented	drawled	mimicked	refuted	stressed
asserted	droned	moaned	related	suggested
assumed	elaborated	mumbled	remonstrated	taunted
assured	emphasized	murmured	repeated	thought
asked	enjoined	mused	replied	threatened
attested	entreated	muttered	responded	told
avowed	enunciated	nagged	restated	twitted
babbled	estimated	narrated	resumed	urged
bantered	exclaimed	noted	retorted	uttered
bargained	explained	notified	returned	vowed
began	exposed	objected	reveal	wailed
boasted	expressed	observed	roared	warned
called	faltered	opined	ruled	
claimed	feared	orated	sanctioned	

## ADVERBS NOT ENDING IN -LY

already	away	far	fast	here
late	most	nearby	not	now
often	out	over	quite	rather
sometimes	soon	then	there	today
together	tomorrow	too	very	well
yesterday				

## ACTION WORDS

aching	creeping	glaring	mocking
babbling	crowing	gliding	mumbling
bashing	crooning	glistened	munching
battering	crunching	glittering	nailing
beaming	dazzling	glowing	nicking
beeping		grinding	pattering
bickering	dancing	groaning	peeping
blaring	dribbling	gunning	piling
blinding	drifting	hissing	plopping
blinking	engulfing	hooting	popping
blistering	entertaining	inviting	pouncing
bubbling	flailing	jerking	pounding
cackling	flapping	jumping	quacking
crackling	flaring	kicking	rattling
chanting	flickering	kissing	reflecting
chatting	flittering	laughing	roaring
chugging	flopping	leaping	rumbling
clanking	floating	lighting	sailing
clucking	flowing	loaning	scolding
coughing	fuming	moaning	smoking

shrieking	sputtering	streaking	winding
sizzling	sprinkling	thumping	wheezing
slapping	spinning	thundering	whipping
sloshing	splashing	trilling	whirring whisking
smashing	soaring	twinkling	whistling
sparking	squawking	wailing	

### Commonly Mixed-Up Words

#### **Accept vs. Except**

- Accept - a verb meaning to receive
- Except - generally used as a preposition meaning excluding

#### **Advice vs. Advise**

- Advice - a noun (I need some advice.)
- Advise - a verb (We advise you to follow these instructions.)

#### **Affect vs. Effect**

- Affect - a verb, meaning to influence
- Effect - a noun, meaning the result

#### **Among vs. Between**

- Among is used with three or more entities (There was consensus among the five partners.)
- Between is used with two entities (You can choose between chicken or fish.)

#### **All ready vs. Already**

- All ready - means completely prepared (Sharon was all ready for her presentation.)
- Already - means previously (The slides were already prepared.)

#### **All right vs. Alright**

- All right is always written as two words. Alright is not standard.

#### **Assure, Ensure, and Insure**

- Assure - means to tell someone something is true or will happen, often to make them less worried (Please assure Matt that the job will be ready for the deadline.)
- Ensure - means to make sure something happens (Her reputation ensures her acceptance.)
- Insure - refers to a financial transaction where you pay money to a company so that if property is lost, stolen or damages, the company will replace that property

### **Complement vs. Compliment**

- Complement - a verb meaning "to complete", or a noun meaning 'something that completes (The new rep complements our team.)
- Compliment - a verb meaning 'to flatter,' or a noun meaning 'a flattering remark' (Our flower arrangements receive many compliments.)

### **Explicit vs. Implicit**

- Explicit - means expressed directly, or clearly defined (She gave explicit instructions.)
- Implicit- means implied or unstated (No comment indicates his implicit approval.)

### **Farther vs. Further**

- Farther – refers to actual, physical distance (She kicked the ball three feet farther.)
- Further – refers to matters of intellect (The directions confused him further.)

### **Good vs. Well**

- Good is an adjective (Henry did a good job.)
- Well is an adverb (Norman writes well.)

### **Infer vs. Imply**

- Infer – one who listens infers
- Imply – one who speaks implies

### **Its vs. It's**

- Its - the possessive for it (The dog ate its supper.)
- It's - the contraction for "it is" (It's another hot day.)

### **Less vs. Fewer**

- Less – use for things you can measure, but not count  
(If I had less clutter, my desk would be cleaner.)
- Fewer – use for things you count individually  
(Purchase ten items or fewer at the express checkout line.)

### **Lie vs. Lay**

- Lie – people and dogs lie down, no objects involved (Go lie down and take a nap.)
- Lay – requires an object to put down somewhere (Please lay *your book* on the desk.)

### **Lose vs. Loose**

- Lose – verb meaning to misplace, to suffer the loss of, to not win (He lost his house key.)
- Loose – adjective meaning the opposite of tight (She loosely tied a scarf around her neck.)

### **More than vs. Over**

- More than – use with amounts and quantities (I have more than 15 candies.)
- Over – use to describe physical proximity (The book is over there.)

### **Principal vs. Principle**

- Principal - a noun meaning the head of a school, or an adjective most important (Our school has a new principal. He stated his principal reason for quitting his job.)
- Principle - means a law or truth (We believe in the principle that you are innocent until proven guilty.)

### **Set vs. Sit**

- Set - to place something deliberately, arrange, or adjust; requires an object (Please set your book on your desk.)
- Sit - to put your bottom in a chair or to rest (Please sit in your chair.)

### **Than vs. Then**

- Than- used in comparisons (She is shorter than you are.)
- Then - an adverb that denotes time (First put the key in the ignition, then turn it.)

### **That vs. Which**

- That - used for restrictive clauses (Let's go to the restaurant that makes the best spaghetti.)
- Which - used for non-restrictive clauses and is generally preceded by a comma. (The restaurant, which makes the best spaghetti, is located in St. Louis.)

### **Their, They're, There**

- Their - a possessive pronoun
- There - an adverb indicating direction
- They're - a contraction for "they are"

### **Your vs. You're**

- Your - a possessive pronoun (Remember your briefcase.)
- You're - the contraction meaning for "you are" (You're getting a raise.)

## Avoiding Wordiness

### Wordy

a large number  
 accordingly  
 adjacent to  
 along the lines of  
 as to  
 at such time  
 at the present time  
 been desirous of  
 by the use of  
 consequently  
 demonstrates that there is  
 doubt but that  
 duly  
 during the time that  
 for the reason that  
 for this reason  
 function  
 if the developments  
   are such that  
 in as much as  
 in case  
 in close proximity to  
 in favor  
 in order to  
 in the event that  
 is applicable  
 more specifically  
 not later than  
 on account of  
 on the grounds that  
 on the part of  
 over and above  
 presently  
 prior to  
 subsequent to  
 take into consideration

### Concise

many  
 so  
 next to  
 like  
 about  
 when  
 now  
 wanted  
 with  
 so  
 shows  
 doubt  
 (omit it)  
 while  
 because  
 therefore  
 purpose  
  
 if  
 because  
 if  
 near  
 for  
 to  
 if  
 applies  
 specifically  
 at  
 because  
 because  
 of  
 beyond  
 now  
 before  
 after  
 consider

### Wordy

the greatest percentage  
 under the provisions of  
 utilize  
 with a view to  
 accomplished by  
 as in the case  
 at the time  
 augment  
 begin that  
 conditions that exist  
 despite the fact that  
 due to the fact that  
 employ  
 expedite  
 for the purpose of  
 has a tendency  
 he informed me that  
 implement (verb)  
 in the course of  
 in order that  
 in the nature of  
 in the neighborhood of  
 in view of the fact that  
 is equipped with  
 make an approximation  
 most of the times  
 of the order of  
 on the occasion of  
 outside of  
 pertaining to  
 subject of a controversial  
 nature  
 that is to say  
 the likelihood of  
 which are known

### Concise

most  
 under  
 use  
 to  
 done  
 as is true  
 when  
 increase  
 because  
 conditions  
 although  
 because  
 use  
 help  
 for  
 tends to  
 he said  
 put into effect  
 during  
 so  
 like  
 near  
 because  
 has  
 estimate  
 usually  
 about  
 when  
 except  
 on  
 controversial  
 subject  
 in other words  
 likely  
 as known as



## Works Cited Entry Packet - MLA Seventh Edition

O'Fallon Township High School

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#### Instructions for Use of This Packet:

- The punctuation shown here is not optional. Punctuation is an important part of MLA standards and should be followed precisely as it is seen here.
- Any explanatory notes are found in [ ] behind the item being explained. The information in the brackets should not be directly copied into the entry.

# Print Sources

## ❖ BOOK

Author's Last Name, Author's First Name. *Title of Book*. City of Publication: Publisher, Copyright Year.  
Print.

**Author Variations:** (Book examples are shown here but the concept applies to other entry types as well)

### **One Author:**

Castro, Elizabeth. *Creating a Web Page with HTML*. Berkeley: Peachpit Press, 2005. Print.

### **Two Authors:**

Riddle, John, and Rae Simons. *Veterinarian*. Broomall: Mason Crest Publishers, Inc., 2003. Print.

### **More than Two Authors:**

Booth, Wayne C., et al. *The Craft of Research*. Chicago: University of Chicago Press, 2003. Print.

### **Editor – No Author (common in reference books)**

Editor's First and Last Name, ed. *Title of Book*. City of Publication: Publisher, Copyright Year. Print.

### **Example of Editor – No Author:**

Brunner, Borgna, ed. *Time Almanac 2006*. Boston: Information Please, 2005. Print.

### **No Author – No Editor:**

*Title of Book*. City of Publication: Publisher, Copyright Year. Print.

### **Example of No Author – No Editor:**

*Hammond World Atlas*. Italy: Hammond World Atlas Corporation, 2000. Print.

### **Corporate Author:**

Name of Corporation, Association, Committee, or Group. [omit "a", "an", or "the"] *Title of Book*. Ed.

Editor(s)' First and Last Name(s). [if given] City of Publication: Publisher, Copyright Year. Print.

### **Example of Corporate Author:**

US News and World Report. *What College Really Costs*. Ed. Margaret Mannix. Naperville: Sourcebooks, Inc., 2005. Print.

❖ **BOOKS FOR CONTROVERSIAL ISSUES**

(See specific examples from the library collection that follow)

Author's Last Name, Author's First Name. "Title of Article." *Title of Original Source* Publication Date of Original Source. Rpt. in *Title of Book*. Ed. Editor(s)' First and Last Name(s). Title of Series. City of Publication: Publisher, Copyright Date of Series. Page Number(s). Print.

**Contemporary Issues Example:**

Paige, Sean. "Professional Athletes as Role Models." *Insight on the News* 3 Aug. 1998. Rpt. in *Professional Sports*. Ed. James D. Torr. Examining Pop Culture. San Diego: Greenhaven Press, 2003. 171-180. Print.

**Opposing Viewpoints Example:**

Leshner, Alan I. "Addiction is a Brain Disease." *Issues in Science and Technology* Spring 2001. Rpt. in *Drug Abuse*. Ed. Tamara L. Roleff. Opposing Viewpoints. Detroit: Greenhaven Press, 2003. 68-77. Print.

**Current Controversies Example:**

Kelling George L. "Aggressive Policing Does Not Encourage Police Brutality." *Wall Street Journal* 23 Mar. 1999. Rpt. in *Police Brutality*. Ed. Louise I. Gerdes. Current Controversies. San Diego: Greenhaven Press, 2004. 74-77. Print.

**At Issue Example:**

English, Brian J. "Threats to Coral Reefs Face Many National and Human Threats." *Threats to Coral Reefs* 2000. Rpt. in *Are the World's Coral Reefs Threatened?* At Issue. Detroit: Greenhaven Press, 2005. 39-47. Print.

**Reference Shelf Example:**

Slater, Eric. "Monterey Bay Canoes is a Role Model." *Los Angeles Times* 10 Aug. 2004. Rpt. in *U.S. National Debate Topic 2006-2007: National Service*. Ed. Ronald Eniclerico. The Reference Shelf. New York: The H.W. Wilson Company, 2006. 131-36. Print.

❖ **WORK IN AN ANTHOLOGY**

Author's Last Name, Author's First Name. "Title of the Essay, Short Story, Poem, or Work." *Title of the Anthology*. Ed. Editor(s)' First and Last Name(s). [if given] City of Publication: Publisher, Copyright Year. Page Number(s). Print.

**Example:**

Keats, John. "Ode to a Grecian Urn." *The Norton Anthology World Masterpieces*. Ed. Maynard Mack. New York: W.W. Norton and Company, 1995. 821. Print.

❖ **MULTIVOLUME SOURCE OR ENCYCLOPEDIA**

Author's Last Name, Author's First Name. [This is the author of the article – found at the beginning or end of the article – if given] "Title of Article." *Title of Book*. Ed. Editor(s)' First and Last Name(s). [if given] Vol. Volume Number. City of Publication: Publisher, Copyright Year. Page Number(s). Print.

**Example:**

Mastrandea, Michael D., and Stephen H. Schneider. "Global Warming." *World Book Encyclopedia*. Vol. 8. Chicago: World Book, Inc., 2003. 232-32b. Print.

❖ **ARTICLE IN A SINGLE REFERENCE BOOK**

Author's Last Name, Author's First Name. "Title of Article." *Title of Book*. Ed. Editor(s)' First and Last Name(s). [if given] City of Publication: Publisher, Copyright Date. Page Number(s). Print.

**Example:**

Hamm, Richard F. "Common-Law Court." *The Oxford Companion to the Supreme Court*. Ed. Kermit L. Hall. New York: Oxford University Press, 1992. 171. Print.

❖ **INTRODUCTION, PREFACE, FOREWORD, AFTERWORD,  
JACKET COVER, EMBEDDED TEXT, OR QUOTATION**

Author's Last Name, Author's First Name. [author of the passage] Type of Passage. [types listed above] *Title of Passage*. [if applicable] By Author of Book. [or editor if author isn't given] City of Publication: Publisher, Copyright Year. Page Number(s). Print.

**Example:**

Cowley, Malcolm. Introduction. *The Stories of F. Scott Fitzgerald*. Ed. Malcolm Cowley. New York: Charles Scribner's Sons, 1951. vii-xxv. Print.

❖ **ARTICLE IN A MAGAZINE**

Author's Last Name, Author's First Name. "Title of Article." *Title of Magazine* Publication Date: Page Number(s). Print.

**Example:**

Schneider, Karen S., et. al. "A Sobering Decision." *People* 6 Nov. 2006: 48-51. Print.

❖ **ARTICLE IN A NEWSPAPER**

Author's Last Name, Author's First Name. "Title of Article." *Title of Newspaper* Publication Date: Page Number(s). Print.

**Example:**

O'Neil, Tim. "Officials Expect Long Lines at the Polls." *St. Louis Post-Dispatch* 2 Nov. 2006: A6. Print.

❖ **ARTICLE IN A SCHOLARLY JOURNAL**

Author's Last Name, Author's First Name. "Title of Article." *Name of Periodical* Volume Number. Issue Number (Publication Year): Page Number(s). Print.

**Example:**

Chang, Patricia. "What's next for Iraq?(After the U.S. leaves)." *The Christian Century* 126. 8 (2009): 23. Print.

❖ **PAMPHLET**

Sponsor of Pamphlet. *Title of Pamphlet*. Place of Publication: Publisher, Year. Print.

**Example:**

Bureau for At-Risk Youth. *Violence*. Huntington: 1994. Print.

❖ **SPEECH OR LECTURE**

(Possibly by One of Your Esteemed Teachers)

Speaker's Last Name, Speaker's First Name. "Title of Speech or Lecture." Sponsoring Organization. City, State Where Speech or Lecture was Delivered, Date of Speech or Lecture. Form of Delivery [Address, Lecture, Keynote speech, or Reading]

**Example:**

Bickel, Rich. "The Illustrious and Adventurous History of the U.S. Foreign Service." O'Fallon Township High School. O'Fallon, IL, 8 Nov. 2006. Lecture.

❖ **PUBLISHED INTERVIEW**

Last Name of Person Interviewed, First Name of Person Interviewed. Name of Person Conducting Interview. [include the words "Interview with"] *Title of Source*. Source's Publication Date: Page Number(s).Medium of Publication [Print, Radio, DVD, Television] .

**Example:**

Streisand, Barbra. Interview with Oprah. *O, The Oprah Magazine*. Oct. 2006: 296-99+. Print.

❖ **INTERVIEW (conducted by you)**

Last Name of Person Interviewed, First Name of Person Interviewed. Personal Interview. [Could also be "Telephone Interview" or "E-mail Interview"] Date Interview was Conducted.

**Example:**

Wilson, Robert. Personal Interview. 16 April 2006.

❖ **MAP or CHART**

*Title of Map or Chart*. Description. [use the word "Map" or "Chart"] City of Publication: Publisher, Date of Publication.

**Example:**

*Michigan*. Map. Chicago: Rand, 2000.

❖ **MOVIE REVIEW FROM PRINT SOURCE**

Rev. of *Title of Movie*, by First and Last Name(s) of Reviewers. *Title of Source* Date of Publication: Page Number(s). Print.

**Example:**

Rev. of *Talladega Nights: The Ballad of Ricky Bobby*, by Richard Brody. *The New Yorker* 6 Nov. 2006: 5. Print.

# Electronic Sources

**A WORK FOUND ONLY ON THE WEB**

*When citing a source from the World Wide Web, the following pieces of information should be included in the citation. If not all information is available, cite what is given.*

1. Name of Author [Last name, First name]
2. "Title of Work"
3. *Title of overall Website*
4. Publisher or Sponsor of the site; if not available, use N.p.
5. Date of Publication [Day, Month, Year] ; if not available, use n.d.
6. Medium of Publication [Web]
7. Date of Access [Day, Month, Year]

❖ **WEBSITE**

**Example:**

Lessig, Lawrence. "Free Debates: More Republicans Call on RNC." *Lessig 2.0*. N.p., 4 May 2007. Web. 15 May 2008.

❖ **ARTICLE FROM AN ONLINE NEWSPAPER**

**Example:**

Achenbach, Joel. "America's River." *Washington Post*. Washington Post Company, 5 May 2002. Web. 20 May 2002.

❖ **ARTICLE FROM AN ONLINE MAGAZINE ACCESSED ON THE WWW**

**Example:**

Levy, Steven. "Great Minds, Great Ideas." *Newsweek*. Newsweek, Inc., 27 May 2002. Web. 30 June 2003.

❖ **COPYRIGHTED IMAGE FROM AN ELECTRONIC SOURCE**

**Example:**

Brandio, Flavio Cruvinel. *Swallow-tailed Hummingbird*. Flickr Yahoo! Inc., 16 Nov. 2006. Web. 13 Dec. 2006.

*Note: Titles of images are italicized, not put in quotation marks.*

❖ **MOVIE/FILM REVIEW FROM A WEBSITE**

**Example:**

Orndorf, Brian. “ ‘Rush Hour 3’ Tired, Yet Still Wild Fun.” *OhmyNews On Screen*. OhmyNews, n.d. Web. 17 Aug. 2007.

**Citing Resources Accessed on the Web or in a Database  
after being Published in Print**

**Note: Refer to the print template for the initial citation information. Then include the following three components to indicate the online medium:**

1. *Title of Database or Website*
2. **Medium of Publication [Web]**
3. **Date of Access [ Day, Month, Year]**

❖ **AN ARTICLE FOUND IN A DATABASE**

Stone, Andrea. "White House Hopes Volunteer Initiative Will Help Economy." *USA Today* 19 June 2009: A2. *Opposing Viewpoints*. Web. 29 July 2009.

❖ **ONLINE BOOK - QUESTIA**

Hamburger, Michael, and Christopher Middleton, eds. *Modern German Poetry, 1910-1960*. New York: Grove Press, 1962. *Questia*. Web. 5 Dec. 2006.

❖ **ARTICLE FROM AN ONLINE SCHOLARLY JOURNAL IN A DATABASE**

Chang, Patricia. “What’s next for Iraq?(After the U.S. leaves).” *The Christian Century*. 126. 8 (2009): 22. *Student Resource Center – Gold*. Web. 7 July 2009.

## Citing Resources Accessed on the Web or in a Database after being Published in a Non-Print Medium

**Note: Refer to the print template for the initial citation information. Then include the following three components to indicate the online medium:**

1. *Title of Database or Website*
2. Medium of Publication [Web]
3. Date of Access [ Day, Month, Year]

### ❖ VIDEO CLIP

West, Kanye. *Amazing*. 2009. *YouTube*. YouTube, LLC. n.d. Web. 8 Feb. 2009.

*Note: Titles of video clips are italicized, not put in quotation marks.*

## Citing Other Specific Resources

**Note: There will be some instances in using Gale’s Infotrac databases and United Streaming where previous publication information does not apply. In these cases, the database is the original source of publication.**

*The following pieces of information should be included in the citation. If not all information is available, cite what is given.*

1. Name of Author [Last name, First name]
2. “Title of Work”
3. *Title of overall Website*
4. Publisher or Sponsor of the site; if not available, use N.p.
5. Date of Publication [Day, Month, Year] ; if not available, use n.d.
6. Title of Database or Website
7. Medium of Publication [Web]
8. Date of Access

### UNITED STEAMING

*Biologix: The Central Nervous System and Brain*. Discovery Education. Discovery Communications, LLC. 1997. *United Streaming*. Web. 29 July 2009.

# Other Media Sources

## ❖ PAINTING, SCULPTURE, OR COPYRIGHTED IMAGE FROM A PRINTED SOURCE

Creator's Last Name, Creator's First Name. [if given] *Title of the Work*. [not all images will have an official title, so substitute a descriptive title, such as Rainforest Image, but do not underline that title] Name of the Institution or Individual that Owns the Work. [if given] *Title of the Source*. By Author's First and Last Name. [if given] City of Publication: Publisher, Copyright Date. Page Number(s).

### **Example:**

Oliver, Isaac. *Self-Portrait*. National Portrait Gallery. *500 Self-Portraits*. London: Phaidon Press Limited, 2000. 111.

## ❖ SONG

Performer's Last Name, Performer's First Name. [if given] "Title of the Song." By Composer's First and Last Name. [person who wrote the song] *Title of the Album*. Name of Manufacturer or Production Company, Copyright Date. Medium [Audiocassette, CD, or LP].

### **Example:**

"Requiem Lacrimosa Dies Illa." By Wolfgang Amadeus Mozart. *Essential Classics: 50 Classical Highlights*. St.Clair Entertainment Group Inc., 2005. CD.

## ❖ VIDEOTAPE OR DVD

*Title of Tape or DVD*. Dir. Director's First Name and Last Name. Production Company, Year Produced. Medium. [Film, DVD, videocassette, slide program, or filmstrip]

### **Example:**

*Global Warming: The Signs and the Science*. Dir. Michael Taylor. PBS Home Video, 2005. DVD.

## ❖ TV SHOW OR RADIO PROGRAM

"Segment's Title or Episode's Name." *Title of Program*. Station's or Network's Name, Place of Production. Date of Broadcast. Medium of reception [radio or television].

### **Example:**

"Teenage Spending." *60 Minutes*. CBS, New York. 3 Nov. 2005. Television.

## Appendix A:

### Answers to Frequently Asked Questions About MLA Style

**1. WHAT DOES MLA STAND FOR?** Modern Language Association

**2. HOW MANY SPACES FOLLOW PERIODS AND COLONS IN AN ENTRY?**

- One Space                    Example: The dog ate my homework. Really?

**3. HOW DO I FORMAT THE WORKS CITED PAGE?**

- Do not number entries or use bullets.
- All items are double spaced. No single spacing anywhere.
- Each entry ends with a period.
- Use a hanging indent for each entry that goes beyond one line. All lines after the first line are indented 1 tab.
- Titles that are not in quotation marks must be italicized. Check with your teacher. Be consistent.
- Alphabetize by the author's last name or the first important word of the title. (See Question 4)

**4. HOW DO I ALPHABETIZE ON THE WORKS CITED PAGE?**

- Titles that start with numbers are first—in numeric order.
- If there is no author, alphabetize by the first important word of the title. Do not alphabetize using "The," "A," or "An", but do not remove these words from the title.
- If the same author wrote two or more of the sources you are using, type ---. instead of writing the author's name the next you enter it on the page. See the sample Works Cited page for an example.

**5. HOW DO I WRITE AUTHOR NAMES ON THE WORKS CITED PAGE?**

<b>One author:</b>	Jones, James.
<b>Two authors:</b>	Jones, James, and Harry Smith.
<b>More than two authors:</b>	Jones, James, et al.
<b>Name with a middle initial:</b>	Jones, James W.
<b>Name with a title, such as Dr.:</b>	Do not include the title.

NOTE: If no author is given, the entry will begin with the editor's name and will use the same format for authors shown above. This applies to both print and electronic information.

**6. HOW DO I WRITE PAGE NUMBERS ON THE WORKS CITED PAGE?**

NOTE: Page numbers should only be used for electronic documents (such as Website articles) if the pages you are viewing on the screen are numbered. DO NOT use printer-generated page numbers found on the upper right corner of your printout.

- A source on page 4:  
4
- A source on pages 4 through 12:

4-12

- A source starting on page 4 and continuing later in the book or magazine:  
4+

## 7. HOW DO I WRITE DATES ON THE WORKS CITED PAGE?

### A. Month & Year

- Abbreviate the Month (except May, June, and July)  
Examples: Jan. Feb. Mar. Apr. Aug. Sept. Oct. Nov. Dec.
- Do not use a comma between month and year  
Example: Sept. 2006

### B. Full Date

- Include Day Month Year – in this order  
Example: 15 Aug. 2004

## 8. WHAT'S THE DIFFERENCE BETWEEN A WORKS CITED PAGE AND A BIBLIOGRAPHY?

### **Works Cited Page:**

Provides the reader, or your teacher, with a list of all the resources or works that you cited within the text of your paper, the contents of your speech, or within your project.

### **Bibliography:**

A complete list of all the resources that you consulted or used in some way while putting your paper, project, or speech together, even if they were not actually cited in the paper, project, or speech.

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## ANSWERS TO OTHER FREQUENTLY ASKED QUESTIONS

### 1. WHAT IS THE DIFFERENCE BETWEEN CITING A WEBSITE ARTICLE AND AN ARTICLE FROM A SUBSCRIPTION DATABASE LIKE GALE?

#### **Website Article from a Publicly Available Website:**

Usually lower-quality research and, therefore, generally not recommended because the information is not guaranteed to be accurate or unbiased and is unlikely to have been reviewed by experts. This is a Website that anyone can view and that anyone could have created, such as [Wikipedia.org](http://Wikipedia.org).

#### **Website Article from a Site Requiring a Subscription or Registration:**

Information may be a little higher in quality but is still unlikely to have been reviewed by an expert and could be biased or inaccurate. However, the site may have a strong reputation for quality, such as [CNN.com](http://CNN.com).

#### **Subscription Database Article:**

Higher-quality research because the information is paid for and goes through a quality control process that often includes review by authority figures in a specific field of knowledge. Information is written by scientific researchers or experts in a particular field of knowledge.

**2. WHAT SHOULD I DO WHEN A WORK CITED ENTRY FLOWS OVER TO THE NEXT PAGE?**

It is better for the reader to see a work cited entry in its entirety, so use the Enter key to move all lines of the entry to the next page, even if this leaves a gap at the bottom of the previous page.

## Appendix B: General Formatting Specifications for MLA Style

### 1. Paper

- Use 8 ½ x 11 in. white paper.
- Print on one side of the paper only.

### 2. Margins

- 1" on all sides
- Set the margins of the paper under "File" => "Page Setup" before starting to type.
- Do not justify your margins on the right side of the page.

### 3. Font

- Choose an easily readable typeface (e.g. Times New Roman) and 12 pt. font for all typing. That includes the body of the paper, title, heading, and works cited page.

### 4. Spacing

- The entire document is double-spaced. That includes the body of the paper, title, heading, and works cited page.
- Before you start typing, set the document to double spacing.
  1. Select "Format" => "Paragraph"
  2. Under "Line Spacing" select "Double" from the drop-down menu

NOTE: If you've already started the document, highlight the text and follow steps 1 and 2.

### 5. Heading

- A 4-line heading is on the first double-spaced line following the page number. The heading is typed in the upper-left corner of the first page of the paper.
- The 4-line heading consists of:
  - (Line 1) Student's First and Last Name
  - (Line 2) Teacher's Name
  - (Line 3) Course Name
  - (Line 4) Date [Day Month Year]
- MLA does not require a title page.
- The heading is not bolded or underlined.
- The heading is double-spaced.

### 6. Title

- Follows the 4-line heading.
- Is double-spaced like the rest of the document
- Is **NOT bolded** OR underlined OR "in quotes" OR *italicized*
- Is centered on the page.

### 7. Paragraphs

- The first line of each new paragraph is indented 1 tab.

## 8. Page Numbers

- Numbered consecutively throughout the paper through the works cited page(s), which are the last pages of the paper.
- Placed in the upper right-hand corner of all pages.
- Contain the student's last name, one space, and then the page number.
- Are set up on the document's first page in the document's header.
  1. Go to "View" => "Header and Footer"
  2. When the Header box appears at the top of the page, tab over to right side of the box.
  3. Type your last name. Then, hit the spacebar one time.
  4. In the Header and Footer box that appears on the screen, click on the first icon (a piece of paper with a # on it). This will automatically place the numbers on your pages for you.
  5. Close the Header and Footer box.



## Appendix D

### Works Cited

Box, Scott. "One Father's Unique Perspective." *Newsweek* 5 Mar. 1999: 38. *MasterFILE*

*Premier*. Web. 12 Feb. 2009.

"Parent." *Encyclopedia Britannica Online*. Encyclopedia Britannica, 2008. Web. 13 Mar.

2009.

Parke, Ross. *Fathers*. Cambridge: Harvard University Press, 2000. Print.

Schorr, Burt, Jr. "States Cracking Down on Fathers Dodging Child-Support Payments." *Wall*

*Street Journal* 26 Jan. 2009, eastern ed.: 33. Print.

Sheppard, Lisa. "Father Involvement Shows Positive Outcomes." *Urban Programs Resource*

*Network*. University of Illinois at Urbana-Champaign. Apr. 2001. Web. 29 May 2009.

## INTEGRATING QUOTES INTO A PAPER By Dr. Harold William Halbert

One problem we often face when we write a source-based paper is how to handle quotations. Simply deciding when to use a quote or paraphrase can be difficult; the actual mechanics of signaling the use of a quote, integrating the quote into a sentence, and then making sure you put the punctuation in the right place can be challenging.

In the following pages, these issues will be explored:

When to paraphrase vs. when to quote

Special issues with poetry

Using signal phrases

Cutting text out of quotes using ellipses (. . .)

Using the source's name

Adding text to quotes

Punctuating quotes

Adding italics for emphasis

Quotes in Quotes

Dealing with typographical errors in the original quote

Block quotes

### **When to Paraphrase vs. When to Quote:**

When we quote a passage, we do so in order to analyze how a specific effect works in the text. If there is no clear effect that we wish to discuss, we may want to simply paraphrase the key incidents or details of a passage so as to avoid slowing down our own writing with the words of someone else.

We need to be careful when we paraphrase, though. We have to create a sentence that uses a different sentence structure and language. If our paraphrase contains elements that are a word-for-word match to the source text or so close that it is difficult to tell the difference, we could be charged with plagiarism because it looks like we are trying to steal the words or ideas of someone else. In the case of word-for-word paraphrasing, rewrite it or turn it into a direct quote. In the case of a near quote, give a citation for the sentence as if it was a direct quote, just to be safe.

### **Using Signal Phrases:**

One common error a lot of people make when they include a quote is that they tend to put the quote in a sentence by itself. Unfortunately, we cannot do this because when we do, we are giving the quote without a specific analytical

context. We need to use what Diana Hacker calls a signal phrase to introduce the quote and give our readers a context for the quote that explains why we are taking the time to include it in our paper.

**Take, for example, this section from a paper on *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself*:**

We can see Douglass' marriage as an assertion of his ownership of himself. "What Douglass's certificate of marriage, which is transcribed in full in chapter 11, signifies is that the black man has repossessed himself" (Baker 170).

**In this example, the quote from an essay by Houston A. Baker, Jr. thrusts itself into the flow of the paper, disturbing readers because there is no warning that the quote is coming. Yet, with a signal phrase, we can make the use of the quote seem more natural to readers:**

We can see Douglass' marriage as an assertion of his ownership of himself, as Houston A. Baker, Jr. argues in his essay "The Economic of Douglass's *Narrative*": "What Douglass's certificate of marriage, which is transcribed in full in chapter 11, signifies is that the black man has repossessed himself" (170).

**By including a reference to Baker and his essay in the sentence before giving the quote, we let the reader know that we are using someone's opinion to support our own, giving the quote a context that the reader finds relevant to our overall point.**

**According to the *St. Martin's Guide*, there are three main ways to set up a signaling phrase:**

**1. With a complete sentence followed by a colon.**

The effects of Auld's prohibition against teaching Douglass to read were quite profound for Douglass: "It was a new and special revelation" (29).

**2. With an incomplete sentence, followed by a comma.**

Douglass argues that Auld's prohibition against literacy for him was a profound experience, saying, "It was a new and special revelation" (29).

**3. With a statement that ends in *that*.**

The importance of Auld's prohibition to Douglass is clear when he states that "It was a new and special revelation" (29).

You can, however, build your own signal phrases by mixing these three basic styles with verbs that describe your source's attitude towards the subject of the quote. Here is a list of such verbs, as well as other phrases you can use:

admits	emphasizes	responds
agrees	insists	replies
argues	notes	suggests
asserts	observes	thinks
believes	points out	writes
claims	reasons	
compares	refutes	In _____'s words
confirms	rejects	
contends	reports	According to
declares		_____'s (notes,
denies		study, narrative,
		novel, etc.)

### **Using the Source's Name**

Generally, the first time we use a source in a paper, whether it be through a paraphrase or a quote, it's a good idea to use the author(s) full name(s) and the title of the source we are using in the actual sentence so that readers feel that we have introduced the source to them. After we have introduced the source, it's perfectly acceptable to refer to the author by his or her last name or even to leave the name out of the body of our text and simply include it in the citation.

#### **First use:**

In his *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself*, Frederick Douglass argues that "Slavery proved as injurious [to slave holders] as it did to me" (31).

#### **Second use:**

Douglass earlier argues that slavery was "a fatal poison of irresponsible power" to slave holders (29).

#### **Third use:**

The use of the word "hypocrites!" suggests that even the religious faith of the slave holders was tainted by their ownership of other humans (Douglass 77).

## Punctuating Quotes

Punctuating quotes can be frustrating because we often get confused about where to put punctuation. The following chart offers a straightforward view on how to punctuate the end of a quote:

<b>Periods &amp; Commas</b>	<p>They <i>always go inside the quotation marks</i> even if there is no period or comma at the end of the quoted material in the original text.</p> <p><b>Exception:</b> If there is a parenthetical citation immediately after the quote, the period or comma goes after the parenthetical citation.</p>
<b>Question Marks &amp; Exclamation Points</b>	<p>If the <i>original quote ends with an exclamation mark or a question mark</i>, we must include it <i>inside</i> the quotation marks.</p> <p>ORIGINAL TEXT: Will not a righteous God visit for these things?</p> <p>QUOTED TEXT: When Douglass asks, "Will not a righteous God visit for these things?" he raises the question of doubt about the future salvation of the "Christian" slaveholders.</p> <p><b>Notice that we don't put a comma after the question mark, even though normally we would if there was not a question mark. We omit the comma to avoid double punctuation.</b></p> <hr/> <p><b>If we want to use a <i>quoted statement in a question or exclamation we create</i>, then the question mark or the exclamation mark goes <i>outside</i> the quotation marks.</b></p> <p>ORIGINAL TEXT: The grave is at the door. (FD 38)</p> <p>QUOTED TEXT: How can we take Douglass seriously when he indulges in excessively romanticized language such as "The grave is at the door"?</p>
<b>Colons &amp; Semi-Colons</b>	<p><b>Colons and semi-colons always go outside the quotation, even if the original quoted material ends with either form of punctuation.</b></p>

### Quotes within Quotes

One of the messiest types of quotes to punctuate is a quote within a quote. Sometimes we want to use quoted dialogue or a quote that includes a word set off by quotation marks. To mark a quotation within the text we want to quote in our own paper, we need to enclose them in single quotation marks ('. . .'):

ORIGINAL TEXT:

I got hold of a book entitled "The Columbian Orator." (FD 32)

QUOTED TEXT:

Because Douglass "got hold of a book entitled 'The Columbian Orator,'" he was able to learn how to read and broaden his mind.

**Notice that the comma at the end of the quote goes inside not only the double quote but the single quote mark as well.**

### Block Quotes

One problem that occurs when we are working with longer quotes is that our paragraphs grow to be huge on the page. In order to give the reader a visual break, we use block quotes to physically separate the quote from the rest of our text. Current MLA style states that prose text over four lines should be put in a block quote (poetry is handled differently, as we discuss below).

**In the past, a block quote needed be single- spaced and indented five spaces from the right and left margin. Nowadays, though, the MLA wants writers to DOUBLE-SPACE the block quote and indent TEN spaces from the LEFT margin, as is shown in the following example:**

Douglass is particularly blunt in his assessment of "Christian" behavior in the south:

I assert most unhesitatingly, that the religion of the south is a mere covering for the most horrid crimes, -- a justifier of the most appalling barbarity, -- a sanctifier of the most hateful frauds, -- and a dark shelter under, [*sic*] which the darkest, foulest, grossest, and most infernal deeds of slaveholders find the strongest protection. (53)

This statement reveals the passionate anger Douglass feels at the perversion of the "love-thy-neighbor" philosophy of Christianity.

Notice how the text is indented ten spaces from the left margin (an effect you can get in most word processors by typing the text, highlighting it, and then clicking on FORMAT--> PARAGRAPH-->INDENT two times) and that it is double-spaced.

Notice too that *the block quote is technically part of the preceding sentence because of the use of a colon at the end of the introductory statement. We also do not indent the text after the end of the block quote; we are still in the same paragraph. Be aware that the parenthetical citation goes outside the final period. Finally, note that we do not use quotation marks in a block quote; the indentation tells readers that it is a quote.*

### **Special Issues with Poetry**

**Poems (and song lyrics, for that matter) are often the most difficult type of texts to quote because part of the impact of poetry lies in the visual breaks between lines. To try to capture this visual aspect, there are three special rules we use when we quote poems:**

**1. In poetic quotes less than three lines, we put a slash (/) between the lines to mark the line break:**

In "The Poem," when William Carlos Williams writes, "It's all in/the sound" (1-2), he is arguing for the lyrical quality of words.

2. In poetic quotes three or more lines long, we need to block quote them by indenting ten spaces from the left. Unlike a prose block quote, however, *we use a line of text for each line of the poem. Also, we do not double space a block quote from a poem.* Instead, we need to attempt to *recreate both the line spacing and the horizontal placement* of a poetic line in relation to the lines that come before and after it, as is done in the following example:

Williams uses visual spacing to create a dramatic pause in the poem, as he does in this section of "Death":

```
Dead
    his eyes
rolled up out of
the light--a mockery

                                which
love cannot touch--
(39-44)
```

Our block quote looks like the poem. To try and maintain the illusion, we put the parenthetical citation under the last line.

3. Instead of page numbers, we use line numbers from the poem to identify the quote.

### Cutting Text out of Quotes Using Ellipses

Sometimes we need to cut words, phrases, sentences, or even whole paragraphs or pages out of a quotation in order to present to the reader a concise quotation that illustrates the issue we want to discuss. We can make such cuts using an ellipse, which is made from three periods, with a space before and after each period (like this: " . . . ").

Cutting unnecessary words can be a great way to focus our point and conserve space, but be warned: if we cut too many words and change the overall tone or meaning of a quote, we will be guilty of misquoting our source. In particular, we cannot omit key words like "no," "not," and any other negative word in an effort to make a source more agreeable with our point. Getting caught omitting such words with our handy ellipse at best is embarrassing, and at worst, grounds for plagiarism.

As an example of how this might work, let's look at the following quote from page 184 of Mary Shelley's *Frankenstein*:

Think not, Walton, that in the last moments of my existence I feel that burning hatred and ardent desire of revenge I once expressed; but I feel myself justified in desiring the death of my adversary.

**Here we have the words of Victor Frankenstein to the narrator, Walton, towards the end of the novel. The entire quote is quite powerful and could be used as is without any alteration. We could, however, decide to make alterations to either accommodate an introductory quote or to streamline the quote for either effect or space:**

In what appears to be his dying breath, Frankenstein begs Walton to, "Think not . . . that in the last moments of my existence I feel that burning hatred and ardent desire of revenge . . . but I feel myself justified in desiring the death of my adversary."

**Here we cut out the reference to Walton since we used his name in the signal phrase we attached to the sentence. We also cut out the reference to "I once expressed" in order to get to the point more quickly. We could not, however, get away with removing the "not" from the sentence because that would change Frankenstein's words into a command to think that he is in fact full of hatred and revenge.**

**In larger passages, if we wanted *to cut out the end of a sentence or even several sentences*, we can do so, but *we need to add another period to the ellipse, bringing the total number of periods in it to four* (like this: " . . . . "). The fourth period indicates that one or more sentence endings have been omitted. In theory, the number of sentences omitted could be limitless, but in practical terms, it's a good idea not to cut out more than a couple of sentences because beyond that, it is extremely unlikely that you can cut out that much text without creating a false impression about the quote's original context. Consider a longer version of the previous passage from *Frankenstein*:**

Think not, Walton, that in the last moments of my existence I feel that burning hatred and ardent desire of revenge I once expressed; but I feel myself justified in desiring the death of my adversary. During the last days I have been occupied in examining my past conduct; nor do I find it blamable. In a fit of enthusiastic madness I created a rational creature, and was bound towards him, to assure, as was in my power, his happiness and well-being. This was my duty; but there was still another still paramount to that. My duties towards the beings of my own species had greater claims to my attention, because they included a greater proportion of happiness or misery.

**If we wanted to, we could cut out a sentence or two, like this:**

On his apparent death bed, Frankenstein seeks to excuse his wish to see his creation die, saying,

I feel myself justified in desiring the death of my adversary . . . . In a fit of enthusiastic madness I created a rational creature, and was bound towards him, to assure, as was in my power, his happiness and well-being. This was my duty; but . . . . My duties toward the beings of my own species had greater claims to my attention, because they included a greater proportion of happiness or misery. (184)

**By cutting out the "examination" sentence and the end of the "paramount" sentence, we show the reader only the key ideas from the text we want to discuss. If we had included the missing segments, the reader might wonder if we have any point to make at all or if we were going to quote the whole book.**

**One final note on ellipses: we do not need to put an ellipse at the beginning or end of a quote if we do not start the quote at the beginning of the sentence and end it at the close of the sentence. Thus, if we want to quote the phrase "beings of my own species had greater claims," we do not have to include an ellipse before or after the quote:**

ORIGINAL TEXT:

My duties towards the beings of my own species had greater claims to my attention, because they included a greater proportion of happiness or misery.

INCORRECT QUOTE:

By arguing that ". . . beings of my own species had greater claims . . ." (184), Frankenstein in essence displays a racist attitude.

CORRECT QUOTE:

By arguing that "beings of my own species had greater claims" (184), Frankenstein in essence displays a racist attitude.

### **Adding Text to Quotes**

**Generally, adding text to quotes is forbidden. After all, if we could freely add text to a quote, we could make a quote say anything we wanted. There are times, however, when it is acceptable to add a word or phrase to a quote, and when we do, we *enclose the added material in brackets* (like these: [ ]).**

**When we do add material to quotes, we do it to *clarify references* that do not make sense because we do not have the entire text in front of us or to *make the quote fit into the grammatical structure of our sentence*.**

### **Example 1:**

#### ORIGINAL TEXT:

He was told he was at the barn. (FD 59)

#### WITH BRACKETED TEXT:

Douglass' matter-of-fact reporting, such as in statements like, "He [Hamilton] was told he [William Freeland] was at the barn" (59) makes the *Narrative* easy to follow.

**Because our quote doesn't include the preceding sentences that give us the names each "he" refers to, we need to add them to our quotation.**

### **Example 2:**

#### ORIGINAL TEXT:

Mr. Hopkins could always find some excuse for whipping a slave. (FD 53)

#### WITH BRACKETED TEXT:

Because Mr. Hopkins was "always [finding] some excuse for whipping a slave" (53), he epitomized the hypocrisy of slaveholding clergy.

**The grammar of the original sentence did not allow for the sentence structure of our sentence, so we modified the verb form from the original sentence in our quote. Generally, when we modify a word in a quote, we simply change the form of the word rather than picking a whole new word.**

### **Adding Italics to a Quote for Emphasis**

**Sometimes when we use a quote, we want to draw attention to words or phrases to emphasize a particular feature of the writing. To do so, we use *italics* to make the key word or phrase stand out from the rest of the quote. If we choose to add italics, though, we have to acknowledge that we modified the quote, so we add a parenthetical citation containing the words "emphasis added" to the end of the sentence:**

#### ORIGINAL TEXT:

It rekindled the few expiring embers of freedom, and revived in me a sense of my own manhood. (FD 50).

#### WITH ADDED EMPHASIS:

The fact that the fight with Covey renewed Douglass' "sense of . . . *manhood*" suggests that more than just his sense of humanity was at stake (50, emphasis added): his masculine identity was also at risk because of slavery.

Note that in this example, the "emphasis added" is included in the same parenthetical citation as the page citation. This saves space and makes our paper flow better.

### Dealing with Errors in the Original Quote

One of the touchiest issues to deal with in quoting a source is how to handle errors made by the original writer. Because we have to stay true to the quote as it appears in the source text, we must include the error in our quotation. Unfortunately, our readers may be unaware that the error was the original author's and assume that the error is ours, lowering our credibility. To avoid this quandary, we can simply add the bracketed phrase "[*sic*]" to indicate that the error was in the source text:

ORIGINAL TEXT:

The elephant was pretty cool.

AS A QUOTE:

By noting that the "elefant [*sic*] was pretty cool," the boy took his first step towards a promising career as a field biologist.

**Be aware that sometimes *sic* can be used as a not-so-subtle barb against the reliability of a source, so use it cautiously and recheck the tone created by its use.**

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This page was originally created by Dr Harold William Halbert for Lehigh University's Center for Writing, Math, and Study Skills. This page may be used for instructional purposes only without charge: simply give credit where credit is due.

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### **Sources Used in the Preparation of Appendix E**

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