

A GUIDE FOR WRITTEN WORK

Seventh Edition, 2004

GLENBARD TOWNSHIP HIGH SCHOOLS DISTRICT 87

**Documentation forms in this manual are consistent with
current MLA standards.**

2004 revision committee:

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Manuscript Form

Handwritten Paper

- Use blue or black ink.
- Use loose-leaf notebook paper.

Formatting Typed Paper

- Center the title on the top line.
- Leave the second line blank.
- Do not write on the bottom line.
- Write nothing, not even Roman numerals of an outline, in the margin.
- Leave an inch for left and right margins.
- Indent the first lines of paragraphs uniformly.
- Use a readable font size, 10-12 point.
- Double space.

Heading

- Place the heading in the upper right corner.
- Follow the given example below:



Dave Hernandez
Period 7/8
Sept. 28, 2004

Title

- Center the title on the first line.
- **Do not** put quotation marks around the title of your paper.
- **Do not** underline the title of your paper.
- **Do not** use a period after the title.

Capitalization

Capitalize these items:

- Proper names and the first, last, and important words in titles
- First word of a direct quotation
- Initials in most abbreviations
- The personal pronoun I

Refer to the following rules for common problems

Capitalization Rules:

1. Capitalize names of historic events or epochs: **the Middle Ages, the Black Death, World War II, the Great Depression.**
2. Capitalize nationalities, religious groups, and languages: **British currency, Buddhist ceremonies, Slavic customs, Russian literature.**

NOTE: Names of nationalities and languages are always capitalized: French history, English literature, Mexican art

3. Capitalize North, South, East, West, Northwest, Far East only when these words refer to specific geographical divisions. Do not capitalize when they refer to directions.

Every June we pack the van and head south to visit Gramps, who lives in the South.

4. Capitalize names of specific courses of study:

Algebra 2, Consumer Economics, Independent Living.

5. Capitalize adjectives derived from proper names:

Shakespearean, Darwinian, Jacksonian.

6. Capitalize the title of a person only when it comes before a name:

Nurse Ratched	but	a registered nurse
Officer Krupke	but	a police officer
Coach Jackson	but	a basketball coach

Punctuation

Commas

1. Place a comma after an introductory **word, phrase, or clause.**

Obviously, we made a few tactical errors in the game.

Trudging along the road, the hikers became tired and thirsty.

When you have finished your homework, you may play Nintendo.

2. Use commas to set off nonessential **clauses or phrases.**

Nonessential: Mrs. Wood, who lives near a landfill, led the protest at City Hall.

Essential: All students who are tardy will receive detentions.

3. Use commas to separate **items in a series**.
He will visit Boston, Philadelphia, and Memphis.
4. Use a comma before a conjunction in a **compound sentence**.
Joe likes a Macintosh computer, but his wife Dee prefers a PC.
5. Use a comma before a **direct quotation**.
He asked, “What do you want?”
6. Use a comma after each item in **dates and addresses**.
He was born in Charleston, South Carolina, on February 1, 1975, at 6 a.m.
NOTE: Never place a comma between the state and the zip code.
7. Use a comma to separate **two or more adjectives in succession** that modify the same noun.
She wore a flannel, pleated skirt to the rehearsal.

Semicolons

1. Use a semicolon to separate **two independent clauses**.
The girls’ team will play Naperville North at Naperville this week; the boys will play Wheaton North at home.
2. Use a semicolon and a comma to separate two independent clauses joined by words such as therefore, however, consequently, and nevertheless.
My father had to work until 6:00 p.m.; therefore, we could not leave for the concert as early as we had hoped.
3. Use semicolons to separate **items in a series if the items contain commas**.
He will visit Boston, Massachusetts; Philadelphia, Pennsylvania; and Memphis, Tennessee.

Colons

1. Use a colon when a complete sentence **introduces a series**.
My dad sent me to the store for several items: frozen pizza, paper plates, and Mountain Dew.
2. Always use a colon **after the greeting of a business letter**.
Dear Sir or Madam: Dear Ms. Schwarz:

Quotation Marks

1. Use quotation marks around the exact words of a speaker and when referring to the title of **short works: short stories, essays, chapters, articles, TV episodes, poems, one-act plays, or songs.**
2. **Periods and commas** are always placed inside quotation marks.
3. **Semicolons and colons** are always placed **outside** quotation marks.

Underlining

1. Underline longer works: **titles of books, long poems or plays, TV and radio programs, operas, films, and CD, DVD, and video recordings.**

Terminator

2. Underline names of **newspapers, magazines, pamphlets, journals, ships, airplanes, and trains.**

Chicago Tribune

3. Underline **foreign expressions.**

deja vu

Apostrophes

1. Use the apostrophe to show ownership.
 - A. Add an 's to show ownership:

a child's blocks
a man's earring
children's toys
men's suits
 - B. If the plural form of the noun ends in s, add only an apostrophe:

the boys' basketball team
the girls' track team
the squirrels' nuts
2. Use the apostrophe for contractions: won't for will not, can't for cannot, and aren't for are not.

NOTE: Contractions are not used in formal expository writing, but may be used in narrative writing.

Sentence Errors

Fragment

A fragment is a group of words punctuated as a sentence that does not express a complete idea.

Fragment: To get ahead of the rush-hour traffic that would clog the road by nine o'clock.

Remedy: To get ahead of the rush-hour traffic that would clog the road by nine o'clock, the CEO left home at 6:30 a.m.

Comma Splice

The term “comma splice” means that two sentences are incorrectly joined by a comma only.

Error: The students were proud of their school, they believed that both its academic and co-curricular programs were excellent.

Remedies:

1. Subordinate one idea to show a cause-and-effect relationship.

The students were proud of their school because they believed that both its academic and co-curricular programs were excellent.

2. Replace the comma with a semicolon.

The students were proud of their school; they believed that both its academic and co-curricular programs were excellent.

3. Add a conjunction after the comma.

The students were proud of their school, and they believed that both its academic and co-curricular programs were excellent.

4. Change the statement into two sentences.

The students were proud of their school. They believed that both its academic and co-curricular programs were excellent.

Run-on

The run-on is a sentence error which puts two sentences together with no punctuation mark between them.

Error: They decided to drive to Milwaukee on Friday afternoon they intended to return on Monday.

Remedies:

1. Add a coordinating conjunction to make a simple sentence.

They decided to drive to Milwaukee on Friday afternoon and to return on Monday

2. Make a compound sentence.

They decided to drive to Milwaukee on Friday afternoon, and they intended to return on Monday.

3. Make two separate sentences.

They decided to drive to Milwaukee on Friday afternoon. They intended to return on Monday.

4. Join two sentences with a semicolon (no conjunction).

They decided to drive to Milwaukee on Friday afternoon; they intended to return on Monday.

Syntax

Correct syntax involves the right arrangement of words, phrases, clauses, and sentences according to rules of grammar and logic.

Parallelism

Use the same structure for balancing two or more ideas.

Incorrect: I like fishing, swimming, and to sail.

Correct: I like fishing, swimming, and sailing.

Incorrect: Carlos was influenced by his mother and what his teacher said.

Correct: Carlos was influenced by his mother and his teacher.

Incorrect: Ken said that we cannot leave today but to plan to go on Friday.

Correct: Ken said that we cannot leave today but that we can go on Friday.

Pronoun Agreement

Pronouns must agree in number and person with the nouns to which they refer. **These words are singular: anyone, everybody, each, one, either, neither.**

Correct: Everyone must be sure to have his or her assignment finished by Monday.

Correct: Kent and Ted never know where their books are.

Correct: Neither Kent nor Ted knows where his homework is.

Correct: Any student who has a job outside school must plan his or her work schedule carefully.

Sentences such as the one above pose a problem in pronoun reference. To avoid the use of his or her, rewrite the sentence by using the plural.

Original: Any student who has a job outside school must plan his or her work schedule carefully.

Better: Any students who have jobs outside school must plan their work schedules carefully.

Subject/Verb Agreement

- Subjects and verbs must agree in number.

The color of Patti's eyes is blue.

One of my aunts lives in Wisconsin.

- Compound subjects connected by **and** are plural.

Both the badminton team and the football team were undefeated this year.

- For compound subjects connected by or or nor, the noun closer to the verb determines whether the verb is singular or plural.

Either Steve or his grandparents are going to visit the Art Institute.

Neither the basketball teams nor the golf team has a .500 record this year.

Dangling and Misplaced Modifiers

Put the modifier close to the word it modifies.

Incorrect: Careening around the corner at sixty miles an hour, I watched the car with amazement.

Correct: Amazed, I watched the car careening around the corner at sixty miles an hour.

Style

Generally speaking, the best writing says the most in the fewest words.

Forms of the verb to be: These are weak if they are used as main verbs.

Weak: The cold was intense, and we were afraid of frostbite.

Stronger: Because of the intense cold, we feared frostbite.

There, it: Avoid these words when they do not add meaning to the sentence.

Weak: It is essential that you know the rules.

Stronger: You must know the rules.

Weak: There were only four players who made the first team.

Stronger: Only four players made the first team.

Active/Passive Voice

Good writers use the active voice.

In a sentence containing passive voice, the subject is acted upon, weakening the sentence.

Weak: The red Ferrari was driven to school every Friday by the quarterback.

In a sentence containing active voice, the subject is acting.

Stronger: The quarterback drove the red Ferrari to school every Friday.

Point of View

In deciding which point of view to use, consider the intended audience and purpose of the writing.

First person (I, me, my, us, we) is used in personal writing.

Second person (you) should be avoided in formal writing.

Third person (he, she, one, they, them) is used in formal writing.

Common Usage Errors

1. Incorrect Pronoun Use

A. A pronoun's case is determined by its use in the sentence.

Incorrect: Peter and him ate Subway sandwiches for lunch.

Correct: Peter and he ate Subway sandwiches for lunch.

Incorrect: Joe went to the grocery store with Meggan and I.

Correct: Joe went to the grocery store with Meggan and me.

Incorrect: Janice and me went to the movie.

Correct: Janice and I went to the movie.

2. **Gonna, 'cuz, kinda** Avoid these substitutions for “going to,” “because” and “kind of.”

3. **Is when, Is where** Do not use when or where after “is” in giving definitions.

Incorrect: An allusion is when you make a reference to a person or place outside the literary work at hand.

Correct: An allusion is a reference to persons or places outside the literary work.

4. Subjective Pronouns

Objective Pronouns

	<u>Singular</u>	<u>Plural</u>		<u>Singular</u>	<u>Plural</u>
1st	I	We	1st	Me	Us
2nd	You	You	2nd	You	You
3rd	She, he, it	They	3rd	Her, him, it	Them

5. **So** Avoid so as a conjunction since so usually reflects a cause-and-effect relationship that is shown better in a subordinate clause. Also, avoid beginning sentences with so because they are often fragments.

Weak: I was hungry, so I ate my lunch.

Stronger: I ate my lunch because I was hungry.

6. Avoid incorrect usage of words ending with “self” or “selves.”

Incorrect: A trip to Boston was a graduation gift for Eileen and myself.

Correct: A trip to Boston was a graduation gift for Eileen and me.

7. **Well** Except in dialogue, this should not be used as a sentence opener.

Frequently Misused Words

1. **accept** (v.t.) willingly receive; consent to take
Please accept the gift.
except (prep.) leaving out
Everyone except Harry went to the concert.
2. **advice** (n.) recommendation for action
Jerry asked for my advice about the repair work.
advise (v.) to give counsel to
Please advise Jerry about the repair work.
3. **affect** (v.t.) act on; influence or change
Linda's comments did not affect my decision.
effect (n.) result
Linda's comments had no effect on my decision.
4. **a lot** many (colloq., not acceptable for formal usage, often incorrectly written alot.)
5. **all ready** (adj. phrase) completely prepared
Are you all ready for the test?
already (adv.) before this time; by this time
By the time Joe arrived, the class had already finished the discussion.
6. **all right** mistakenly written alright
7. **angel** (n.)
An angel adorned the top of the Christmas tree.
angle (n.)
A right triangle has a 90° angle.
8. **almost** Avoid most (pronoun, adjective) for almost (adverb):
Almost anyone would like that music.
most
Most would like that music.

9. **amount** (n.) quantity; applies to that which is referred to by bulk, weight or sum
 Jim consumes an astonishing amount of food.
- number** (n.) total of two or more persons or items
 Jim consumes an astonishing number of calories.
10. **anyway** adverb meaning “in any case”; mistakenly written anyways
11. **are** (v.) form of to be
our (pron.) possessive
Our class members are excited about the field trip.
12. **as** (adv.) to the same degree or extent
 Harry is as young as Teddy.
like (prep.) resembling something or someone. Like is not a conjunction.
 Beth’s taste in music is like Pete’s.
13. **bad** The adjective bad modifies nouns or pronouns (“bad cold,” “bad idea”) and the adverb badly modifies verbs (“sang badly,” “played badly”).
14. **bring** (v.) come with or carry (a thing or a person) from another place
take (v.) carry away; remove
Bring your check from home; then take it to the bookkeeper.
15. **capital**
capitol
 Always use capital unless you mean Capitol Hill in Washington, D.C., the Capitol building in Washington, D.C., the building (small c usually) where the state legislature assembles.
 Springfield is the capital city of Illinois, and the state legislature meets in the capitol building.
16. **college** (n.) an institution of higher learning
 Many seniors will attend college next fall.
collage (n.) any collection of seemingly unrelated bits and parts.
 The students created a collage for art class.

17. **compliment** (n.) praise
I like compliments.
complement (v.) to make complete.
The color of his tie will complement the color of his suit.
18. **conscience** (n.) sense of right or wrong
His conscience kept him from stealing the unlocked car.
conscious (adj.) aware
He was conscious of his responsibility to be honest.
19. **farther** (adj.) additional; at a greater distance
It is farther to St. Paul than to St. Louis.
further (adj.) Although farther and further are similar to meaning, farther usually refers to physical distance and further to abstract relationships.
I need no further advice on that subject.
20. **fewer** (adj.) small number (refers to items which can be counted)
Who has fewer records?
less (adj.) smaller in size or degree (refers to amounts or qualities)
Using less sugar will cut the number of calories in the dessert.
21. **good** (adj.)
You are good.
well (adv.)
You do well.
22. **imply** (v.) to suggest
His remark seemed to imply that he will take the job.
infer (v.) to draw a conclusion
From his haggard appearance, I infer that he is tired.
23. **irregardless** Using irregardless is never correct.
regardless
Regardless of the changes, Kurt was willing to go on the rafting expedition.

24. **its** (possessive pronoun)
 We gave the poodle its weekly bath.
- it's** (contraction)
 Here is your soup. It's hot.
It's always means it is or it has.
25. **lay** (v.t.) lay, laying, laid, laid. Any form of lay indicates to place.
Lay the book on the desk.
 He is laying the papers on the table right now.
 Yesterday he laid his coat on the bench.
 He had often laid his umbrella there.
- lie** (v.i.) lie, lying, lay, lain. Any form of lie indicates to recline.
 Chris told me, "Just lie in bed; I'll make breakfast."
 While I was lying there, I fell asleep again.
 Yesterday I lay in bed all day.
 Because I have been ill repeatedly this year, I have often lain in bed all day.
26. **lose** (v.) to fail to keep; to fail to win
 She tried not to lose her patience with the spoiled child.
- loose** (adj.) not attached; not tight
 Unless you tie the ribbon carefully, the bow may become loose.
27. **maybe**
may be
 Distinguish between may be (a verb phrase suggesting possibility) and maybe (an adverb used in conversation to mean perhaps).
Maybe meaning perhaps is appropriate in conversation. In formal writing, use perhaps.
 It may be better to take the train than to try to drive into the Loop.
Perhaps the member of the committee would prefer to remain anonymous.
28. **of** mistakenly used for 've in contractions such as would've, could've, should've; never would of, could of, should of
 If John had known Jeannie would be at the wedding, he would have wanted to be there too.

29. **past** (adv.)
We walked past the door.
passed (v.)
We passed the door.
30. **personal** (adj.) private
personnel (n.) people employed by a company
Leslie wrote a personal business letter to the director of personnel.
31. **precede** (v.) to go before
proceed (v.) to continue
The drum major will precede the band onto the field.
With the drum major leading them, the band will proceed onto the field.
32. **prejudice** (n.) Prejudice usually is a noun referring to an opinion based on insufficient evidence.
prejudiced (adj.) Prejudiced is generally used as an adjective.
Because of the prejudice of the jurors, the man did not receive a fair trial.
The prejudiced jurors kept the man from receiving a fair trial.
33. **principal** (n., adj.) the chief or head
principle (n.) rule
Duncan was the principal of the school.
Basketball is Anita's principal interest.
Mr. Heller bases his conduct on the principle that all people deserve respect.
34. **raise** (v.t.) raise, raising, raised. Use raise when something or someone lifts an object.
The mechanic raised the hood of the car to check the engine.
rise (v.i.) rise, rising, rose, risen. Use rise when someone or something appears to lift itself.
The audience rose to salute the flag.
The soldiers were awake before the sun had risen.
35. **real** (adj.) authentic
really (adv.) intensifier
This is a real snake.
This is a really big snake.

36. **set** (v.t.) set, setting, set, set. Any form of set indicates placing (an object).
Set the vase on the desk.
 Sandy is setting her books on her desk.
 Yesterday we set the chairs in new arrangements.
- sit** (v.i.) sit, sitting, sat, sat. Any form of sit indicates occupying a place or remaining inactive.
 Please sit in the first row.
 The vase is sitting on the counter.
 Harry sat in the third row last week.
 He had sat there many times before.
37. **stationary** (adj.) in a fixed position
stationery (n.) writing paper
 Trish kept in shape by riding her stationary bike.
 José wrote a letter on his new stationery.
38. **than** (conj.) in comparison with
then (adv.) at that time; soon after
 Mia is younger than Sarah.
Then she left for Florida.
39. **to** (prep.) in the direction of; toward
too (adv.) also; more than enough
two (adj., n.) one more than one
 He is too young to understand that he may not have two cookies at bedtime.
40. **their** (pron.) possessive of they
there (adv.) in that place
they're contraction for they are
They're taking their records over there for Julie's party.
41. **your** (pron.) possessive of you
you're contraction for you are
You're going to do well if you do your homework.

Documented Paper

Research papers require careful documentation through acknowledgment of all sources, whether from printed or nonprinted, published or unpublished material. The main reasons for documentation are to credit the exact source of information and to avoid presenting someone else's ideas as your own.

A Statement on Plagiarism:

Using someone else's ideas or phrasing and representing those ideas or phrasing as your own, either on purpose or through carelessness, is a serious offense known as plagiarism. You must be sure to credit everything you use from any source except information which is common knowledge. If you do not know whether a particular fact is generally known, cite its source. Remember that paraphrases of ideas as well as direct quotations must be acknowledged.

The penalties for plagiarism are severe. Borrowing "ideas or phrasing" includes written or spoken material—from entire papers and paragraphs to sentences, and phrases—but it also includes statistics, lab results, art work, etc.

General Guidelines

These features characterize the documented paper:

- Language is formal, not colloquial.
- Traditional format includes title page, outline, the paper with parenthetical documentation, and Works Cited list.
- The list of Works Cited includes only the works cited within the paper. However, some instructors may also require a Works Consulted page, listing all sources read during research, whether or not they are cited in the paper.
- The paper is double spaced and typewritten.

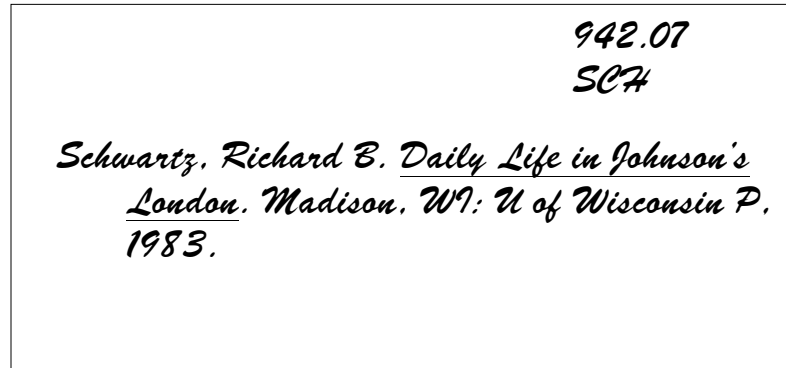
NOTE: Various fields of study use different styles of documentation. For example, the American Psychological Association (APA) publishes an authoritative guide with specialized rules that differ from the MLA style used in this guide.

Steps for Writing the Research Paper

1. **Choose a general subject.**
2. **Do some background reading.**
3. **Narrow the subject.**
4. **Prepare a working bibliography:**

Sample Bibliography Card for a Book

(For other types of sources, check “Frequently Used Formats in Works Cited,” page 27 in this booklet.)



5. **Write a preliminary (working) thesis:**
One sentence stating the purpose and focus of the paper.
6. **Write a preliminary (working) outline:**
A simple list of divisions of the subject.
The preliminary outline serves two purposes:
 - a. Provides possible general headings for final outline.
 - b. Provides possible subject headings for note cards.
7. **Take notes.** (See sample note cards.)
 - a. Use subject headings/slugs (from the preliminary outline) to indicate content of note
 - b. Record the first word in the corresponding bibliography entry along with the page number if it is a print source. Do not use p. or pp.

NOTE: Internet sources do not have page numbers.

- c. Limit note to one idea per card.
–Use the front of the card only.
–Do not continue note onto another card.
- d. Paraphrase pertinent information and/or put quotation marks around all quoted passages and distinctive words.

Sample Note Cards

Direct Quotation Card

**Subject
Heading**

Smells of London

Schwartz 9

**Author and
Page Number**

" . . . much of the muck was either redistributed or washed into the Thames. . . . Some filth stayed in place. The streets would be dotted with pools of urine and stagnant water. Dead animals (dogs, cats, rodents, even horses) were left to decay in the streets where they lay. In darker corners of the city, an occasional human corpse was found."

Paraphrase card

Smells of London

Schwartz 9

Garbage, animal carcasses, human waste, and an occasional human corpse rotted in streets and drained into the Thames.

8. **Write a formal outline including title and final thesis.**
9. **Write the rough draft.**
 - a. Introduce material from sources.
 - b. Include parenthetical documentation.
10. **Revise and proofread the draft.**
11. **Prepare the final paper.**
 - a. Title page
 - b. Formal outline
 - c. Paper with parenthetical documentation
 - d. Works Cited page

Traditional Title Page

1. **For titles of more than one line, double space and center each line.**
2. **Type the title in capital and lowercase letters.**
Do not underline or use quotation marks for your own words.
However, do underline titles of published works which appear in your title.
3. **Type your name below the title in the center of the page.**
4. **Center the course information and date below your name.**

West Chicago's Worry:
The Kerr-McGee Problem

by
Jordan Churchill

English 3 - 7/8
Mrs. Tylka
December 15, 2004

Outlining

1. Title the outline page.
2. Include the thesis statement between the title and the outline.
3. Do not use the words introduction or conclusion in the outline.
4. There are two kinds of outlines: topic and sentence. Follow the form directed by your teacher. Either form requires parallel structure.
5. Remember that to divide anything into fewer than two parts is impossible. Therefore, each level of an outline must have at least two parts; that is, I requires II, A requires B, 1 requires 2.
6. The outline must have strict alignment. Indent each level consistently so that periods are aligned.

Traditional Topic Outline

Characteristics of a Successful Composition

Thesis: Unity and coherence determine the success of an expository composition.

- I. Unity of thought
 - A. One central idea throughout the paper
 - B. Appropriate details on one central idea
 1. Proof for thesis
 2. Omission of irrelevancies
- II. Coherence of ideas
 - A. All ideas fitting together smoothly
 1. Use of transitional words and phrases
 2. Repetition of key words
 3. Use of synonyms
 - B. Each sentence relating to the one before it and the one after it

Paraphrases and Quotations

This guide uses the MLA system of parenthetical documentation.

Follow these rules in documenting both paraphrases and quotations.

Parenthetical documentation will be clear and accurate only if it refers readers to a specific, complete citation in the Works Cited list.

Citations appear in parentheses after the paraphrased or quoted material. They include the author's last name and page number when the author's name is not mentioned in the sentence.

1. **Introduce a paraphrase or quotation with the name of the authority.**
 - a. When you use the author's last name in the sentence, place only the page number(s) of the source in parentheses:

Sheridan Baker points out "research is searching again. You are looking, usually, where others have looked before; but you hope to see something they have not" (245).
 - b. Cite the author's last name and the page number(s) of the source in parentheses when you have not named the author:

One critic warns that effective research writing must be more than "scavenging" or "sanctioned plagiarism" (Baker 245).
2. **Cite sentences, not paragraphs. It is impossible to tell whether the citation at the end of a paragraph refers to the last sentence or the entire paragraph. For example:**

Researcher Ralph Jones believes that teachers "should be given awards for valor" (165). He adds that most teachers he has met suffer from stress (190).

3. **The length of a quotation determines the way it is noted.**
 - a. For a quotation of **fewer than four original text printed lines**, enclose it in quotation marks.

Strunk and White advise, "Do not overwrite" (72).

If quotation marks are used in the original, use single quotation marks to replace the double marks of the original.

Morris Freedman in "The Seven Sins of Technical Writing" explains what he calls the Bad Habit: "Perhaps the most common example of this sin is what has been called 'deadwood,' or what may be called 'writing for the simple minded'" (86).
 - b. For a quotation of **four or more original text printed lines**, indent ten spaces from the left and single space it. Do not use quotation marks unless they appear in the original.

Set the quotation off with a colon, and place citation at the end of the passage after the final period.

Baker describes the process of writing a research paper by telling what it is not:

Research is not combining a paragraph from The Encyclopedia Britannica and a paragraph from The Book of Knowledge with a slick pinch from Time. That's robbery. Nor is it research even if you carefully change each phrase and acknowledge the source. That's drudgery. (245)

4. **Citing a title by an author of two or more works used in your paper**

If an author has more than one title in the Works Cited, write the author's last name, the first key word in the title (with the correct punctuation), and include the page number(s). Or, cite the author's last name and the title in the sentence and place the page number in parentheses. See examples below.

Citation in paper:

One authority on writing believes that style is not for gifted writers only (Baker Complete 3). In The Practical Stylist, Baker argues that style in writing is a "labor of love, and like love it can bring pleasure and satisfaction" (1).

Works Cited entries:

Baker, Sheridan. The Complete Stylist and Handbook. New York: Harper, 1980.

- - -. The Practical Stylist. 5th ed. New York: Harper, 1981.

5. **Citing a work by more than one author**

When there are two or three authors, use all names:

(Brown and Wilson 32).

(Jones, Shah, and Levin 12).

When there are more than three authors, use the last name of the first author cited and et al., remembering the period after al.

(Norton et al. 264).

6. **Citing an unsigned work**

For works by anonymous authors, use the first key word of the title (punctuated correctly) in place of the author's last name in the parenthetical reference. Use the first key word by which the work is alphabetized in the Works Cited.

Citation in paper: ("Taking" 12).

Works Cited entry:

"Taking an English Class and Loving It." Funny Farm Forum 18 July 1985: 12.

7. **Citing a drama**

When citing lines from a drama, use the act, scene, line number(s). Indicate the act with a capital Roman numeral, the scene with a lower case Roman numeral, and the line(s) with Arabic numbers.

“The quality of mercy is not strained,/ It droppeth as the gentle rain from heaven/ Upon the place beneath” (Shakespeare 4.1.188-90).

NOTE: The slash represents the end of the poetic line.

8. **Citing a personal interview**

Introduce the speaker in your paper by name, position, and date of interview. In subsequent references state only the speaker’s name.

Student Rahim Patel, in a June 2004 interview, stated that the research paper was the highlight of his academic career.

Works Cited

Papers using parenthetical documentation require a Works Cited list because it is the only place where readers can locate complete information about the sources used in writing the paper. The list must be thorough and accurate. The Works Cited list appears on a separate page at the end of the paper and lists only the works actually used in the paper.

Format

1. Center the title, Works Cited, above the entries using the same size and font as the paper.
2. Arrange entries alphabetically by the author's last name or by the first word (other than a, an, or the) in the title if there is no acknowledged author.
3. Double space the entire page, including each Works Cited entry.
4. Begin the first line of each entry flush with the left margin. All subsequent lines within the entry are indented five spaces.
5. If you are listing more than one work by the same author, alphabetize the works according to title. Rather than repeating the author's name, type three hyphens, period, two spaces, and the title.
6. Wherever possible, use appropriate shortened forms to give the place of publication (e.g., Springfield, IL, instead of Springfield, Illinois) or the publisher's name (Harper instead of Harper & Row, Publishers). Use of the state name is not included unless the city's location is not well known.
7. Do not use "p." or "pp." to indicate page numbers.
8. Do not number the entries.

Sample Works Cited

Martin 18

Works Cited

- Achtert, Walter S., and Joseph Gibaldi. The MLA Style Manual. New York: MLA, 1985.
- Baker, Sheridan. The Complete Stylist and Handbook. New York: Harper, 1980.
- - -. The Practical Stylist. 7th ed. New York: Harper, 1992.
- Evans, G. Blackmore, ed. The Riverside Shakespeare. Boston: Houghton, 1974.
- Freedman, Morris. "The Seven Sins of Technical Writing." Style: Diagnoses and Prescriptions. Ed. Stoddard Malarkey. New York: Harcourt, 1972.
- Heller, Robert, et al. Career Choices. New York: Dell, 1987.
- Jackson, Jesse. Political Activist. Personal Interview. 25 July 1993.
- "Police Officer." The Guidance Information System. Cambridge, MA: Houghton, 1990.
- Strunk, William B., Jr., and E. B. White. The Elements of Style. New York: Macmillan, 1979.
- "Taking an English Class and Loving It." Funny Farm Forum 18 July 1985: 12.

Frequently Used Abbreviations for Citations

Use the abbreviated form for the publishing company whenever possible. Do not include articles, business abbreviations, or descriptive words from the company's name. The following are examples of the correct way to shorten the publishers' names.

ALA	American Library Association
Cambridge UP	Cambridge University Press
ERIC	Educational Resources Information Center
Gale	Gale Research, Inc.
GPO	Government Printing Office
Harper	Harper and Row or HarperCollins, Publishers, Inc.
Harvard Law Rev. Assn.	Harvard Law Review Association
Houghton	Houghton Mifflin Co.
Knopf	Alfred A. Knopf, Inc.
Little	Little, Brown, and Company, Inc.
Macmillan	Macmillan Publishing Co., Inc.
McGraw	McGraw-Hill, Inc.
MIT P	The MIT Press
MLA	The Modern Language Association of America
NCTE	The National Council of Teachers of English
NEA	The National Education Association
Norton	W. W. Norton and Co., Inc.
Random	Random House, Inc.
Scribner's	Charles Scribner's Sons
Simon	Simon and Schuster, Inc.
SIRS	Social Issues Resources Series
State U of New York P	State University of New York Press
St. Martin's	St. Martin's Press, Inc.
U of Chicago P	University of Chicago Press

Frequently Used Formats in Works Cited

The following is a list of current MLA bibliography forms. For scholarly research, do not include general encyclopedias, Cliff's Notes, or Sparknotes in the Works Cited.

Be sure that the source matches the bibliography form.

Books

1. **A Book by One Author**

Walters, Dorothy. Flannery O'Connor. Boston: Twayne, 1973.

2. **Two or More Books by the Same Author**

Garreau, Joel. Edge City: Life on the New Frontier. New York: Doubleday, 1991.

- - -. The Nine Nations of North America. Boston: Houghton, 1981.

3. **A Literary Work Available in Several Editions**

Steinbeck, John. The Grapes of Wrath. 1939. New York: Penguin, 1976.

Note: Use this form for a literary work if it has been republished. The year following the title is the original year of publication in the above entry.

4. **A Book by Two or Three Authors**

Gilbert, Sandra M., and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. New Haven: Yale UP, 1979.

Note: For in-text citations, name all authors. For example: According to Gilbert and Gubar. . . (53), or (Gilbert and Gubar 53).

5. **A Book by Four or More Authors**

Demko, George J., et al. Why in the World: Adventures in Geography. New York: Anchor-Doubleday, 1992.

Note: The abbreviation et al means “and others.” Use et al instead of listing all the authors.

6. **A Book with a Corporate Author**

International Conference on the Biology of Whales. The Whale Problem: A Status Report. Cambridge, MA: Harvard UP, 1974.

7. **No Author Given**

Literary Market Place: The Directory of the American Book Publishing Industry. New York: Bowker, 1991.

8. **A Book with an Editor but No Author Given**

Harvey, Paul, ed. The Oxford Companion to Classical Literature. Oxford: Clarendon P, 1966.

9. **A Book with Both an Author and an Editor**

Twain, Mark. The Autobiography of Mark Twain. Ed. Charles Neider. New York: Harper, 1959.

10. **A Translation of a Book**

Chantraine, Pol. The Living Ice: The Story of the Seals and the Men Who Hunt Them in the Gulf of St. Lawrence. Trans. David Lobdell. Toronto: McClelland and Stewart, 1983.

11. **A Drama**

Shakespeare, William. The Merchant of Venice. New York:
Washington Square P, 1957.

12. **Introduction, Preface, Foreword, or Afterword**

Lowell, Robert. Foreword. Ariel. By Sylvia Plath. New York:
Harper, 1966. vii-ix.

13. **The Bible**

The Bible.

Note: This simple entry denotes the King James Version of the Bible or see the following entry for how to do a different version.

The New Jerusalem Bible. Ed. Henry Wansbrough. New York:
Doubleday, 1985.

Note: For the in-text citation, use “The Bible states . . . (2 Kings 18.13).

The book of the Bible is 2 Kings; the chapter is 18; and the verse is 13.

14. **Article from the CQ Researcher**

Clark, Charles S. “Underage Drinking.” The CQ Researcher.
Washington, D. C.: Congressional Quarterly. 13 Mar.
1992: 219+.

Reference Volumes

15. **An Essay, Chapter, Poem, or Short Story in a Single Volume Collection**

Wood, Ralph. "From Fashionable Tolerance to Unfashionable Redemption." Modern Critical Views: Flannery O'Connor. Ed. Harold Bloom. New York: Chelsea, 1986. 55-64.

Note: When citing an essay in a collection, use the author of the essay, not the editor of the collection.

16. **An Essay Written by the Editor of a Single Volume Collection**

Bloom, Harold. Introduction. Ernest Hemingway's The Sun Also Rises. Ed. Bloom. New York: Chelsea, 1987. 1-8.

Note: When the title of one book is part of the title of another book, do not underline that part of the larger title. Since the editor's full name is used at the beginning of the entry, simply include his last name as editor.

17. **A Multivolume Work**

Child, Francis, ed. The English and Scottish Popular Ballads: 1883-98. Vol. 1. New York: Dover, 1965.

Note: Use this form when the entire volume has only one author (or editor). Otherwise use the following component part form.

18. **Component Part of One of Several Volumes**

Johnson, Clarence O. "Herman Melville." Critical Survey of Long Fiction. Ed. Frank N. Magill. Vol. 5. Englewood Cliffs: Salem P, 1983. 1853-62.

Note: If you have difficulty finding the author, check the end of the essay.

Use this form for American Writers, British Writers, Survey of Science Fiction Literature, and other similar reference volumes.

19. **A Reprinted Article or Essay (one previously published elsewhere)**

Contemporary Literary Criticism Entries (CLCs)

Note: You will find the original publishing information in italics at the end of each reprinted article.

19a. **An Essay Reprinted from a Book**

Beja, Morris. "William Faulkner: A Flash, a Glare." Epiphany in the Modern Novel. n.p.: U of Washington P, 1971.

182-210. Rpt. in Contemporary Literary Criticism. Ed.

Carolyn Riley. Vol. 3. Detroit: Gale, 1975. 153.

Note: The exact page number of this reprinted excerpt is 153 in CLC. The abbreviation n.p. means that no publishing place is mentioned in the source information at the end of the reprinted essay.

19b. **An Article Reprinted from a Periodical**

Swink, Helen. "William Faulkner: The Novelist As Oral

Narrator." The Georgia Review 27.2 (Summer 1972):

182-209. Rpt. in Contemporary Literary Criticism. Ed.

Carolyn Riley. Vol. 3. Detroit: Gale, 1975. 154.

Note: The number 27 refers to the volume number and the number 2 refers to the issue number of the journal The Georgia Review.

19c. **Introductory Overview Material**

Hall, Sharon, ed. "Anne Tyler: The Accidental Tourist."

Contemporary Literary Criticism. Vol. 44. Detroit: Gale,

1987. 311.

Note: These introductory paragraphs (located next to the author's photograph) are credited to the volume's editor, not to a specific writer.

20. **A Book Review Excerpt in a Collection of Book Reviews**
Hormel, O.D. Rev. of Cry, the Beloved Country, by Alan Paton.
Christian Science Monitor 27 Jan. 1949: 15. Rpt. in The Book Review Digest. Eds. Mertice M. James and Dorothy Brown. New York: Wilson, 1949. 649.

Note: Whenever possible, find the original review and use that source instead.

Encyclopedias

21. **A Signed Article in a General Encyclopedia (one that is frequently updated)**
Rose, John C. "Animal Experimentation." Encyclopedia Americana. 1989 ed.
22. **An Unsigned Article in a General Encyclopedia**
"Hypnosis." Encyclopedia Britannica: Micropedia. 1985 ed.
23. **A Signed Article in a Specialized Reference Work**
Zaslow, Robert W. "Bonding and Attachment." Encyclopedia of Psychology. Ed. Raymond J. Corsini. Vol. 2. New York: Wiley, 1984. 35-6.

Periodicals

24. **A Signed Article in a Weekly Magazine**
Smith, Shelley. "Baseball's Forgotten Pioneers." Sports Illustrated 30 March 1992: 72.

Note: The author's name may sometimes be found at the end of the article.

25. **An Unsigned Article in a Weekly Magazine**
"Who Has the Upper Hand?" Time 16 July 1984: 30.
26. **A Signed Monthly Magazine**
Carnahan, Frances. "What a World!" Early American Life April
1992: 2-4.
27. **A Signed Article in a Scholarly Journal**
Stuart, Jesse. "Love Affair at the Pasture Gate." Ball State
University Forum 15 (Winter 1974): 306.
**Note: The volume number is 15. "Winter" helps the reader
find this periodical.**
Mangan, Doreen. "Henry Casselli: Superb Contradictions."
American Artist 38.2 (1974): 39-43.
Note: The volume is 38. The issue is 2.
28. **A Signed Review**
Clignet, Remi. Rev. of Urban Poverty in a Cross-Cultural
Context, by Edwin Eames and Judith Granich Goode.
American Journal of Sociology 80 (1974): 589-90.
**Note: Clignet is the author of the review.
Eames and Goode are the authors of the book discussed.**
29. **An Unsigned, Untitled Review**
Rev. of Claude McKay: A Black Poet's Struggle for Identity, by
Tyrone Tillery. Ebony May 1992: 17.
**Note: Tillery wrote the book, not the review. The in-text
citation for this source would be (Rev. 17).**

30. **A Signed Article in a Daily Newspaper**

Armstrong, Ken. "Man Stole Identity, Police Say." Chicago

Tribune 20 June 1995, sec. 2: 1+.

Note: Even though your source may not capitalize all important words of an article title, you should. Use 1+ when the article is continued on non-consecutive pages.

31. **An Unsigned Article in a Daily Newspaper**

"Amazing Amazon Region." New York Times 12 Jan. 1978, sec.

4: 11.

32. **An Unsigned Editorial in a Daily Newspaper**

"Fight Against Root Causes of Violence." Editorial. USA Today

23 July 1991: 10A.

Other Sources

33. **A Personal Interview**

Jackson, Pat. Admissions Director, Central DuPage Hospital.

Personal Interview. 25 July 2000.

Note: The first time you use information from your interview, give the person's name and title in the text of your paper. If you conducted a telephone interview, indicate that in place of "Personal" in your works cited entry.

34. **A Report or Pamphlet**

Medical Relations Under Workmen's Compensation. Chicago:

American Medical Association, 1992.

35. **A Television or Radio Program**

“The Blessing Way.” The X-Files. FOX. WXIA, Atlanta. 19 July 1998.

“The Hero’s Adventure.” Joseph Campbell and the Power of Myth. Prod. Catherine Tatge. PBS. WNET, New York. 23 May 1988.

Note: If you are focusing on the work of a particular person associated with the program, cite that person's name before the title. Be sure that the date you use refers to the date that the show was viewed.

36. **A Television Interview**

Blackmun, Harry. Interview with Ted Koppel. Nightline. ABC. WLS, Chicago. 5 April 1994.

37. **A Film or Video**

It's A Wonderful Life. Dir. Frank Capra. With James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

Note: Again, if you are focusing on the work of a particular person associated with the program, cite that person's name before the title. RKO refers to the film studio.

38. **A Sound Recording**

Holiday, Billie. The Essence of Billie Holiday. Compact Disc. Columbia, 1991.

Note: You can refer to a specific selection such as a song from the work by placing the title of the song in quotation marks before the title of the CD.

39. **A Performance**

Blood Brothers. Play. By Willy Russell. Dirs. Bill Kenwright
and Bob Tomson. With Petula Clark and David Cassidy.
Shubert Theatre, Chicago. 17 Sept. 1994.

40. **A Work of Art**

Wood, Grant. American Gothic. Art Institute, Chicago.

**Note: Follow this form—Artist's Name. Title of Work.
Institution Where it is Housed, City.**

Articles from Computer Software (CD-ROM)

41. **An Article from an Electronic Encyclopedia**

“Greenhouse Effect.” Grolier Electronic Encyclopedia. CD-
ROM. Danbury, CT: Grolier, 1991.

42. **Computer Software Program**

“Illinois State University.” Peterson’s Career and College Quest.
Vers. 4.0 Peterson’s, 1998. 21 June 2000.

Sources Found on the Internet

Citing Internet Sources

The Internet provides a variety of sources for researchers. This booklet uses the MLA style for its citations (6th edition). To be consistent, one should follow this format for all sources. Find the type of citation which most closely fits the source found. If using another source for bibliographic entries (such as Noodlebib.com) note that there may be some discrepancies.

Using and Evaluating Sources on the Internet

All information retrieved from the World Wide Web or other Internet sources must be carefully evaluated for content, authority and timeliness. Consider the following questions before citing any information found on the Internet.

- **Who sponsors or maintains the Web page?** A site maintained by a government institution, educational institution, or corporation might be more reliable than a site maintained by an individual.
- **Who is the author?** Is the author clearly identified? What group or organization does the author represent? The information may be biased if the author belongs to a special interest group or represents a corporate authority. If an author is not provided for the information you want to use, you should probably look for another source which credits the information to an author.
- **How current is the information?** Just because you found the information on the Internet doesn't necessarily mean that the information is current. A reliable Web site will list when the page was last updated.
- **Does the information seem correct?** Compare information found on the Internet with facts available in textbooks, library/AV materials, or class notes. Internet postings containing spelling or grammatical errors often indicate that information found at such a site is unreliable.

Citations for Internet sources include the following information:

- Author's Name
- Title of Document (in quotes)
- Information about Print Publication (such as articles reprinted from a previous or simultaneous print publication)
- Information about Electronic Publication (such as title of the site which is underlined, date of electronic publication, and name of any institution or organization that sponsors the site)
- Date of access
- URL

EXAMPLE:

Zeki, Semir. "Artistic Creativity and the Brain." Science 6 July 2001: 151-52. Science Magazine. 2002. Amer. Assn. for the Advancement of Science. 24 Sept. 2002
<<http://www.sciencemag.org/cgi/content/full/293/5527/51>>.

Glenbard Online Database Subscriptions

Student Resource Center

43a. **An Overview with No Author Given**

“John (Winslow) Irving (1942-).” Student Resource Center.
Gale Group Databases. Glenbard North High School
LRC. 13 June 2004 <[http://galenet.gale.com/
servlet/SRC/](http://galenet.gale.com/servlet/SRC/)>.

43b. **An Essay Reprinted from a Periodical**

Priestley, Michael. “Structure in the Worlds of John Irving.”
Critique: Studies in Modern Fiction 23.1 (1981): 82-96.
Rpt. in Student Resource Center. Gale Group
Databases. Glenbard North High School LRC. 13 June
2004 <<http://galenet.gale.com/servlet/SRC/>>.

43c. **An Essay Reprinted from a Book**

Jamison-Hall, Angelene. “She’s Just Too Womanish for Them:
Alice Walker and The Color Purple.” Censored Books:
Critical Viewpoints. Eds. Nicolas J. Karolides, Lee
Burrell, and John M. Kean. n.p.: Scarecrow P, 1993.
191-200. Rpt. in Student Resource Center. Gale Group
Databases. Glenbard North High School LRC. 13 June
2004 <<http://galenet.gale.com/servlet/SRC/>>.

44. **Literature Resource Center**

Schorer, Mark. "An Indignant and Prophetic Novel." The New York Times Book Review 12 June 1949: 1+. Literature Resource Center. Gale Group Databases. Glenbard North High School LRC. 13 June 2004 <<http://galenet.gale.com/servlet/LRC/>>.

45. **An Article from the Chicago Tribune Newsbank**

Mandel, Abby. "Goat Cheese Is Easier Than Ever to Enjoy." Chicago Tribune 6 April 1997, Home sec.: 4. Newsbank School Library Collection, Glenbard South High School LRC. 13 June 2004 <<http://infoweb.newsbank.com/>>.

46. **An Article from Electric Library**

Cordesman, Anthony H. "The Changing Military Balance in the Gulf." Middle East Policy Council. 1 June 1998: 25. Electric Library. Proquest, Glenbard South High School LRC. 2 July 2004 <<http://elibrary.bigchalk.com/libweb/curriculum>>.

47. **An Article from SIRS Knowledge Source**

Morse, Minna. "Facing a Bumpy History: The Much-Maligned Theory of Phrenology Gets a Tip of the Hat from Modern Neuroscience." Smithsonian Oct. 1997: 24+. SIRS Knowledge Source. Glenbard South High School LRC. 14 June 2004 <<http://sirs.com>>.

48. **An Article from InfoTrac (No Author or Title of Article Given)**

The Atlantic Monthly June 2003: 90-1. Infotrac. A30595803.

Glenbard North High School LRC. 1 July 2004

<<http://web3.infotrac.galegroup>>.

Note: When using InfoTrac sources, include the article number provided at end of entry.

49. **An Article from Infotrac with an Author and Title of Essay Given**

Ewing, Jack. "How Safe? In Terrorism's Shadow, Athens Gears

Up For the Most Security-Conscious Games Ever."

Business Week 28 June 2004: 50. Infotrac.A118695404.

Glenbard North High School LRC. 8 July 2004

<<http://web4.infotrac.galegroup.com>>.

50. **Issues and Controversies**

"The Fourth Amendment." 11 June 2004. Issues and

Controversies@Facts.com. Facts on File News Services.

Glenbard South High School LRC. 2 July 2004

<<http://www.2facts.com>>.

General Online Services

51. **An Encyclopedia on the Internet**

Fisher, James F. "Kathmandu." World Book Online American




English Edition. 6 June 2004

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

52. **A Personal Site**
Tung, Crystal. Home page. "Jing-mei (June) Woo." Crystal's Amy Tan Page. 1998. 16 March 2004 <[http://members.tripod.com/~Roella/Amy Tan/June.html](http://members.tripod.com/~Roella/Amy%20Tan/June.html)>.
53. **A Professional Site with No Author**
Portuguese Language Page. U of Chicago. 1 May 2004
<<http://humanities.uchicago.edu/romance/port/>>.
54. **A Professional Site with An Author**
Walten, Jack. "Lawyer." Career Information. 2001.
Bridges.com, Inc. 10 March 2004 <<http://usa.cx.bridges.com/explorer/browse/c1/lawyer/info.htm>>.
55. **An Article in a Newspaper on the Internet**
Franck, Matthew. "Charter School Faces Rejection Again, This Time by City Board." St. Louis Dispatch 13 June 2004.
13 June 2004 <<http://www.postnet.com>>.
56. **An Article in a Magazine on the Internet**
Landsburg, Steven E. "Who Shall Inherit the Earth?" Slate 1 May 1997. 2 May 1997 <<http://www.slate.com/Economics/97-05-01/Economics.asp>>.
57. **An Article in a Journal on the Internet**
Flannagan, Roy. "Reflections on Milton and Ariosto." Early Modern Literary Studies 2.3 (1996). 22 Feb. 2004
<<http://unixg.ubc.ca:7001/0/e-sources/emls/02-3/flanmilt.html>>.

58. **A Posting to a Discussion List (Listserv, Newsgroup, Forum)**
“Merrian, Joanne. “Spinoff: Monsterpiece Theatre.” Online posting. 30 Apr. 1994. Shakesper: The Global Electronic Shakespeare Conf. 27 Aug. 2004
<http://www.arts.ubc.ca/english/shak/MONSTERP_SPINOFF.txt>.
59. **An E-mail**
Clark, Janice. “Beowulf Lesson Plans.” E-mail to Peter Giaquinta. 18 Oct 2004.
60. **An Online Video Clip**
“Billy Mills: American Legend.” Online video clip. The Colorado School of Mines Young Scholars Program. 16 June 2000 <<http://www.mines.edu/Outreach/k12/mathcamp/15fps.mov>>.
61. **An Online Image**
“Lord of the Flies Large View of the Island.” Online image. Lord of the Flies Interactive Novel Study. 1998. 16 June 2004
<<http://webboards.virtualave.net/flies/island.html>>.
62. **An Online Sound Clip**
Heaney, Seamus. “Bogland.” 2001. The Internet Poetry Archive. 1994. 15 June 2004 <<http://metalab.unc.edu/ipa/heaney/sound/bogland.ram>>.

Symbols for Correction

agr	agreement	pro ref	pronoun reference
awk	awkward	rep	repetition
cap or ≡	capitalization	r-o	run-on
cs	comma splice	sp	spelling
ds	double space	t	tense
frag	fragment	wdy	wordy
gen	generalization	wo	write out
gr	grammar	ww	wrong word
id	idiom	?	not clear
lc	lower case	^	insert
org	organization		reverse order
¶	paragraph		close or delete space
no ¶	no paragraph	#	add spaces
P	punctuation]	move to right
// ism	parallelism	[move to left
pass	passive voice		delete

Works Consulted in Preparation of This Guide

Abilock, Debbie. MLA Bibliographic Format. Nueva Library. 31 Dec 1997.

6 June 2000 <<http://nuevaschool.org/~debbie/library/research/research.html>>.

Ackley, Elizabeth, et al. Macmillan English: Thinking and Writing

Processes. New York: Scribner Educational Publishers, 1988.

Baker, Sheridan. The Complete Stylist and Handbook. New York: Harper, 1980.

- - -. The Practical Stylist. 2nd ed. New York: Harper, 1981.

Bernstein, Theodore. Miss Thistlebottom's Hobgoblins: The Careful

Writer's Guide to the Taboos, Bugbears and Outmoded Rules of English Usage. New York: Simon & Schuster, 1971.

Documenting Sources from the World Wide Web. Modern Language

Association of America. 1999. 6 June 2000

<<http://www.mla.org/style>>.

Fowler, H. Ramsey. The Little, Brown Handbook. 3rd ed. Boston: Little, 1986.

Gibaldi, Joseph, MLA Handbook for Writers of Research Papers. 6th ed.

New York: MLA, 2003.

- - -. MLA Style Manual and Guide to Scholarly Publishing. 2nd ed. New York: MLA, 1998.

Hodges, John C., and Mary E. Whitten. Harbrace College Handbook. New York: Harcourt, 1988.

Lester, James D. Writing Research Papers. 7th ed. Glenview, IL: Scott Foresman, 1993.

Strunk, William B., Jr., and E. B. White. The Elements of Style. New York: Macmillan, 1979.

Rodrigues, Dawn, and Raymond J. Rodrigues. The Research Paper and the World Wide Web. 2nd ed. Upper Saddle River, NJ: Prentice-Hall, 2000.

Trimmer, Joseph F. A Guide to MLA Documentation. Boston: Houghton, 1999.

Using Modern Language Association (MLA) Format. The Purdue University Writing Lab. 2000. 6 June 2000 <<http://owl.english.purdue.edu/files/33.html>>.

Warriner, John E. English Grammar and Composition: Complete Course. New York: Harcourt, 1988.

Williams, Joseph M. Style: Ten Lessons in Clarity & Grace. 2nd ed. Glenview, IL: Scott Foresman, 1985.