This booklet explains the style recommended by the Modern Language Association (MLA) for documenting sources in research papers. It also analyzes some of the implications of MLA style for your research and composing. More detailed information is given in the *MLA Handbook for Writers of Research Papers* and the *MLA Style Manual and Guide to Scholarly Publishing.*

MLA style has three major features. First, all sources cited in a paper are listed in a section entitled "Works Cited," which is located at the end of the paper. Second, material borrowed from another source is documented within the text by a brief parenthetical reference that directs readers to the full citation in the list of works cited. Third, numbered footnotes or endnotes are used to present two types of supplementary information: (1) commentary or explanation that the text cannot accommodate and (2) bibliographical notes that contain several source citations.

1. Implications for Your Research and Composing

Evaluating Resources

As you begin collecting sources to advance your research, evaluate them according to the following criteria:

1. A source should be relevant. Ask yourself, Does the content of this source apply directly to the topic of the paper? Whether the source is relevant is not always apparent. When you begin your research, your lack of perspective on your subject may make every source seem potentially relevant. Titles of sources may be misleading or vague, prompting you to examine a source unrelated to your subject or dismiss a source as too theoretical or general when it could actually give you vital perspectives on your subject. The status of your sources may also change as you restrict or redefine your subject. A source that seemed irrelevant yesterday may appear more pertinent today. For example, a source that discusses waste management may seem irrelevant today when the topic of your paper is global warming; but when you decide to focus your paper on alternate sources of fuel, the source may suddenly seem essential to your argument.

2. A source should be authoritative. Ask yourself, Does the author of a particular source have the necessary expertise or experience to speak authoritatively about the subject of the paper? Most print sources enable you to judge the credentials and bias of the author. You can usually judge the authority of a book or an article because the book has been reviewed by knowledgeable persons or the article has been evaluated by peer reviewers or the journal's editorial board. But you have no way to evaluate the authority of many electronic sources. A source you assume is authoritative may have been posted by a hacker or someone who wishes to further his or her own agenda. For example, the information contained on a Wikipedia site is posted by all sorts of unidentifiable writers who may or may not be reliable authorities.

3. A source should be current. Ask yourself, Is this source current? You don't want to cite a 50-year-old source if you are writing about the latest cures for cancer. However, you may want to use that same 50-year-old source if you are writing about changes in the history of cancer therapy. Writers often cite standard print sources to establish the reliability of their arguments. Then they will cite recent electronic sources to address issues that have arisen since the print sources were originally published. Keep in mind that electronic sources are not necessarily the most current, since many print sources—old and new—are now posted on the web. To make sure that your sources are reliable and current, you may need to mix print and electronic sources.

4. A source should be comprehensive. Ask yourself, Does this source cover the major issues I need to discuss in my paper? Some sources focus on an extremely narrow aspect of your subject; others will cover every feature and many related, or unrelated, topics as well. Begin reading the most comprehensive first because it will cover the essential information in the more specialized sources and give you related subtopics within your subject. Most books, for example, are comprehensive sources, whereas most websites provide only "bits" of information.

5. A source should be stable. Ask yourself, If I use this source, will my readers be able to locate it if they want to read more about the topic of my paper? You will want to cite sources that provide the best and most stable information on your topic. There is nothing more stable than a book. Even if a library does not own a book or if a book goes out of print, librarians can find a copy for your readers through interlibrary loan. This is also true for most articles. But electronic sources are not stable. The source you stumble on today may not be there tomorrow. Your readers will not be able to find it because it may be renamed, reclassified, or simply deleted. If your readers want to check your sources, you should cite sources they can find.

6. A source should provide links. Ask yourself, Does this source help me locate other sources? The best sources lead to other sources, which can

enrich your research. The subject headings on a source provide an excellent system for linking up with other sources. Annotated bibliographies not only link you to other sources but also provide you with an assessment of their value. Of course, the chief advantage of the web and its various search engines is that they allow you to link up with thousands of sources by simply pointing and clicking. If your source provides such links, your readers can use them to trace the research that informs the source and the way you have used it to broaden and deepen the research in your paper.

Compiling Source Information

Once you have located sources you suspect will prove useful, create a computer file for each item. List the source in the appropriate format. (Use the formats shown in the guidelines for "Preparing the List of Works Cited," pages 9–17). To guarantee that each file is complete and accurate, take your information directly from the source rather than from an online catalog or a bibliographical index. Your file will help you keep track of your sources throughout your research. Alphabetizing the files will enable you to prepare a provisional list of Works Cited.

The provisional list must be in place *before* you begin writing your paper. You may expand or refine the list as you write; but to document each source in your text, you first need to know its correct citation. Thus, although Works Cited will be the last section of your paper, you must prepare a provisional version of it first.

Taking Notes

Note taking demands that you read, select, interpret, and evaluate the information that will form the substance of your paper. After you have returned material to the library or turned off your computer, your notes will be the only record of your research. If you have taken notes carelessly, you will be in trouble when you try to use them in your paper. Many students inadvertently plagiarize because they are working from inaccurate notes. (See "Avoiding Plagiarism," pages 6–8.)

If you are relying on your computer to create your source files, you may also commit plagiarism by falling into the "copy-paste trap." The most efficient way to work with electronic sources is to **copy** important passages from online sources and then **paste** them into your research files. But this quick and easy way of saving information can also get you into a lot of trouble. If you simply copy the material you have found without marking it as a quotation and identifying its source, you may later assume that you composed the

material that you see pasted in your file and present it as your own writing. (See "Avoiding Plagiarism," pages 6–8.)

As you select information from a source, use one of three methods to record it: **quoting, summarizing**, or **paraphrasing.**

Quoting Sources

Although quoting an author's text word for word is the easiest way to record information, use this method selectively, and quote only those passages that deal directly with your subject in memorable language. When you copy and paste a passage into a file, place quotation marks at the beginning and end of the passage. If you decide to omit part of the passage, use ellipsis points to indicate that you have omitted words from the original source. To indicate an omission from the middle of a sentence, use three periods (. . .) and leave a space before and after each period. To indicate the omission of the end of a sentence or of more than one sentence, use three spaced periods following the sentence period (. . . .).

To move a quotation from your notes to your paper, making it fit smoothly into the flow of your text, use one of the following methods.

1. Work the quoted passage into the syntax of your sentence.

   Morrison points out that "the history of persecuted writers is as long as the history of literature itself" (2).

2. Introduce the quoted passage with a sentence and a colon.

   Literary critics have commented on how the persecution of writers signals a change in a culture: "[it] is the earliest harbinger of the steady peeling away of additional rights and liberties that will follow" (Morrison 2).

3. Set off a long quoted passage with an introductory sentence followed by a colon.

   This method is reserved for long quotations (four or more lines of prose; three or more lines of poetry). Double-space the quotation, and indent it 1 inch (10 spaces) from the left margin. Because this special placement identifies the passage as a quotation, do not enclose it within quotation marks. Notice that the final period goes *before* rather than *after* the parenthetical reference. Leave one space after the final period. If the long quotation extends to two or more paragraphs, then indent the first line of these additional paragraphs ¼ inch (three spaces).

   In "Peril," Toni Morrison explains why dictators need to suppress writers:

   > We all know nations that can be identified by the flight of writers from their shores. . . . Unpersecuted, unjailed, unharassed writers are trouble for the ignorant bully, the sly racist, and the predators feeding off

> the world's resources. The alarm, the disquiet, writers raise is instructive because it is open and vulnerable, because if unpoliced it is threatening. Therefore, the historical suppression of writers is the earliest harbinger of the steady peeling away of additional rights and liberties that will follow. The history of persecuted writers is as long as the history of literature itself. (2)

Summarizing and Paraphrasing Sources

Summarizing and paraphrasing an author's text are the most efficient ways to record information. The terms *summary* and *paraphrase* are often used interchangeably to describe a brief restatement of the author's ideas in your own words, but they may be used more precisely to designate different procedures.

A *summary* condenses the content of a lengthy passage. When you write a summary, you reformulate the main idea and outline the main points that support it. A *paraphrase* restates the content of a short passage. When you paraphrase, you reconstruct the passage phrase by phrase, recasting the author's words as your own.

A summary or a paraphrase is intended as a complete and objective presentation of the author's ideas, so be careful not to distort the original passage by omitting major points or by adding your own opinion. Because the words of a summary or a paraphrase are yours, they are not enclosed by quotation marks. But because the ideas you are restating came from someone else, you need to cite the source in your notes and in your text. (See "Avoiding Plagiarism," pages 6–8.)

The following examples illustrate two common methods of introducing a summary or a paraphrase into your paper.

1. Summary of a long quotation. (See the Morrison quotation on pages 4–5.)

   Often the best way to proceed is to name the author of a source in the body of your sentence and to place the page numbers in parentheses. This procedure informs your reader that you are about to quote or paraphrase. It also gives you an opportunity to state the credentials of the authority you are citing.

   Award-winning novelist Toni Morrison argues that dictators need to persecute writers to control what is said in and about their countries (2).

2. Paraphrase of a short quotation. (See the last sentence of the Morrison quotation on pages 4–5.)

   You may decide to vary the pattern of documentation by presenting the information from a source and placing the author's name and page

number in parentheses at the end of the sentence. This method is particularly useful if you have already established the identity of your source in a previous sentence and now want to develop the author's ideas in some detail without having to clutter your sentences with constant references to his or her name.

Writers have been persecuted throughout literary history (Morrison 2).

Works Cited

Morrison, Toni. "Peril." *Burn This Book*. Ed. Toni Morrison. New York: HarperCollins, 2009. Print.

Avoiding Plagiarism

Plagiarism is theft. It is using someone else's words or ideas without giving proper credit—or without giving any credit at all—to the writer of the original. Whether plagiarism is intentional or unintentional, it is a serious offense that your instructor and school will deal with severely. You can avoid plagiarism by adhering scrupulously to the following advice.

1. Document your sources whenever you
   - Use a direct quotation.
   - Copy a table, chart, or other diagram.
   - Construct a table from data provided by others.
   - Summarize or paraphrase a passage in your own words.
   - Present examples, figures, or factual information that you have taken from a specific source and used to explain or support your judgments.
2. Take notes carefully, making sure that you identify quotations when you copy and paste them into your computer files. Also, be sure to identify a passage in your notes that is a summary or paraphrase. (See "Taking Notes," on pages 3–4.)
3. Formulate and develop your own ideas, using sources to support rather than replace your own work.

The following passage is taken from Bill Bryson's *At Home: A Short History of Private Life*. The first two examples (Versions A and B) illustrate how students committed plagiarism by trying to use this source in their text. The last example (Version C) illustrates how a student avoided plagiarism by carefully citing and documenting the source.

Original Passage

The Eiffel Tower wasn't just the largest thing that anyone had ever proposed to build, it was the largest completely useless thing. It wasn't a palace or burial chamber or place of worship. It didn't even commemorate a fallen hero.

Version A

The Eiffel Tower was the largest thing that anyone had ever proposed to build: it was also the largest useless thing. It wasn't a palace or a burial chamber or a place of worship. It didn't even commemorate a fallen hero.

Version A is plagiarism. Because the writer of Version A does not indicate in the text or in a parenthetical reference that the words and ideas belong to Bryson, her readers will believe the words are hers. She has stolen the words and ideas and has attempted to cover the theft by changing or omitting an occasional word.

Version B

Bill Bryson points out that the Eiffel Tower wasn't just the largest thing that anyone had ever proposed to build, it was the largest completely useless thing. It wasn't a palace or a burial chamber or a place of worship. It didn't even commemorate a fallen hero (213).

Version B is also plagiarism, even though the writer acknowledges his source and documents the passage with a parenthetical reference. He has worked from careless notes and misunderstood the difference between quoting and paraphrasing. He has copied the original word for word yet supplied no quotation marks to indicate the extent of the borrowing. As written and documented, the passage masquerades as a paraphrase when in fact it is a direct quotation.

Version C

Bryson argues that Eiffel's tower did not serve any useful purpose: "It wasn't a palace or a burial chamber or a place of worship. It didn't even commemorate a fallen hero" (213).

Version C is one satisfactory way of handling this source material. The writer has identified her source at the beginning of the sentence, letting her readers know who is being quoted. She then rephrases Bryson's assertion about

the tower in her own words and concludes the sentence with a colon. Next she marks the words she is using from Bryson's passage by placing quotation marks at the beginning and end of the passage. Finally, she provides a parenthetical reference to the page number in the source listed in Works Cited.

Works Cited

Bryson, Bill. *At Home: A Short History of Private Life.* New York: Doubleday, 2010. Print.

2. Documenting Sources

To avoid clutter in sentences, MLA recommends placing the parenthetical reference at the end of the sentence but before the final period. Notice that there is no punctuation mark between the author's name and the page citation.

In the nineteenth century, the supposed golden age of American education, "college faculties acted as disciplinary tribunals, periodically reviewing violations of rules . . ." (Graff 25).

On some occasions, you may want to place the reference within your sentence to clarify its relationship to the part of the sentence it documents. In such instances, place the reference at the end of the clause but before the comma.

Graff suggest that though college faculties in the nineteenth century "acted as disciplinary tribunals, periodically reviewing violation of rules" (25), the myth persists that they taught in the golden age of American education.

When the reference documents a long quotation that is set off from the text, place it at the end of the passage but *after* the final period. (See pages 4–5 for a discussion of long quotations.)

Gerald Graff's description of college in the nineteenth century corrects the popular myth about the golden age of American education:

> College faculties acted as disciplinary tribunals, periodically reviewing violations of rules such as those requiring students to attend chapel services early every morning, to remain in their rooms for hours every day, and to avoid the snares of town. Nor were these restrictions relaxed for the many students in their late twenties or

older, who lived alongside freshman as young as fourteen. The classes themselves, conducted by the system of daily regulations, were said to have "the fearsome atmosphere of a police station." (25)

Works Cited

Graff, Gerald. *Professing Literature: An Institutional History*. Chicago: U of Chicago P, 1987. Print.

3. Preparing the List of Works Cited

Sample Entries: Books in Print

When citing books in print, provide the following categories of information:

Author's last name, first name. *Book Title*. Additional information. City of publication: Publisher, publication date. Print.

Entries illustrating variations on this basic format follow and are numbered to facilitate reference.

1. A Book by One Author

Wilkerson, Isabel. *The Warmth of Other Suns: The Epic Story of America's Great Migration*. New York: Random, 2010. Print.

2. Two or More Books by the Same Author

Florida, Richard. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic, 2002. Print.

---. *The Flight of the Creative Class: The Global Competition for Talent*. New York: Harper, 2005. Print.

3. Book by Two or Three Authors

Arum, Richard, and Josipa Roksa. *Academically Adrift: Limited Learning on College Campuses*. Chicago: U of Chicago P, 2011. Print.

Goldberg, Carey, Beth Jones, and Pamela Ferdinand. *Three Wishes: A True Story of Good Friends, Crushing Heartbreak, and Astonishing Luck on our Way to Love and Motherhood.* New York: Little Brown, 2010. Print.

4. Book by Four or More Authors

Hoy, Michael, John Livernois, Chris McKenna, Ray Rees, and Thanasis Stengos. *Mathematics for Economics.* 3rd ed. Cambridge MIT Press, 2011. Print.

5. Book by a Corporate Author

National Geographic Society. *National Geographic Atlas of the World.* Washington: National Geographic, 2011. Print.

6. Book by an Anonymous Author

Literary Market Place 2011: The Dictionary of the American Book Publishing Industry. Medford, NJ: Information Today, 2010. Print.

7. Book with an Editor

Jackson, Kenneth T., ed. *The Encyclopedia of New York City.* 2nd ed. New Haven: Yale UP, 2010. Print.

8. Book with an Author and an Editor

Toomer, Jean. *Cane.* Ed Darwin T. Turner. New York: Norton, 1988. Print.

9. Book with a Publisher's Imprint

Hillenbrand, Laura. *Seabiscuit: An American Legend.* New York: Ballantine-Random, 2001. Print.

10. An Anthology or Compilation

Smith, Barbara Leigh, and John McCann, eds. *Reinventing Ourselves: Interdisciplinary Education, Collaborative Learning, and Experimentation in Higher Education.* Bolton, MA: Anker, 2001. Print.

11. Work in an Anthology

Peterson, Rai. "My Tribe Outside the Global Village." *Visual Media and the Humanities: A Pedagogy of Representation.* Ed. Kecia Driver McBride. Knoxville: U of Tennessee P, 2004. 173-86. Print.

12. An Introduction, Preface, Foreword, or Afterword

Shulman, Lee S. Foreword. *Disciplinary Styles in the Scholarship of Teaching and Learning*. Eds. Mary Taylor Huber and Sherwyn P. Morreale. Washington: American Assn. of Higher Education, 2002. v-ix. Print.

13. A Multivolume Work

Burlingame, Michael. *Abraham Lincoln: A Life*. 2 vols. Baltimore: The Johns Hopkins U, 2008. Print.

14. An Edition Other Than the First

Murray, Donald. *The Craft of Revision*. 5th ed. Boston: Wadsworth, 2004. Print.

15. A Book in a Series

Eggers, Dave, ed. *The Best American Nonrequired Reading, 2004*. Boston: Houghton, 2010. Print. The Best American Series.

16. A Republished Book

Malamud, Bernard. *The Natural*. 1952. New York: Avon, 1980. Print.

17. A Signed Article in a Reference Book

Tobias, Richard. "Thurber, James." *Encyclopedia Americana*. 2002 ed. Print.

18. An Unsigned Article in a Reference Book

"Tharp, Twyla." *Who's Who of American Women*. 27th ed. 2008-2009. Print.

19. A Government Document

National Commission on Terrorist Attacks Upon the United States. *The 9/11 Commission Report: Final Report of the National Commission on Terrorist Attacks Upon the United States*. Washington: GPO, 2004. Print.

20. Published Proceedings of a Conference

Sass, Steven A., and Robert K. Triest. *Social Security Reform: Conference Proceedings: Links to Saving, Investment and Growth*. Boston: Fed. Reserve Bank of Boston, 1997. Print.

21. A Translation

Cossery, Albert. *A Splendid Conspiracy* Trans. Alyson Waters. New York: New Directions, 2011. Print.

22. A Sacred Text

The Oxford Annotated Bible with the Apocrypha. Ed. Herbert G. May and Bruce M. Metzger. New York: Oxford UP, 1965. Print. Rev. Standard Vers.

Qur'an: The Final Testament (Authorized English Version) with Arabic Text. Trans. Rashad Khalifa. Fremont: Universal Unity, 2000. Print.

23. A Book with a Title in Its Title

Habich, Robert D. *Transcendentalism and the* Western Messenger: *A History of the Magazine and Its Contributors, 1835-1841*. Rutherford, NJ: Fairleigh Dickinson UP, 1985. Print.

24. A Book Published before 1900

Field, Kate. *The History of Bell's Telephone*. London, 1878. Print.

25. An Unpublished Dissertation

Beins, Agatha. *Free Our Sisters, Free Ourselves, Feminism through Feminist Periodicals, 1970-1983*. Diss. Rutgers University, 2011. Print.

26. A Published Dissertation

Schottler, Beverly A. *A Handbook for Dealing with Plagiarism in Public Schools*. Diss. Kansas State U, 2003. Ann Arbor: UMI, 2004. Print.

Sample Entries: Articles in Print Periodicals

When citing articles in print periodicals, provide the following general categories of information:

Author's last name, first name. "Article Title." *Periodical Title*. Volume (Date): Inclusive pages. Print.

Entries illustrating variations on this basic format follow and are numbered to facilitate reference.

27. A Signed Article from a Daily Newspaper

Green, Penelope. "The Slow Life Picks Up Speed." *New York Times* 31 Jan. 2008. Natl. ed.: D1+. Print.

28. An Unsigned Article from a Daily Newspaper

"Sunnis Worry of Future in New Shiite-Run Iraq." *Chicago Tribune* 13 Feb. 2005, sec. 1: 16+. Print.

29. An Article from a Monthly or Bimonthly Magazine

Fallows, James. "Dirty Coal, Clean Future." *Atlantic Monthly* Dec. 2010: 64-78. Print.

30. An Article from a Weekly or Biweekly Magazine

Als, Hilton. "Queen Jane, Approximately." *The New Yorker* 9 May, 2011: 54-63. Print.

31. An Article in a Journal with Continuous Pagination

Flower, Linda. "Intercultural Inquiry and the Transformation of Service." *College English* 65 (2002): 181-201. Print.

32. An Article in a Journal That Numbers Pages in Each Issue Separately

Madden, Thomas F. "Revisiting the Crusades." *Wilson Quarterly* 26.4 (2002): 100-03. Print.

33. An Editorial

"Poverty and Health." Editorial. *Washington Post* 31 Aug. 2004: A20. Print.

34. A Review

Kolbert, Elizabeth. "America's Top Parent." Rev. of *Battle Hymn of the Tiger Mother,* by Amy Chua. *The New Yorker* 31 Jan. 2011: 70-73. Print.

35. An Article Whose Title Contains a Quotation or a Title Within Quotation Marks

DeCuir, Andre L. "Italy, England and the Female Artist in George Eliot's 'Mr. Gilfil's Love Story.'" *Studies in Short Fiction* 29 (1992): 67-75. Print.

36. An Abstract from Dissertation Abstracts of Dissertation Abstracts International

Creek, Mardena Bridges. "Myth, Wound, Accommodation: American Literary Responses to the War in Vietnam." Diss. Ball State U, 1982. *DAI* 43 (1982): 3539A. Print.

Sample Entries: Miscellaneous Print and Nonprint Sources

37. Films, Radio, and Television

The King's Speech. Dir. Tom Hooper. Perf. Colin Firth, Geoffrey Rush, and Helena Bonham Carter. Momentum, 2010. Film.

"New York, New York (1944-1961)." *Leonard Bernstein—An American Life*. Prods. Steve Rowland and Larry Abrams. Natl. Public Radio. WBST, Muncie, 18 Jan. 2005. Radio.

"Seeds of Destruction." *Slavery and the Making of America*. Prod. Clara Gazit. PBS WNET, New York, 16 Feb. 2005. Television.

38. Performances

The Producers. By Mel Brooks. Dir. Susan Stroman. Perf. Nathan Lane and Matthew Broderick. St. James Theater, New York. 8 Oct. 2002. Performance.

Spano, Robert, cond. *Wagner, Mendelssohn, Wyner and Haydn*. Boston Symphony Orch. Symphony Hall, Boston. 17 Feb. 2005. Performance.

39. Recordings

Mozart, Wolfgang A. *Cosi Fan Tutte*. Perf. Kiri Te Kanawa, Frederica von Stade, David Rendall, and Philippe Huttenlocher. Cond. Alin Lombard. Strasbourg Philharmonic Orch. RCA, 1978. LP.

McKenna, Lori. *Lorraine*. Signature Sounds, 2011. CD.

40. Works of Art

Botticelli, Sandro. *Giuliano de' Medici*. 1478-1480. Tempera on panel. Samuel H. Kress Collection. Natl. Gallery of Art, Washington.

Rodin, Auguste. *The Gates of Hell*. 1880-1917. Sculpture. Rodin Museum, Paris.

41. Interviews

Obama, Barack. "Obama in Command: The Rolling Stone Interview." Interview. By Jann S. Wenner. *Rolling Stone* 28 Sep, 2010: 36-46. Print.

Martone, Michael. Telephone interview. 2 May 2011.

Patterson, Annette. Personal interview. 26 Jan. 2011

42. Maps and Charts

Wine Country Map. Map. Napa Valley: Wine Zone, 2004. Print.

43. Cartoons and Advertisements

Lynch, Mike. Cartoon. *Chronicle Review* 18 Feb. 2005: B17. Print.

Lufthansa. Advertisement. *The New Yorker* 11 Oct. 2004: 27. Print.

44. Lectures, Speeches, and Addresses

Greenfield, Jeff. "In the News with Jeff Greenfield: A Political Analysis." 92nd Street Y, New York. 12 Apr. 2009. Lecture.

Ramas, Kavita. "It Ain't What You Do, It's How You Do It: Global Education for Gender Justice." American Association of Colleges and Universities. San Francisco. 27 Jan. 2011. Address.

45. Published and Unpublished Letters

Fitzgerald, F. Scott. "To Ernest Hemingway." 1 June 1934. *The Letters of F. Scott Fitzgerald*. Ed. Andrew Turnbull. New York: Scribner's, 1963. 308-10. Print.

Stowe, Harriet Beecher. Letter to George Eliot. 25 May 1869. Berg Collection. New York Public Lib., New York.

Sample Entries: Web Publications

MLA Style for web publications resembles the MLA format for print publications in most respects except for (1) marking the medium of publication (for example, web), and (2) including the user's date of access. In the past, MLA has required the inclusion of the URL (uniform resource locator) in each citation. But a URL may have more information than readers need and may be so long and complex that it invites transcription errors. Readers are more likely to find sources on the web by searching for titles, authors' names, or key words. For that reason, MLA no longer requires the

inclusion of URLs in the entries of Works Cited. But because many electronic documents are periodically updated, MLA requires that you supply the date of access—that is, the date you viewed the document. The date of access should be placed at the end of each entry.

Although MLA no longer requires URLs, you may decide to include them because you suspect your readers will have difficulty finding some of your sources or your instructor requires them. If you include a URL, place it directly after the date of access. Enclose the URL in angle brackets: <and>. For lengthy and complex URLs, give enough information about the path so that your readers can locate the exact page to which you are referring from the search page of the site or database. If you need to break a URL at the end of a line, do so only after a slash, and do not add punctuation or hyphens that are not in the original URL.

When citing information from a web publication, provide the following general categories of information:

> Author's last name, first name. "Article Title" or *Book Title*. Publication information for any printed version. *Title of overall website*. Version or edition used. Publisher or sponsor of site; if not available, use N.p. Date of publication; if nothing is available, use n.d. Medium of publication (web). Date of access.

46. A Professional Home Page

Council on Undergraduate Research. Web. 12 Apr. 2011.

47. An Academic Department Home Page

Department of English. Ball State U. Web. 26 Mar. 2011.

48. A Personal Home Page

Neville, Susan. Home page. Web. 1 Apr. 2011.

49. An Online Book (Available in Print)

Anderson, Sherwood. *Winesburg, Ohio*. New York: Huebsch, 1919. *Google Book Search*. Web. 17 March 2010.

50. An Online Poem (Available in Print)

Dickinson, Emily. "Success is counted sweetest." *The Complete Poems*. Boston: Little, Brown, 1924. *Bartelby.com*. Web. 31 March 2011.

51. An Article in a Scholarly Journal (Available in Print)

Bloom, Lynn Z. "Consuming Prose: The Delectable Rhetoric of Food Writing." *College English* 70.4 (2008): 346-61. *NCTE.org*. Web. 17 Feb. 2011.

52. An Article in a Reference Database

"Jasper John" *Encyclopædia Britannica Online*. Encyclopædia Britannica. 2008 Web. 9 Mar. 2011.

53. An Article in a Magazine

Davison, Peter. "Robert Frost and 'The Road Not Taken.'" *The Atlantic.com*. Atlantic Monthly Group. 26 March. 2009. Web. 12 May. 2011.

54. A Posting to a Discussion Group (with URL)

Inman, James. "Re: Technologist." Online posting. 24 Sept. 1997. *Alliance for Computers in Writing*. Web. 27 Feb. 2005. acw-l@unicorn.acs.ttu.edu.

55. A Personal E-Mail Message

Johnson, Alfred B. "Audio Interactive Awards." Message to James W. Miles. 14 Feb. 2005. E-mail.

4. Using Notes

In MLA style, notes (preferably endnotes) are reserved for two specific purposes.

1. To supply additional commentary on the information in the text

Thurber's reputation continued to grow until the 1950s, when he was forced to give up drawing because of his blindness.[1]

Note

[1]Thurber's older brother accidently shot him in the eye with an arrow when they were children, causing the immediate loss of that eye. He gradually lost the sight of the other eye because of complications from the accident and a cataract.

2. To list (and perhaps evaluate) several sources or to refer readers to additional sources

The argument that American policy in Vietnam was on the whole morally justified has come under attack from many quarters.[1]

Note

[1]For a useful sampling of opinion, see Draper 32 and Nardin and Slater 437.

Notice that the sources cited in this note are documented like parenthetical references, and the note itself directs readers to the complete citation in the list of works cited.

Works Cited

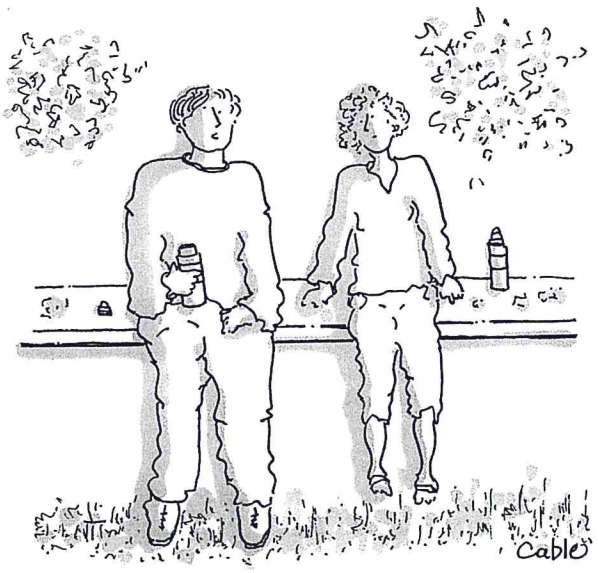
Draper, Theodore. "Ghosts of Vietnam." *Dissent* 26 (1979): 30-41. Print.

Nardin, Terry, and Jerome Slater. "Vietnam Revisited." *World Politics* 33 (1981): 436-48. Print.

As illustrated here, a note is signaled with a superscript numeral (a numeral raised above the line) typed at an appropriate place in the text (most often at the end of a sentence, after the period). The note itself, identified by a matching number followed by a space, appears at the end of the text (an endnote) or at the bottom of the page (a footnote). MLA recommends that you keep notes to a minimum so your readers are not distracted from your main point.

5. Annotated Student Research Paper

The author of the following research paper uses many features of MLA style to document her paper. At her instructor's request, she submitted a final version of her thesis and outline. Adhering to MLA style, she did not include a title page with her outline or paper. Instead, she typed her name, her instructor's name, the course title, and the date on separate lines (double-spacing between lines) at the upper-left margin. Then after double-spacing again, she typed the title of her paper, double-spaced, and started the first line of her text. On page 1 and successive pages, she typed her last name and the page number in the upper right-hand corner, as recommended by MLA



"As soon as I figure out which ebook reader to use, I'm going to read a book."

www.CartoonStock.com

Tricia Johnson
Mr. Smith
English 104
6 May 2011

Pixel or Pages: The Textbook Debate

Thesis: Although there has been much discussion about how digital media may affect the future of textbooks, educators see many possibilities for the marriage of print and digital texts in the classroom.

I. Digital textbooks are flexible
   A. Digital textbooks are easy to use
   B. Digital textbooks can transmit content on multiple platforms
   C. Digital textbooks can be customized for use in individual classrooms

II. Digital textbooks are inexpensive
   A. Digital textbooks are cheaper than traditional textbooks
   B. Digital databases contain free material

III. Digital textbooks encourage the development of real world skills
   A. Digital media is the common medium in corporate culture
   B. Educators need to close the gap between academic and corporate culture

IV. Digital media is unstable
   A. Students must continually upgrade their technology
   B. Instructors question the reliability of digital sources

V. Traditional print textbooks have significant advantages
   A. Students read faster when reading on a page
   B. Students read with more comprehension when reading on a page
   C. Students read with less engagement when reading online
   D. Students form sentimental attachments to books

VI. The marriage of traditional print textbooks and digital textbooks enriches the educational experience
   A. Students can still obtain print copies of books
   B. Students can read old print manuscripts in digital format
   C. Students use digital and print texts for different purposes.
   D. Students find value in the inclusion of both mediums in the classroom.
   E. Students need to focus on the content of the text rather than its format

1/2"
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Tricia Johnson

Mr. Smith

English 104

6 May 2011

Pixels or Pages: The Textbook Debate

Double-space

Indent five spaces or one-half inch

In an age where blinking too slowly may result in missing the new generation of iPhone, methods for understanding and communicating information are rapidly changing to accommodate and utilize new technologies. While 'text' used to mean words on a page, the onset of the Internet has created new ways to communicate through digital texts like e-books and online articles, newspapers, and blogs. Multimodal texts, or media which combines multiple sensory elements, also begin to play a larger role as video, games, and social networking become part of how people connect and converse. For students, teachers, and universities, the increasing importance of electronic media presents a new range of problems and promises. Although there has been much discussion about how digital media may affect the future of textbooks, educators see many possibilities for the marriage of print and digital texts in the classroom.

One of the types of digital text most interesting to students is the e-textbook, whose flexibility makes it a favorite for individual and classroom use. When asked why he enjoys reading digital texts, student Christopher Dibble pointed to how easy his e-textbooks are to use: "I enjoy being able to access my texts anywhere without carrying extra materials with me ... It's too much hassle to find and rent print sources

Documentation: Personal interview.

1"

when everything available in print is available online." This adaptability to student needs and classroom situations makes e-textbooks a smart choice for teachers. They can transmit content to students via multiple mediums, such as wireless connections, e-mail, websites, flash drives, and CD-ROMS and in most classroom settings, even with a limited number of e-readers or computers (Cavanaugh 5). In fact, some publishers are beginning to offer "custom textbooks," or digital texts suited exactly to an instructor's individual course; custom textbooks draw from many separate sources, including relevant book chapters, scholarly articles, lecture notes, or data and research (Acker). Because they can compile large amounts of information in one place, one computer loaded with e-textbooks can do the work of a heavy, cumbersome backpack full of traditional books, enabling students to avoid strained muscles, and helping instructors avoid the hassle of requesting multiple textbooks in order to teach only a few specific chapters.

Documentation: Paraphrasing of electronic source.

E-books also often list at prices competitive with or much below print textbooks. Because e-texts are so inexpensive, many students find them an appealing alternative to print. This year, the Grossmont College Library reported students often save forty to 50 percent off the list price of a new print book when buying a new e-book ("Traditional Textbooks vs. eTextbooks—Which is Right for You?"). Some digital texts may even be available for much less through the internet. Thanks to online text repositories like Project Gutenberg, digital copies of more than 10,000 works of public domain literature are available for free (Cavanaugh 15).

Documentation: Citing a college website.

Since electronic texts are so easy to obtain, many instructors have jumped on new media as a way to engage students and pioneer

learning techniques relevant to the real world. Researchers Eric Klopfer, Scot Osterweil, Jennifer Groff, and Jason Haas of the Massachusetts Institute for Technology advocate use of the electronic media they see in corporate settings—such as PricewaterhouseCoopers' use of a game featuring an outer space mining company to teach its employees about derivatives—in the classroom. They believe that using real-world technologies like games, simulations, and social networking will help to make instruction relevant in ways it hasn't been before:

> Undoubtedly, without these recent technologies (i.e. digital games, Web 2.0, etc.) in the classroom, strong lessons can still be achieved, but there's a sharp disconnect between the way students are taught in school and the way the outside world approaches socialization, meaning-making, and accomplishment. It is critical that education not only seek to mitigate this disconnect in order to make these two 'worlds' more seamless, but of course also to leverage the power of these emerging technologies for instructional gain. (3)

They share the social networking experiment of high school literature teacher John as an example of the power of new media in the classroom. John set up an account on the networking site Ning to post files for assigned readings, relevant hyperlinks and videos, and a discussion board to talk about assignments. After only a short period of use, John was thrilled by the results, reporting that the literature discussions were "so popular that many of his students would check into them to see if anything what was happening, even though John hadn't specifically posted an assignment or activity" (12). As society

Documentation: Citing names of authors to introduced quotation.

Quotation: Long quotation of more than four lines set off for text and *not* placed with quotation marks.

Quotation: Incorporating short quotation into writer's own sentence.

becomes increasingly tech-savvy, digital media and the e-textbook are increasingly relevant new resources for students and instructors.

Although electronic media provides many benefits impossible with traditional print text, it also suffers from instability. While users are often asked to invest a substantial amount of money for an e-reading platform, many e-readers rapidly upgrade their technology. For example, Amazon has released four versions of the Kindle e-reader since its initial release four years ago, not to mention the updated Kindle 2 international version, Kindle DX, Kindle DX international version, and Kindle DX Graphite. ("Kindle Facts and Figures (History & Specs)"; "Kindle Store") While these rapid improvements mean better products for consumers, they also result in products that soon become obsolete and need to be replaced at additional cost.

Documentation: Citing two sources.

While e-readers and other technology continue to change at a break-neck pace, books in print require only one purchase and can be kept for years, even a lifetime, without becoming outdated. The relatively recent medium of digital publishing also suffers from a lack of authority and credibility necessary for scholarly acceptance. Student Rachel Brickley articulates the perception of many students in regards to online information: "Books are much safer for research, even if they aren't as easy to get. I feel that I don't have to verify as much whether the text is legitimate with books." In his article, "Temptation, Trash, and Trust: The Authorship and Authority of Digital Texts," Sian Bayne conducted many similar student interviews and found digital texts carry a stigma of untruthfulness: "The tendency in digital text for the speaker, or author, to be displaced from

Quotation: Using sentence and colon to introduce short quotation.

Documentation: Using both paraphrase and quotation to cite same source.

his or her central position – to be ambiguous, marginal, collective or anonymous – translated for interviewees into a general distrust of the veracity of text on the Internet" (20). When discussing online sources, the students Bayne interviewed referred to much of the information available as "trash" and "rubbish," (21), and, rather than being granted authorship, creators of digital content are "just publishing their ideas up" (22). Because it is often not apparent whether digital information has been thoroughly screened for value in the same way the print publishing system ensures, readers tend to be guarded about endowing online sources, sometimes even legitimate ones, with the same automatic trust they give to books (24).

Traditional textbooks also provide significant advantages in reading speed, comprehension, engagement, and student connection to text. A 2008 Stanford Center for Teaching and Learning report compiled research findings about the difference between reading print and online texts, demonstrating that print reading has many unique benefits for students. For example, the report found that research participants in a Nielson 2008 study read ten to thirty percent slower when reading online as opposed to reading from a page (1). The document also reports the findings of O'Hara and Sellin's 1997 study, demonstrating that print readers followed the text's format seamlessly, often using their finger as a guide or making outlines, while text navigation for online readers was "slow, laborious, and detracted from reading" (2). Edward Walton's 2007 study of reactions to digital text found that students often read e-texts with less engagement than they might have with print because of the inherent searchability

of electronic content: "...since the e-book system facilitates locating desired terms in a collection of e-books, and the reader can bypass the author's structured arguments to read only a sentence or two of the 'pertinent' section, little if any critical thinking has occurred" (95). Though digital text may seem convenient to students, Walton wonders whether the ease with which students can keyword search might make the caliber of their work suffer rather than improve: "how much does the reader read before quoting an author as supporting their position, and does the author actually support the reader's argument?" (95). Many readers also form a sentimental connection to books in print, feeling that the experience of holding a book carries special value. Student Samantha Roderick finds a physical connection to print that she doesn't with digital texts: "I like the smell of books, and I know it's not related to how the text is read, but I just do. Books have a certain feel, a warmth to them; I feel more wrapped up in the warmth of the book when I'm reading it. The computer seems cold."

Documentation: Personal interview.

Although some researchers and scholars believe that electronic media is a detriment to print culture, others believe that it can enrich, rather than harm, the educational experience. In his article on the changing format of university libraries, Timothy W. Luke urges librarians to measure the benefits of digital text against the prospect of a world without print texts: "One is left...to judge between the possibilities of profound loss and immeasurable gain as e-textuality spreads" (209). However, the debate about whether to adopt digital or print texts may actually be best solved by instituting a combination of both. Prominent book historian Robert Darnton does not see a conflict

between print and digital texts. In his book *The Case for Books: Past, Present, and Future,* Darnton reassures those worried about the end of print that books and electronic media can coexist peacefully, and even benefit each other:

> ...it's [the book's] past bodes well for its future, because libraries were never warehouses of books. They have always been and always will be centers of learning. Their central position in the world of learning makes them ideally suited to mediate between the printed and the digital modes of communication. (xvi)

The combined use of print and digital texts allow university libraries to offer more options to student patrons than ever before. These "cybraries" can include many electronic copies of a single print document, and make old manuscripts available to the public in digital form, along with preserving the print text (Luke 202). Walton's 2007 study also suggests both mediums should be employed in university libraries; his research shows that students utilize e-books for research and are receptive to e-textbooks, but they still prefer print books as the main format for extended reading (97). Walton concludes that both mediums must be retained to serve student needs: "For academic libraries evaluating the possibility of adding e-books to their collections, they must face the reality that e-books will not replace the need for purchasing books" (98).

Just as students find merit in both electronic and print texts in the library, they also benefit from instructors who employ both mediums in the classroom. Student Ethan Johnson believes electronic interaction

Documentation: Citing book title to identify source.

Documentation: Summarizing main argument of sources.

augments his learning experience: "We do an online discussion where every day you have to write about the topic online even before you get in class, so the instructor can shape the discussion in the next class in response to the online discussion." Andrew Arnett, another student, says the electronic supplement that came with his textbook helps him understand and retain information when used in conjunction with his reading: "I use the games and lesson reviews on the textbook CD after I read the book. I guess you could just read the book or just look at the CD, but it's better together. I get all the info best from the text, and then I feel like I remember it better when I do the extra exercises on the CD."

Ultimately, the importance of books and digital media lies not in its format, but in the text itself. Text, when reduced to its barest form, is simply information. Whether read in a book, viewed on a screen, or watched in a video, it facilitates discussion and the sharing of knowledge and ideas between people—ideas with the potential to change the world. Combined use of print and electronic media offers opportunities for vital, dynamic discourse connecting people around the globe in a way unprecedented to this point in history. Presented with the gift of knowledge, text, in its many forms, provides students, teachers, and society at large with an abundance of resources.

1"

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Johnson 7

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1"

Double space

Indent five spaces

Sample entry: A book by one author

Medium of publication

Medium of publication

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Date of Access

Sample entry: An article on a website