

UNIVERSITY OF SASKATCHEWAN
DEPARTMENT OF ENGLISH

REQUIREMENTS FOR ESSAYS

What follows are the conventions of style you are expected to use in all English courses at the University of Saskatchewan. The aim of these conventions is to make your work comprehensible and useful to readers. The information included here is based on the rules outlined in the seventh edition of the *MLA Handbook for Writers of Research Papers*.

CONTENTS

1. Format	3
2. Standards for Composition	4
3. Submission of Assignments	5
4. Inclusive or Non-Sexist Language	5
5. Plagiarism	6
a. Explanation	6
b. Consequences	7
c. Avoiding Plagiarism	7
6. Documenting Sources: Overview of MLA Style	8
7. Using Quotations	9
a. Introducing Quotations	10
b. Quoting More Than One Work by the Same Author	10
c. Quoting Works by Different Authors	11
d. Punctuating Quotations	11
i. a quotation within a quotation	
ii. final punctuation	
e. Altering Quotations	12
i. omitting words, phrases, or sentences	
ii. adding or substituting words or phrases	
iii. adding emphasis	
f. Quoting Prose	13
i. short quotations	
ii. long quotations	
g. Quoting Poetry	14
i. short quotations	
ii. long quotations	
h. Quoting Drama	17
i. verse	
ii. prose	
iii. dialogue	

<u>8. Endnotes and Footnotes</u>	18
<u>9. The Works-Cited List</u>	19
a. <u>General Rules</u>	19
b. <u>Rules for Most Commonly Cited Print Sources</u>	20
i. a book with one author	
ii. one or more works in an anthology or a collection	
iii. an article in a scholarly journal	
c. <u>Example: Works-Cited List for Requirements for Essays</u>	21
<u>10. Citation Examples by Type: Print Sources</u>	23
a. An article in a journal	
b. A book with one author	
c. A book with one author and an editor	
d. A work in an anthology or collection	
e. An anthology or collection	
f. A work in a course readings package	
g. An introduction, a preface, a foreword, or an afterword	
h. An essay or document from a critical edition	
i. A dictionary or encyclopedia entry	
j. The Bible	
k. A newspaper article	
l. A magazine article	
m. A review	
<u>11. Citation Examples by Type: Web Sources (Textual)</u>	25
a. A journal article in an online database	
b. An article in an online periodical	
c. An online text with print publication data	
d. An online text within a scholarly project	
e. A scholarly project	
f. An online dictionary or encyclopedia	
g. An anonymous online text	
h. A newspaper article accessed online	
i. A professional or personal site	
j. A blog	
<u>12. Citation Examples by Type: Audio, Visual, and Other Media</u>	28
a. An Advertisement	
b. A CD-ROM	
c. An E-mail	
d. A lecture, speech, address, or reading	
e. A film, DVD, or video	
f. A performance (live)	
g. A sound recording	
h. A television or radio program (broadcast or online)	

1. FORMAT

1. Use 8 ½ x 11 inch (216 mm x 279 mm) white paper.
2. Leave margins of one inch (2.5 cm) at the top, bottom, and sides unless your instructor specifies larger margins.
3. Excluding the first page, place page numbers in the top right-hand corner, and use your last name as a “running header.” (In MS Word, click “View,” then “Header and Footer.” Go to the second page of your document. Click the # icon to insert page numbers, put your cursor in front of the number, and add your last name. Using the toolbar, align the header to the right.)
4. Do not create a separate title page. Place your name, class and section number, instructor’s name, and date submitted (not due, if submission is late) on four separate lines at the top left of the first page. Place the title on the line below, and centre it. Do not underline, bold, or put the title in quotation marks; do not put it in a different size or style font. Begin the text of the essay on the line below the title.
5. Indent the first sentence of every paragraph. Do not insert additional spaces between paragraphs.
6. Titles of books and other works published independently (e.g. plays, films, pamphlets) must be *italicized* even when they appear in anthologies. Titles of shorter works that appear within larger works (e.g. stories, poems, essays, songs, newspaper or journal articles) are put in quotation marks. Do not use bold type, a different font from that used in the rest of the essay, or all capitals for titles of any sort.
7. Use 12-point font; double-space throughout, including block quotations; and print on one side of the paper only.
8. Fasten pages with a staple or a paperclip. Do not submit your essay in a binder, duo-tang, or other document cover.
9. Be sure to save and back up the file of your completed essay.

10. Canadian spelling is standard in Canada; British or American spelling is acceptable. Whichever form of spelling you choose, use it consistently throughout your essay, except in quotations, in which you should carefully follow the spelling of your source.

2. STANDARDS FOR COMPOSITION

All essays should at a minimum conform to the composition standards set for a student to pass a first-year English class. A student must by the end of such a class have shown reasonable competence in the following skills:

1. organizing an essay on a set topic, developing ideas logically and systematically, and supporting these ideas with the necessary evidence, quotations, or examples;
2. organizing a paragraph;
3. documenting essays using the Modern Language Association (MLA) style;
4. writing grammatical sentences, avoiding such common mistakes as
 - i) comma splices, run-on sentences, and sentence fragments
 - ii) faulty agreement of subject and verb or pronoun and antecedent
 - iii) faulty or vague reference (e.g., vague use of *this*, *that*, or *which*)
 - iv) shifts in person and number, tense, or mood
 - v) dangling modifiers
5. spelling correctly; and
6. punctuating correctly.

3. SUBMISSION OF ASSIGNMENTS

Essays are due on the dates specified. If you cannot avoid submitting an essay late, you must obtain the permission of your instructor and be able to give a good reason. Your instructor may penalize late essays. Essays not submitted will be counted as zero in the computation of the final grade. If the instructor has indicated in the course outline that failure to complete all the required course work will result in failure in the course, a student with incomplete coursework will receive a final grade of no more than 49%, along with a grade comment of INF (Incomplete Failure).

4. INCLUSIVE OR NON-SEXIST LANGUAGE

The use of *he* to refer to a person of either sex and the use of *man* or *mankind* to refer to humankind in general are no longer acceptable. It is acceptable to replace *he* with *he or she*, and *him* with *her or him*.

However, sexist language is usually better avoided by changing singular to plural forms:

SEXIST: The successful student submits his essays on time.

INCLUSIVE: Successful students submit their essays on time.

SEXIST: Man is a social being.

INCLUSIVE: Humans are social beings.

Do not fix the problem by substituting plural pronouns (*they, them, their*) for gender-specific pronouns unless you also change the noun to which they refer:

WRONG: A person needs their rest.

REVISED: People need their rest.

Use gender-neutral nouns such as *police officer, fire fighter, and speaker*, and substitute *representative* for *spokesman* and *chair* for *chairman/woman/person*.

5. PLAGIARISM

a. Explanation

In a literary essay you will support your arguments with quotations from the text(s) about which you are writing. You may also incorporate material from scholarly works and other information sources. You must document the sources of any material you use, whether direct quotations, paraphrases of others' arguments, opinions, facts, or figures. Accurate documentation acknowledges the work of others, and it makes your work more useful to readers, allowing them to find and use the sources you have worked with. Failure to document sources is plagiarism, a form of academic dishonesty.

You are plagiarizing if you present the words, thoughts, or research findings of someone else as if they were your own, or if you use material received or purchased from another person, or prepared by any person other than yourself. Exceptions are proverbial sayings such as “You can’t judge a book by its cover” and common knowledge statements such as “Canada became a nation on July 1, 1867.” In general, it is also not necessary to document ideas and information conveyed in the class for which the essay is being submitted. However, if you use ideas conveyed in another class, document that lecture as you would any other source, using the system outlined in this handbook.

Note that even when your material is entirely your own, you may not submit it for credit in two different courses unless you have received permission from your instructors. Resubmission of your own work is another form of academic dishonesty.

Be aware that the kind of borrowings that are acceptable or even considered creative in popular cultural contexts are not acceptable in academia. Unlike what happens on YouTube or MusicMashup, for example, you may not use, alter, or redistribute work created by other people without documenting your sources. Unacknowledged borrowings are not acceptable in the academic context where ideas are the currency and scholars need to be able to verify results by checking sources. If *Requirements for Essays* did not acknowledge that the ideas and examples in this paragraph are based on Selinda Berg’s

presentation “Conflicting Cultures: Promoting Academic Integrity to the Millennial Generation,” and did not provide a works-cited entry for Berg, the inclusion of those ideas and information here would itself constitute plagiarism.

b. Consequences of Plagiarism

Instructors have only two options in dealing with academic dishonesty, including plagiarism: 1) if the instructor judges that there has been a misunderstanding or simple carelessness of a minor sort on the part of the student, the instructor may issue an explanation and a warning with no penalty; 2) an instructor who thinks that a penalty is warranted must make a formal allegation of academic dishonesty to the Dean, in which case a hearing will be called at the College level. If the committee finds that academic dishonesty has occurred, it will issue a penalty ranging from a zero for an assignment or examination to a zero for the course in question, to temporary suspension or permanent expulsion from the University or even the revoking of a degree already granted. Do not plagiarize; it is not worth the risk. If you have any doubt about what is and what is not allowed, talk to your instructor before you submit work. For more information on student academic integrity, see www.usask.ca/honesty/.

c. Avoiding Plagiarism

Plagiarism is avoided by careful quotation and documentation of all words and ideas taken from secondary sources.

Example:

Original text, from an essay on *Robinson Crusoe* by Cameron McFarlane:

The journal begins, naturally, as a particularized account of the events in Crusoe’s daily life.

Plagiarism:

Crusoe’s journal begins as a particularized account of the events in his daily life.

Correct quotation and documentation:

As Cameron McFarlane points out, the early pages are “a particularized account of the events in Crusoe’s daily life” (261).

Correct paraphrase and documentation:

Cameron McFarlane points out that the early pages of Crusoe’s journal describe his life in detail (261).

Work Cited

McFarlane, Cameron. “Reading Crusoe Reading Providence.” *English Studies in Canada* 21.3 (1995): 257-67. Print.

6. DOCUMENTING SOURCES: OVERVIEW OF MLA STYLE

There are several different systems for documenting sources, developed by different academic disciplines to meet the needs and reflect the values of those disciplines. In English courses, you are required to use the Modern Languages Association (MLA) style. MLA style does not use footnotes or endnotes to cite sources. Sources are always cited in two stages:

1. In-text citation:

Words taken from the text are indicated by double quotation marks, followed by parentheses containing the page number. A paraphrase of the text must also be followed by a parenthetical citation, as in the example below. Note that the author’s name is included in parentheses *only* when it has *not* been made clear in the preceding words or sentences:

ACCEPTABLE: One critic notes that Anna Jameson contributed to ethnography by transcribing Anishinaabe oral tales (Roy 13).

BETTER: Wendy Roy notes that Anna Jameson contributed to ethnography by transcribing Anishinaabe oral tales (13).

Do not put the *title* of the quoted work in the parentheses unless you are quoting from two different works by the same author (see [Section 7b](#)).

If you are quoting from a source that does not have page numbers, indicate the author's name in parentheses only if it is not clear from the context. If it is clear, omit parenthetical citation following the quotation. In your works-cited list, use the abbreviation *n. pag.* to indicate that the source is not paginated.

2. A Works-Cited List:

A works-cited list, at the end of your essay, will provide full bibliographic details for each source cited in the text (see [Section 9](#)).

[7. USING QUOTATIONS](#)

In English essays, you will be supporting your arguments about literary texts by choosing appropriate supporting quotations from the texts themselves. You may also use and be quoting from other sources, such as critical essays, reviews, letters, and reference works. All quotations must be integrated into your own writing. Here are some general rules:

- Introduce your quotations so that your reader knows why you have chosen them.
- Use brief quotations within your own sentences rather than long passages.
- Integrate the grammar of your quotations into the grammar of your sentences.
- Be accurate. Quote every word, and do not change the original spelling, capitalization, or punctuation.

If you must make changes, indicate you are doing so by using square brackets (see [Section 7e ii](#)).

Note: All texts cited in Section 7 are documented in the works-cited list in [Section 9c](#).

a. Introducing Quotations

If you introduce your quotation with a *complete sentence*, use a colon (:).

Example:

Robert Ross, in Timothy Findley's *The Wars*, is often unsure of how to interpret his wounded companion's words: "Harris said the strangest things—lying on his pillows staring at the ceiling" (95).

If you introduce the quotation with just a phrase, use (a) a comma or (b) no punctuation, depending on the structure of your sentence and of the quotation. Never use a semicolon (;) to introduce a quotation.

Examples:

(a) According to Robert, "Harris said the strangest things—lying on his pillows staring at the ceiling" (95).

(b) Robert thinks Harris "said the strangest things—lying on his pillows staring at the ceiling" (95).

(You would not put a comma between *Harris* and *said* if all the words of this sentence were of your authorship, so do not use a comma after *Harris* just because you are about to begin a quotation.)

b. Quoting More Than One Work by the Same Author

If you quote more than one work by a single author, include an abbreviated form of the title before the page or line number in the parentheses. The point is to make it easy for your reader to find the source in the works-cited list. Note that there is only a space—no punctuation—between the title and the page number.

Example:

The young Stacey Cameron leaves Manitoba for the west coast after a "business course in Winnipeg, then saving every nickel to come out here" (*Fire-Dwellers* 33). Hagar Shipley, however, is a married woman with a son when she leaves: "I packed our things, John's and mine,

in perfect outward calm, putting them in the black trunk that still bore the name *Miss H. Currie*”
(*Stone Angel* 140).

c. Quoting Works by Different Authors

If you quote from different works by different authors, identify the sources either by using the authors’ names in your sentences or by placing the name before the page number in the parentheses. Note that there is only a space—no punctuation—between the author’s name and the page number.

Example:

Jane Austen is said to have fainted at the sudden news of the move to Bath (Honan 155), but a letter to Cassandra in early January shows Austen “more & more reconciled to the idea” of leaving Steventon (Austen 68).

d. Punctuating Quotations

(i) A quotation within a quotation

If the material you quote includes a quotation or a title in quotation marks, use single quotation marks (‘ ’) within your own double ones (“ ”).

Example:

It is important to note that “fifty years after Queen Victoria’s Diamond Jubilee, India, ‘the Jewel in the Crown’ (Disraeli’s phrase), was cut in two” (Stallworthy 2018).

(ii) Final punctuation

Final punctuation belongs to your sentence, not the quotation. In most cases, you will drop the period from the original text and place one after the parentheses containing the page reference.

Example:

Robert watched Harris “lying on his pillows staring at the ceiling” (95).

However, if the quoted passage ends with a question mark or an exclamation point, include that original punctuation *as well as* placing a period after the parentheses.

Example:

Bates recalls wondering, “What if they were mad—or stupid?” (119).

e. Altering Quotations

(i) Omitting words, phrases, or sentences

No quotation should be so altered as to change its original meaning. However, sometimes omitting a word, phrase, sentence, or sentences is necessary or desirable, usually for the sake of concision. You must indicate the omission by using three periods (ellipsis points), with a space before each and after the last. General rules are as follows:

- Do *not* use ellipsis points at the beginning of a quotation.
- Use them at the end of the quotation *only* if the quoted words are taken from the middle of an original sentence, but form the end of your sentence.
- However you change the quotation, your sentence must be grammatically correct.

Examples:

Original, from Jane Austen’s *Sense and Sensibility*

Elinor joyfully profited by the first of these proposals, and thus by a little of that address which Marianne could never condescend to practise, gained her own end, and pleased Lady Middleton at the same time.

Ellipsis in the middle

By offering to help Lucy, Elinor “profited by the first of these proposals, . . . gained her own end, and pleased Lady Middleton at the same time” (171).

Ellipsis at the end

Elinor, using “a little of that address which Marianne could never condescend to practise, gained her own end . . .” (171).

(ii) Adding or substituting words or phrases

Use square brackets, i.e. [], not parentheses, i.e. (), to indicate that you have added or substituted something within a quoted passage to make the meaning clearer.

Example:

Using “a little of that address which Marianne could never condescend to practise, [Elinor] gained her own end, and pleased Lady Middleton at the same time” (171).

(iii) Adding emphasis

To emphasize a word or phrase in a quotation, use italics. In the parentheses following the quotation, put the words “emphasis added” after a semicolon following the page number.

Example:

Marianne begins to improve on “the morning of the *third day*” (318; emphasis added).

f. Quoting Prose**(i) Short quotations from prose**

Quotations of a word, a phrase, or *up to four typed lines* of prose, appear within quotation marks, incorporated into your sentences.

Example:

That the gender socialization of Munro’s narrator is clearly far advanced becomes evident when she responds to her father’s dismissal of her as “only a girl” by reporting, “I didn’t protest that, even in my heart. Maybe it was true” (“Boys and Girls” 127).

(ii) Long quotations from prose

Quotations of *more than four typed lines* are set off from the text as a “block quotation,” as follows:

- Begin on a new line, indented from the left margin one inch (2.5 cm) or ten spaces.
- Retain double spacing, do not change font size, and do not use quotation marks.
- If you are quoting *two or more* paragraphs, indent the first line of the paragraphs an *additional* quarter inch (.6 cm) or three spaces. Otherwise, do not further indent the beginning of a paragraph.
- Place final punctuation *before* the parenthetical page reference.

Example:

The storyteller of *Sunshine Sketches* expects readers to agree that Mariposa represents all small towns in Canada:

I don't know whether you know Mariposa. If not, it is of no consequence,
for if you know Canada at all, you are probably well acquainted with a dozen towns just like it.

There it lies in the sunlight, sloping up from the little lake that spreads out at the foot of the
hillside on which the town is built. (13)

Note: No extra line space is inserted before or after block quotations. In general, a block quotation should be followed by further explanation and analysis, not a new paragraph.

[g. Quoting Poetry](#)

When quoting a poem, the convention is to cite *line numbers only* in the parentheses; the page number(s) will be given in your works-cited list. If line numbers are not provided and the poem is less than two pages in length, count the lines yourself. If the poem is more than two pages, simply cite page number(s).

(i) Short quotations from poetry

Quotations of *up to three lines* appear in quotation marks, incorporated into your sentences (example a). Use a forward slash (called a virgule) with a space on each side (/) to indicate a line break (example b).

Examples:**Original, from Margaret Atwood's "Progressive Insanities of a Pioneer"**

He dug the soil in rows,
 Imposed himself with shovels.
 He asserted
 into the furrows, I
 am not random.

(a) Atwood's pioneer "impose[s] himself with shovels" (11).

(b) Atwood's poem makes writing and speech a metaphor for working the land: "He asserted / into the furrows" (12-13).

(ii) Long quotations from poetry

Quotations of *more than three lines* of poetry must appear in exactly the form of the original, set off from your own text, as follows:

- Begin on a new line, indenting from the left margin one inch (2.5 cm) or ten spaces. Retain double spacing, do not change font size, and do not use quotation marks.
- Follow the line breaks of the original, including spaces between stanzas.
- Include any final punctuation in the original text before giving the line numbers in parentheses. If the original ends with *no* final punctuation, reproduce it that way.
- If you omit words or phrases within or at the end of the quotation, indicate this omission with ellipsis points, as you do with prose (example a below). If you omit one or more *lines* of the poem, indicate

this omission with a line of spaced periods approximately the length of a complete line of the poem (example b below).

- If there is no room for the parenthetical citation on the same line as the final line, put it on a new line flush with the right margin of the page.

Examples:

(a) Evoking autumn leaves and addressing the wind, the speaker in “Ode to the West Wind” uses imagery of sickness and death:

Yellow, and black, and pale, and hectic red,
 Pestilence-stricken multitudes: O thou,
 Who chariotest to their dark wintry bed

The wingèd seeds, where they lie cold and low,
 Each like a corpse within its grave . . . (4-8)

(b) The speaker in Gray’s poem describes a cat falling into a tub of goldfishes:

Presumptuous Maid! With looks intent
 Again she stretch’ d, again she bent,

 The slipp’ry verge her feet beguil’ d.
 She tumbled headlong in. (25-30)

h. Quoting Drama

When quoting from a play, cite in parentheses *act*, *scene*, and *line numbers* in that order if these are used in the text (example a). Otherwise, cite page numbers (example b).

Examples:

(a) Maecenas remarks on the turn in Antony's fortunes, declaring, "Now Antony must leave her [Cleopatra] utterly" (2.2.234).

(b) When Catherine says, "Bullshit, Daddy," her father, Ev, replies, "Jesus Christ I hate to hear a woman swear like that" (126).

(i) Verse passages from a play

If quoting *up to three lines* of verse from a play, use slashes to indicate line endings just as you do when quoting poetry (see [Section 7g i](#)). You can tell a passage is in verse if successive lines in a single speech do not run to the right margin.

Example:

Ariel's first song in *The Tempest* is a summons to unseen spirits to dance: "Foot it featly here and there; / And, sweet sprites, the burden bear" (1.2.375-80).

For verse passages of *more than three lines*, follow the rules for long quotations of poetry (see [Section 7g ii](#)).

(ii) Prose passages from a play

When quoting prose from a play, no slashes are necessary.

Example:

In *The Rover*, Hellena makes clear her perspective: "I don't intend that every he that likes me shall have me, but he that I like" (3.1.36-7).

For prose passages of *more than four typed lines*, follow the rules for long quotations of prose (see [Section 7f ii](#)).

(iii) Dialogue from a play

When you quote dialogue between characters in a play, indent each character's name one inch (2.5 cm) or ten spaces from the left margin. Put the character's name in capital letters, followed by a period, then the speech. Indent subsequent lines of that character's speech an additional quarter inch (.6 cm) or three spaces. Start a new indented line for the next character's speech. As with long quotations from poetry and prose, retain double spacing, do not change font size, and do not use quotation marks.

Example:

AMANDA. (*Crossing out to kitchenette. Airily*) Sometimes they come when they are least expected! Why, I remember one Sunday afternoon in Blue Mountain—(*Enter kitchenette.*)

TOM. I know what's coming!

LAURA. Yes. But let her tell it. (*Glass Menagerie* 8)

8. ENDNOTES AND FOOTNOTES

Endnotes and footnotes are used only for the addition of information or comments that would disrupt the flow of your main text. They are generally of two kinds: *content notes* offer supplementary comment, explanation, or information; *bibliographic notes* contain additional references, references to opposing points of view, or evaluative comments on sources. You may use either. Footnotes appear at the bottom of the page; endnotes appear at the end of essay, under the heading *Notes*.

In most word-processing programs, you create notes from the "Insert" drop-down menu. (In MS Word, select "Insert," then "Reference" (on a Mac, "Footnote"), then either "Footnote" or "Endnote.") Select the option for arabic numerals (1, 2, 3, etc.) not letters, roman numerals, or symbols.

Examples:**Content Note**

A number of writers adopted the troublesome term *classical* to refer to the new aesthetic style.¹

Note

¹Wyndham Lewis was reluctant to part with the term, but by 1934 he declared it “strictly unusable” (*Men* 164-65).

Bibliographic Note

Jonathan Culler has been especially influential in his exposition of European literary theory.¹

Note

¹Also helpful are Eagleton 46-50, Lentricchia 128-30, and Norris 62-66.

9. THE WORKS-CITED LIST

A works-cited list for *Requirements for Essays* appears in Section 9c; it represents many commonly used types of sources. For examples listed by type of source, see Sections [10](#), [11](#), and [12](#). For further examples and explanations, see the *MLA Handbook for Writers of Research Papers*, 7th ed., available at the Reference Desk in the Main Library or for sale in the University Bookstore.

a. General Rules

- Start the list on a new page, under the heading *Works Cited* or, if only one work is listed, *Work Cited*. (If your list includes works you read but did not take any material from, the heading should be *Works Cited and Consulted*).
- List entries in alphabetical order by last name of author. If you used more than one work by the same author, list them alphabetically by title. After the first entry, use three dashes (---) and a period to

indicate that you are repeating the name of the author (see the entries for Munro and Shakespeare in 9c).

- Abbreviate publishers' names using the following rules:
 - Leave out articles (The, A, An), business abbreviations (Co., Ltd., Inc.), and descriptive words (Books, Press, House, Publishers).
 - Shorten "University Press" to UP wherever the words appear in the publisher's name: Oxford UP, U of Toronto P.
 - If the publisher is a person's name, use the last name only: Norton for W.W. Norton. If the publisher's name is a string of surnames, use the first one only: Nelson for Nelson Thomson.
- Indicate the *medium* of each entry. Print is indicated simply by the word *print*. For sources you have accessed on the Web, including journal articles in databases, see [Section 11](#); for other media see [Section 12](#).
- If the entry is more than one typed line, indent subsequent lines ½" (2.5 cm).
- End each entry with a period.

b. Rules for Most Commonly Cited Print Sources

(i) A book with one author

Give author (last name, first name), title (italicized), city of publication, name of press, and year of publication. (See the entry for Culler in 9c.)

(ii) One or more works in an anthology or a collection

First give the author and title of the work you have cited. Then provide the information about the anthology in which it appears: the title of the anthology, then Ed. (meaning "edited by") and the name(s) of the editor(s) in standard order (first, last). Follow with the information standard for books: city of

publication, publisher, year of publication. Then give the opening and closing pages of the item as found in the anthology. (See the entry for Behn in 9c.)

If you cite two or more works from the same anthology, create one separate, complete entry for the anthology and cross-reference individual works to it. In the cross reference, list the work by author and title, then give only the last name(s) of the editor(s) followed by a space and the inclusive page numbers of the work. (See the entries for Atwood and Lampman and their source, Brown, in 9c.)

(iii) An article in a scholarly journal

Give author (last name, first name), article title (in quotation marks), journal title (italicized), volume number, issue number (if available), year (in parentheses), colon, start and end page numbers. (See the entry for McFarlane in 9c.)

c. Works-Cited List for Requirements for Essays

Works Cited

- Allen, Lillian. "Feminism 101." *Women Do This Every Day: Selected Poems*. Toronto: Women's, 1993. 35. Print.
- Atwood, Margaret. "Progressive Insanities of a Pioneer." Brown, Bennett, and Cooke 592.
- Austen, Jane. *Jane Austen's Letters*. Ed. Deirdre Le Faye. 3rd ed. Oxford: Oxford UP, 1995. Print.
- . *Sense and Sensibility*. Ed. Kathleen James-Cavan. Peterborough, ON: Broadview, 2001. Print.
- Behn, Aphra. *The Rover*. *The Harbrace Anthology of Literature*. 3rd ed. Ed. Jon C. Stott, Raymond E. Jones, and Rick Bowers. Toronto: Nelson, 2002. 496-564. Print.
- Berg, Selina. "Conflicting Cultures: Promoting Academic Integrity to the Millennial Generation." Evolving Scholarship. STLHE Conference. U of Alberta, Edmonton. 15 June 2007. Address.
- Brown, Russell, Donna Bennett, and Nathalie Cooke, eds. *An Anthology of Canadian Literature in English*. Rev. and abr. ed. Don Mills, ON: Oxford UP, 1990. Print.

- Culler, Jonathan. *On Deconstruction: Theory and Criticism After Structuralism*. Ithaca: Cornell UP, 1982. Print.
- Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: U of Minnesota P, 1983. Print.
- Evans, G. Blakemore, et al., eds. *The Riverside Shakespeare*. 2nd ed. Boston: Houghton, 1977. Print.
- Fee, Margery. "Howard O'Hagan's *Tay John*: Making New World Myth." *Canadian Literature* 110 (1986): 8-27. Print.
- Findlay, Isobel M., et al. *Introduction to Literature*. 4th ed. Toronto: Harcourt, 2001. Print.
- Findley, Timothy. *The Wars*. Toronto: Penguin, 1982. Print.
- Gray, Thomas. "Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes." Findlay et al. 153-54.
- Honan, Park. *Jane Austen: Her Life*. New York: Ballantine, 1987. Print.
- Lampman, Archibald. "Heat." Brown, Bennett, and Cooke 153-54.
- Laurence, Margaret. *The Fire-Dwellers*. Toronto: McClelland, 1991. Print.
- . *The Stone Angel*. Toronto: McClelland, 1982. Print.
- Leacock, Stephen. *Sunshine Sketches of a Little Town*. Toronto: McClelland, 1994. Print.
- Lentricchia, Frank. *After the New Criticism*. Chicago: U of Chicago P, 1980. Print.
- Lewis, Wyndham. *Men Without Art*. Ed. Seamus Cooney. Santa Rosa: Black Sparrow, 1987. Print.
- McFarlane, Cameron. "Reading Crusoe Reading Providence." *English Studies in Canada* 21.3 (1995): 257-67. Print.
- McLoone, George H. "'True Religion' and Tragedy: Milton's Insights in *Samson Agonistes*." *Mosaic* 28.3 (1995): 1-29. Print.
- Munro, Alice. "Boys and Girls." *Dance of the Happy Shades*. Toronto: McGraw-Hill, 1968. 111-27. Print.
- . *The Moons of Jupiter*. Toronto: Penguin, 1983. Print.
- Norris, Christopher. *Deconstruction and the Interests of Theory*. Norman: U of Oklahoma P, 1989. Print.
- O'Hagan, Howard. *Tay John*. Toronto: McClelland, 1989. Print.

Ondaatje, Michael. Afterword. *Tay John*. By Howard O'Hagan. Toronto: McClelland, 1989. 265-72.

Print.

Pollock, Sharon. *Doc*. Toronto: Playwrights Canada, 1984. Print.

Roy, Wendy. *Maps of Difference: Canada, Women, and Travel*. Montreal: McGill-Queens UP, 2005.

Print.

Shakespeare, William. *Antony and Cleopatra*. Evans 1391-1439.

---. *The Tempest*. Evans 1656-88.

Shelley, P.B. "Ode to the West Wind." Findlay et al. 173-76.

Stallworthy, Jon, ed. *The Twentieth Century. The Norton Anthology of English Literature*. General eds.

M.H. Abrams and Stephen Greenblatt. 7th ed. Vol. 2C. New York: Norton, 2000. Print.

Williams, Tennessee. *The Glass Menagerie*. New York: New Directions, 1966. Print.

10. CITATION EXAMPLES BY TYPE: PRINT SOURCES

For further examples and explanations, see the *MLA Handbook for Writers of Research Papers*, 7th ed., available at the Reference Desk in the Main Library or in the University Bookstore.

a. An Article in a Journal

McFarlane, Cameron. "Reading Crusoe Reading Providence." *English Studies in Canada* 21.3 (1995):

257-67. Print.

b. A Book with One Author

Munro, Alice. *Lives of Girls and Women*. Toronto: Penguin, 1990. Print.

c. A Book with One Author and an Editor

Shakespeare, William. *The Tempest*. Ed. Northrop Frye. New York: Penguin, 1970. Print.

d. A Work in an Anthology or a Collection

King, Bruce. "Hookto." *All My Relations: An Anthology of Contemporary Canadian Native Fiction*. Ed. Thomas King. Toronto: McClelland, 1990. 123-28. Print.

e. An Anthology or Collection

For up to three editors, provide all names in the order they appear followed by ed. (for one editor) or eds. (for more than one editor). For more than three editors, use only the editor whose name appears first, followed by "et al." (meaning "and others").

Valdez, Luis, and Stan Steiner, eds. *Azatlan: An Anthology of Mexican American Literature*. New York: Vintage-Knopf, 1972. Print.

Lauter, Paul, et al., eds. *The Heath Anthology of American Literature*. Vol 1. 2nd ed. Lexington, MA: Heath, 1994. Print.

f. A Work in a Course Readings Package

Mootoo, Shani. "Out on Main Street." *English 444.3 (01) Topics in Commonwealth and Postcolonial Literature*. Comp. Susan Gingell. Winter 2007. U of Saskatchewan Learning Resources. n. pag. Print.

g. An Introduction, a Preface, a Foreword, or an Afterword

Drabble, Margaret. Introduction. *Middlemarch*. By George Eliot. New York: Bantam, 1985. vii-xvii. Print.

h. An Essay or Document from a Critical Edition

Mellor, Anne K. "Possessing Nature: The Female in *Frankenstein*." *Frankenstein*. By Mary Shelley. Ed. J. Paul Hunter. New York: Norton, 1996. 274-86. Print.

i. A Dictionary or Encyclopedia Entry

When citing well-known reference books, give only the edition used and the year of publication: "Azimuthal." *The Oxford English Dictionary*. 2nd ed. 1989. Print.

Details for less familiar reference books should be fully cited:

“Mouré, Erin.” *The Feminist Companion to Literature in English*. Ed. Virginia Blain and Isobel Grundy, Patricia Clements. New Haven: Yale UP, 1990. Print.

j. The Bible

The Bible does not need to be cited in the works-cited list. Parenthetical references in the text should include the book, chapter, and verse: e.g. (Gen. 3.1-7). If you wish to include the version of the Bible you are using, give the full name of the version in the first citation and abbreviate it in subsequent references: e.g. (John 12.44-46 Revised Standard Version), (Gen. 3.1-7 RSV).

k. A Newspaper Article

Grange, Michael. “Yet More Snow as Winter Drags On, and On, and On.” *Globe and Mail* [Toronto] 5 Apr. 1996, natl. ed.: A6. Print.

l. A Magazine Article

Russell, Jim. “Pay the Piper: Arts Policy in Saskatchewan.” *NeWest Review* Oct.-Nov. 1995: 9-14. Print.

m. A Review

Carey, Barbara. “Her Brilliant Career.” Rev. of *All You Get is Me: The Real Story of k.d. lang*, by Victoria Starr. *Books in Canada* 23.4 (1994): 35-6. Print.

11. CITATION EXAMPLES BY TYPE: WEB SOURCES (TEXTUAL)

Some Web sources can present citation difficulties. However, most do have titles and identify authors, editors, and other publication information, which must be included in the citation. Because Web sources may be ephemeral, and locations may be unstable, you will also record the date on which you accessed the source.

Citation examples for some common types of Web sources are given below. If you are not sure which type your source is, consult a librarian or your instructor. For further examples and explanations, see the

MLA Handbook for Writers of Research Papers, 7th ed., available at the Reference Desk in the Main Library.

a. A Journal Article in an Online Database

The contents of many print-based journals are available through online full-text databases, and the articles will include the publication information for the print source. Provide the full citation information as you would for an article in a print journal (see [9b iii](#)). Then add the title of the full-text database (italicized); the medium (Web); and the date of access.

Note: The library subscribes to databases through suppliers, such as EBSCO, Infotrac, and Gale. Do not include the supplier in the citation. Commonly used full-text databases include JSTOR, Project Muse, and Academic Search Complete. These databases are interlinked through the “Find It” function. If you follow the link from one database to another, be sure to cite the database in which the article actually appears, not the one you linked from.

Carroll, Laura. “A Consideration of Times and Seasons: Two Jane Austen Adaptations.” *Literature Film Quarterly* 31.3 (2003): 169-76. *International Bibliography of Theatre & Dance with Full Text*. Web. 14 Aug. 2006.

Rabb, Melinda. “The Secret Memoirs of Lemuel Gulliver: Satire, Secrecy, and Swift.” *ELH* 73.2 (2006): 325-54. *Project Muse*. Web. 10 Aug. 2006.

b. An Article in an Online Periodical

Some periodicals, including scholarly journals, are published *only* online. These are accessed directly, not through databases as in the example above. If the journal does not have page numbers, indicate this with the abbreviation *n. pag.*

Conger, Syndy M. “Confessors and Penitents in M. G. Lewis’s *The Monk*.” *Romanticism on the Net* 8 (1997). n. pag. Web. 8 Apr. 2009.

c. An Online Text with Print Publication Data

Jewett, Sarah Orne. *The Country of the Pointed Firs*. Boston: Houghton, 1910. Bartleby.com. 1999. Web.

2 Apr. 2009.

d. An Online Text within a Scholarly Project

Marvell, Andrew. "To His Coy Mistress." *Representative Poetry On-Line*. Ed. N.J. Endicott and Ian Lancashire. U of Toronto. 2005. Web. 7 Aug. 2006.

e. A Scholarly Project

Victorian Women Writers Project. Ed. Perry Willett. 10 Dec. 2005. Indiana U. Web. 9 Aug. 2006.

f. An Online Dictionary or Encyclopedia

"Hurdy-gurdy." *The Oxford English Dictionary*. 2nd ed. Web. 16 Aug. 2006.

"Fresco Painting." *Encyclopaedia Britannica Online*. Encyclopedia Britannica. 2006. Web. 8 May 2006.

g. An Anonymous Online Text

"Dub Poetry." *Wikipedia: The Free Encyclopedia*. Web. 21 Apr. 2009.

h. A Newspaper Article Accessed Online

Krauss, Clifford. "For Canada's Top Novelists, Being Born Abroad Helps." *New York Times*. 5 Nov. 2002. Web. 21 Apr. 2009.

i. A Professional or Personal Site

Department of English Home Page. Dept. of English, U of Saskatchewan. Web. 16 Aug. 2006.

Cooley, Ronald W. Faculty Page. Dept. of English, U of Saskatchewan. Web. 21 Apr. 2009.

j. A Blog

Muri, Allison. "Cyborg Information Stored in Neurons." *Cyborgblog: A Virtual Commonplace Book on the Seasonal Movements, Habitat Utilization, Breeding Habits and Population Ecology of the Common Cyborg*. 30 May 2006. Web. 11 June 2007.

12. CITATION EXAMPLES BY TYPE: AUDIO, VISUAL, AND OTHER MEDIA

a. An Advertisement

Yamaha Motorcycles. Advertisement. *Maxim* June 2002: 45. Print.

b. A CD-ROM

“Culture.” *The Oxford English Dictionary*. 2nd ed. Oxford: Oxford UP, 1992. CD-ROM.

“Laurence, Margaret.” *Encyclopaedia Britannica*. 1998 ed. Chicago: Encyclopaedia Britannica, 1998. CD-ROM.

c. An E-mail

Provide the writer’s name, the subject line (in quotation marks), the words “message to” followed by the name(s) of the recipient(s), the date sent, and the medium.

Smith, Steven Ross. “Re: ‘No Poem.’” Message to Susan Gingell. 9 Oct. 2006. E-mail.

d. A Lecture, Speech, Address, or Reading

Meek, Heather. “Of Wandering Wombs and Wrongs of Women: Hysteria in the Age of Reason.”

University of Saskatchewan, Saskatoon. 5 Mar. 2009. Address.

e. A Film, DVD, or Video

The English Patient. Dir. Anthony Minghella. Perf. Ralph Fiennes, Juliette Binoche, Willem Dafoe, and Kristin Scott Thomas. Miramax, 1996. DVD.

If the material was accessed online, provide the name of the host site and identify the medium as Web, followed by the date of access:

Hill, Lauryn. “Motives and Thoughts.” *Def Poetry*. 2005. YouTube. Web. 8 Apr. 2009.

f. A Performance (Live)

Love and Anger. By George F. Walker. Dir. Deborah Cottreau. Perf. A. Student. Greystone Theatre, Saskatoon. 10 Oct. 2002. Performance.

g. A Sound Recording

Bach, Johann Sebastian. *The Two Violin Concertos*. Perf. Gidon Kremer. Academy of St. Martin in the Fields. Phillips, 1996. CD.

h. A Television or Radio Program (Broadcast or Online)

Provide title of episode (in quotation marks), title of program, name of network (if any), broadcast date, and medium. If the program was accessed online, identify the medium as *Web*, followed by the date of access.

“Chosen.” *Buffy the Vampire Slayer*. Writ. Joss Whedon. Perf. Sarah Michelle Gellar, Nicholas Brendon. UPN. 20 May 2003. Television.

“The Brains of Babes: Part 1.” Narr. Jill Eisner. *Ideas*. CBC Radio. 9 Mar. 2009. Web. 8 Apr. 2009.

Revised June 2011