Style Sheet

Department of English
Faculty of Letters
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This guide presents conventions of typography and documentation in English literary studies that should be used for the preparation and presentation of written work.

These conventions follow the guidelines of the ***MLA Handbook*** (8th edition, 2016, hereafter ***MLA***), which are the same as those laid out in Diana Hacker and Nancy Sommers's ***Rules for Writers*** (9th edition, 2019, hereafter ***RW***), the textbook used for our department's Composition classes since fall 2019. (The English library holds one copy of ***MLA*** and one of copy of ***RW*** on its "Writing Lab" seminar shelf.)

These guidelines form the setting that you can use for citation programmes such as Zotero. But please note that each bibliographical entry created using Zotero must be manually checked for conformity with the present Style Sheet.

For further information, such as guidelines for the citation of document types that are not included in the present Style Sheet, see ***MLA*** or ***RW***, both of which are available at the English Library; or see the "MLA Style" section on the Purdue Online Writing Lab:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

For conventions in linguistics, see the separate Style Sheet available from your linguistics instructors.

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A NOTE ON THE USE OF ARTIFICIAL INTELLIGENCE

You are strongly advised against using AI-powered tools in the preparation of your written work. We invite you to think of your essays as a chance to develop your own voice as it emerges in engagement with the materials covered in class. Furthermore, experience shows that essays that rely heavily on generative AI (e.g. ChatGPT) tend to fail, since the technology flattens and silences your personal engagement with the texts you analyse. Essays that show original thought, insightful analysis of the primary texts, and thoughtful engagement with secondary sources, even if they are flawed, have a greater chance of obtaining a pass or a good grade than those that depend on generative AI.

If such tools are used, they must be fully and appropriately credited following the guide issued by the university: https://www.unige.ch/biblio/fr/actus/guide-iag/. Please read this guide before you use AI technology, as you are required to track your use in a separate document, as well as produce a table recapitulating and explaining your use of the technology. Whether you used it to brainstorm a topic, develop a thesis, identify bibliographical resources, write the essay, or proof-read your text, you need to provide a citation. This is a laborious process but failing to follow it lays you open to charges of plagiarism. Furthermore, it is impossible to access usage information once you have finished your work, as it will have disappeared. This tracking of your use of AI is fundamental to citing its use.

Please also cite corrective AI such as Grammarly and translation AI such as DeepL.

All written work must be submitted with an appended "*déclaration sur l'honneur*," downloadable at the following site: https://www.unige.ch/lettres/espace-etudiants/documents.

If your teacher believes that you have used AI without appropriate credit or that your use of AI has prevented your acquisition of the competencies which the seminar demands, your obtention of credit will depend upon your performance in a formal in-person meeting with two members of the teaching staff, where you will be asked to demonstrate in-depth knowledge and understanding of the work submitted. Your obtention of credit will depend upon your performance during this meeting.

1. GENERAL FORMAT FOR WRITTEN WORK (see also *RW*, pp. 465-66)

*<u>Note</u>: For an example of formatted paper, see ***RW***, section 57b; see also "MLA Sample Paper" on the Purdue Online Writing Lab: owl.purdue. edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_sampl e_paper.html.

Note that the format of these two sample papers may differ slightly at points from the requirements of your instructor(s). If you notice any discrepancies, check with your instructor(s).

1.1   All work must be **typed**, unless your instructor gives you permission to submit handwritten work. Please submit work printed on both sides of the paper (recto-verso).

1.1.1   Select "English" (US or UK) as the language of your document. This option is in your "Tools" menu. If you neglect to select English, your word processor will probably use French by default.

1.2   On you first page, write (a) the date of submission, (b) the title of your paper, (c) the title of the seminar, (d) the name of the teacher, (e) the semester and year, (f) the module the essay is for, and (g) your name, and student number.

1.2.1   Centre your title and set it in roman type (i.e., the plain upright type used in ordinary print). Do *not* italicize your title; do *not* underline it either.

1.2.2   Capitalize the initial letter of all words of your title except articles ("a," "an," "the"), prepositions (i.e., "away," "on," etc.), and the *to* in infinitives. However, capitalize an article / preposition / *to* in infinitives if it is first or last in the title or subtitle, like "a" in the following subtitle: *Jack London: A Reference Guide*.

1.3   Use Times New Roman size **12 font**. Use the same typeface for the entire text, title included.

1.4   Use **double-spacing** between lines. Do not leave extra space between paragraphs.

1.5   Leave **margins of three centimeters** at all edges of the text.

MLA = *MLA Handbook*. 8th ed. Modern Language Association of America, 2016.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford / St. Martin's, 2019.

1.6   Indent all paragraphs (usually five spaces from the left margin or by using the tabulator key).

1.7   Number the pages of the text in Arabic numerals (not counting the title page).

1.8   Italicize titles of books, plays, periodicals, long poems, and collections of separate shorter texts of all kinds.

1.9   Enclose in **quotation marks** titles of shorter texts, such as articles, essays, stories, and poems.

1.10 Italicize foreign words or phrases that appear within an English sentence – for example, *de gustibus non disputandum est* – but not quotations in foreign languages.

2. QUOTATIONS (for more on quoting, see *MLA*, section 1.3; *RW*, sections 54-55, 60)

Please note that all quotations must be followed by a **parenthetical citation** referring readers to a **works-cited list** that you will include at the end of your paper (further information on this is found in section 3.)

2.1 USE OF QUOTATIONS
Evidence: The main purpose of quotations is to **support and enrich your argument** with specific passages from the text. However, simply quoting the text is not enough; **you must explain the significance (and sometimes the context)** of the quotation.
Analysis: Using a quotation effectively involves breaking it down into its parts, paying attention to its language, and discussing how it is written as well as what it means.

2.2 SHORT QUOTATIONS
Include **shorter quotations** in the body of the text, **enclosed by quotation marks**. American practice requires double quotation marks ("…"), while the British uses single ones (inverted commas '…'). Either practice may be used, but must be used consistently. The parenthetical citation – i.e., "(56)" in the below example – comes **before** the closing punctuation mark.

PROSE
Anticipating one of the principal trends of twentieth-century criticism, Oscar Wilde insisted that "Art never expresses anything but itself" (56).

MLA = *MLA Handbook*, 8th ed. Modern Language Association of America.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford/St. Martin's, 2019.

*Note: In the above example, the author's surname is not given in the parenthetical reference because this name is clear from the text: see 3.2.1 below for further explanation.

DRAMA
William Congreve's *Way of the World* bristles with the witty paradoxes typical of Restoration comedy, such as when Fainall scolds Mirabell, "Had you dissembled better, things might have continued in a state of nature" (1.1).

POETRY
If a sentence in the text incorporates more than a single line of verse, use a slash / to indicate the division of lines; use a double slash // to indicate the division of stanzas:

In Walt Whitman's Civil War poems, the persona speaks as a witness: "And the staffs all splinter'd and broken. // I saw battle-corpses, myriads of them, / And the white skeletons of young men, I saw them" (177-78).

2.3   LONG QUOTATIONS
Set off by indentation of 1.5 cm quotations **in prose that are four lines or longer**, **in poetry three lines or longer**, and in drama that are 5 lines or longer. (Such long quotations are also known as *block quotations*.) Type such quotations single-spaced and with no enclosing quotation marks. Include the citation in parentheses after the final mark of punctuation:

PROSE
Pamela laments her lot to her parents:

> O let me take up my Complaint, and say, Never was poor Creature so unhappy, and so barbarously used, as your *Pamela*! O my dear Father and Mother, my Heart's just broke! I can neither write as I should do, nor let it alone; for to whom but you can I vent my Griefs, and keep my poor Heart from bursting! (432)

Despite her hard usage by Mr B., her virtue is her uppermost concern.

DRAMA
Marcellus, one of the guards at Elsinore, recounts how he has invited Hamlet's friend Horatio to see for himself if there is a ghost or not:

> Horatio says 'tis but our fantasy
> And will not let belief take hold of him
> Touching this dreaded sight twice seen of us.
> Therefore I have entreated him along
> With us to watch the minutes of this night,
> That, if again this apparition come,
> He may approve our eyes and speak to it. (1.1.28–34)

2.4   QUOTATIONS WITHIN QUOTATIONS
Indicate quotations within quotations by single quotation marks if you are following American usage or double ones if you are following the British.

<u>American usage</u>: Robinson claims that "the linguistic consecration of Richards' 'semantic triangle' has produced more confusion than illumination in literary studies on both sides of the Atlantic" (28).
<u>British usage</u>: Robinson claims that 'the linguistic consecration of Richards' "semantic triangle" has produced more confusion than illumination in literary studies on both sides of the Atlantic' (28).

2.5   OMISSIONS OF WORDS, SENTENCES, ETC.
Indicate any omission of a word, phrase, sentence, line, or paragraph from a quoted passage by **three spaced dots (**known as **ellipses)**. Do not begin or end any quotation with ellipsis marks unless attention should be drawn to the omission. Do not enclose the ellipsis within square brackets, except in quoted passages that include ellipses in the original.

Robinson claims that the use of Richards' notions in linguistics "has produced . . . confusion . . . in literary studies" (28).

2.6   INTEGRATING QUOTATIONS
Quotations should correspond exactly with their sources in spelling and interior punctuation. They should also agree grammatically with the sentence in which they are embedded. You may therefore need to alter quoted sentences slightly, for example, by changing or adding a pronoun. Use square brackets to indicate any departures from exact the source text made in order to produce a grammatical sentence or to include any explanatory notes or supplementary information:

When Pip, the narrator of *Great Expectations*, first experiences social contempt, he associates it with falsehood: he "knew [he] was common . . . and that the lies had come of it somehow, though [he] didn't know how" (Dickens 125).

He claimed he could provide "hundreds of examples [of court decisions] to illustrate the historical tension between church and state" (Smith 327).

Milton's Satan speaks of his "study [i.e., pursuit] of revenge" (*PL* 1.107).

2.7   PUNCTUATING QUOTATIONS
You should never leave a quotation standing alone without grammatically incorporating it into your sentence. This implies that you will occasionally have to use punctuation marks in conjunction with quotation marks (see 2.7.1 below); and it also implies that you may to have add speech tags like "she said" and make other such small changes in order to integrate your

quotations into the grammatical structure of your sentences (see 2.7.2ff below).

2.7.1 Differences in American and British usage for punctuating quotations
<u>Please note:</u> British usage and American usage are the same, except with regards to the use of comma or period (full stop) at the end of a quotation. In American usage, commas and periods come **before** the closing quotation mark; in British usage they come **after**.

<u>American usage</u>: The narrator writes that he "made another voyage," but that his "raft was . . . unwieldy" and capsized (Defoe 46).
<u>British usage</u>: The narrator writes that he 'made another voyage', but that his 'raft was . . . unwieldy' and capsized (Defoe 46).

However, in both usages, the closing quotation mark comes **before** the period if the quotation is immediately followed by a parenthetical citation, as it is in the above example.

The four most common ways to integrate a quotation are as follows:

2.7.2 Introduce the quotation with a complete sentence followed by a colon:

Defoe begins his novel by telling his readers some basic facts about the protagonist: "I was born in the year 1632, in the city of *York*, of a good family, tho' not of that country, my father being a foreigner of *Bremen*" (5).

2.7.3 Introduce the quotation with a "tag" – i.e., "writes" in the example below – that is not a complete sentence followed by a comma:

Commenting on the novel's enduring popularity, Richetti writes, "in edited and modernized versions, [it] is one of the most popular children's books ever written" (xviii).

2.7.4 Introduce the quotation with a "tag" that is not a complete sentence followed by "that"; in this case you do not need to separate the "tag" and the quotation with a punctuation mark:

The narrator records that "it rained more or less every day, till the middle of *October*; and sometimes so violently, that [he] could not stir out of [his] cave for several days" (Defoe 82).

2.7.5 Very short quotations should be used as part of your own sentence:

The first items that he makes are "a table and a chair" and "little square chests" (Defoe 55, 59).

<u>Please note:</u> The only punctuation marks that can be placed **before** a quotation are a **comma** or a **colon**. Never use a **semicolon** to introduce a quotation.

2.7.6 Exclamation marks and quotation marks
If these punctuation marks are part of the quoted text, place them within the quotation marks; if they are your own, place them outside the quotation marks:

<u>Question mark **in original**</u>: He realizes that in his present condition he has no use for money, and apostrophises the heap of gold and silver: "O drug! … what art thou good for?" (Defoe 47).
<u>Question mark **in your sentence**</u>: Why does the narrator call the newcomer "my man *Friday*"? (Defoe 169)

2.7.7 Semicolons and colons come after the quotation marks, in both American and British usage.

He tries to "imprint right notions in [Friday's] mind about the Devil"; later he speaks to him "of the power of God, his omnipotence, his dreadful aversion to sin" (Defoe 172).

He tells Friday "how the Devil was God's enemy in the hearts of men": he feels the need to ensure that his new companion will gain God's mercy (Defoe 172).

2.8 OTHER PARENTHETICAL NOTES
You may need to italicize words for emphasis or add the word "sic" (from the Latin "thus" or "so") to assure readers that the quotation is accurate even though the spelling or logic may appear otherwise. These notes should be put within parentheses:

Lincoln specifically advocated a government "*for* the people" (emphasis added; 26).
Shaw admitted, "Nothing can extinguish my interest in Shakespear" (sic; 13).

2.8.1 When you first introduce a text by title, follow the title with the original date of publication in parentheses:

Samuel Richardson's *Pamela* (1740) was one of the first best-sellers in English publishing history.

2.9 QUOTATIONS IN FOREIGN LANGUAGES
If you quote a source in a foreign language (including French) provide a translation in a footnote.

3. REFERENCES (for more information, see *MLA*, section 3; *RW*, sections 54–57)

In this department, we use a system of **parenthetical citations** that refer to a **works-cited list** placed at the **end** of your work.

MLA = *MLA Handbook*, 8th ed. Modern Language Association of America.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford/St. Martin's, 2019.

3.1 ACKNOWLEDGMENT AND PLAGIARISM (for more information, see *MLA*, pp. 5-10; *RW*, section 54)

Acknowledge all written sources, primary and secondary, used in preparing a paper so that your readers may locate the texts and passages referred to, whether you **quote** or **paraphrase** or merely **allude to** the source. If, in your written work, you employ the **ideas or words** in someone else's work without an acknowledgment, you have committed **plagiarism**. This is a serious offense, since use without citation of someone else's work makes the implicit claim that it is yours; it is a form of theft and may be punished accordingly (e.g., failure for the essay and/or course, having to write another essay on another subject, being refused to take exams in the English Department, or, in extreme cases, exmatriculation from the University). Ultimately, though, plagiarizing is an ethical issue.
To avoid plagiarism, make sure to put quotation marks around everything you quote. If you paraphrase, make sure you are not just rearranging or replacing a few words. And even if you **use your own words**, you must **still acknowledge** the source of the information by author's name and page number. Ignorance of the rules of plagiarism is no excuse, and carelessness is just as bad as purposeful violation. (For more on plagiarism, see *MLA*, pp. 6-10; *RW*, section 54; see also the Purdue Online Writing Lab on plagiarism:owl.purdue.edu/owl/research_and_citation/using_research/avoi ding_plagiarism/index.html).
Primary sources are the subject matter of the paper (in this department, novels, plays, poems, and other fictional or nonfictional texts); **secondary sources** are scholarly works about that subject matter. The system of documentation here described consists of the following: 1) a **works-cited list** of all sources used at the end of the paper, and 2) **parenthetical citations** of these sources throughout the paper. The works-cited section should only list the sources you **actually** used and quoted in the paper, rather than every work you consulted.

3.2 PARENTHETICAL CITATIONS (*MLA*, pp. 54–58; *RW*, section 56a)
Cite each **source** by author, depending on how it is listed in the works-cited section. The logic is that your readers can rapidly locate complete data for the quotation by turning to the works-cited list.
Note that the parentheses come before the terminal punctuation (period or semi-colon).

3.2.1 Novels
The form is as follows: **author's surname** and **page number**. If the author's name is clear from your text, give only the page number. If you have more than one title by that author in your works-cited list, include the

date of publication after the author's surname, separating the two with a comma. The idea is that your reader can **easily verify** the source.

The typical European portrayal of the colonial landscape is to personify it, to identify it organically with its sinister and savage inhabitants. The most powerful such image is that presented by Joseph Conrad's *Heart of Darkness*. Here, the naked savages "were poured into the clearing by the darkfaced and pensive forest" (85); soon they vanish, "as if the forest that had ejected these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration" (86). So powerful is this kind of picture that it is reproduced by post- and even anti-colonial writers. V. S. Naipaul's Indian narrator, Salim, remarks of the same Congolese landscape: "The river and the forest were like presences, and much more powerful than you" (14). Similarly, the narrator in a noted African novel observes, with no apparent irony, that "[t]he men of Umuofia were merged into the mute backcloth of trees and giant creepers, waiting" (Achebe 188).

If you quote words from different pages in the same sentence, separate numbers with a comma:

Mr. Williams, who runs "a little *Latin* School," is described as "a sensible, sober young Gentleman" (Richardson, 1740, 111, 112).

If you quote a passage that runs over two pages, separate page numbers with a hyphen:

Pamela tries to convince Lady Davers that she has not lost her virginity: "Good your Ladyship, pity me! – Indeed I am honest; indeed I am virtuous; indeed I would not do a bad thing for the World" (Richardson 394-95).

3.2.2 Short Poems
If the author is clear from your text, cite the line numbers:

In "Lysergic Acid," Allen Ginsberg writes of LSD: "it is electricity connected to itself, it hath wires / it is a vast spiderweb" (4-5).

If you quote words from different lines in the same sentence, separate the line numbers with a comma:

Allen Ginsberg describes LSD as "electricity connected to itself" and as "a vast Spiderweb" (4, 5).

3.2.3 Long Poems
In **parenthetical citation** of long poems, Give the **author**, if not clear from your text, and the work, **stanza and/or line numbers**. Some long poems are further divided into books (*Paradise Lost*), or cantos and stanzas (*Don Juan*), or all three (*The Faerie Queene*). Indicate these by Arabic numerals separated by periods: work, book and lines (*PL* 3.1-10); work, canto and stanza (*DJ* 12.35); work, book, canto, stanza (*FQ* 2.10.9).

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The speaker in Byron's *Don Juan* is excessively and even comically self-reflexive: "For my part I say nothing—nothing—but / *This* I will say" (1.52).

3.2.4 Plays and the Bible
For plays, give **author, act, scene, and line numbers**:

"A horse! a horse! my kingdom for a horse!" (Shakespeare 5.4.7).

If you quote dialogue between two or more characters in a play, set the quotation off by 1.5 cm from your text. Begin each part of the dialogue with the appropriate character's name indented from the left margin and written in all capital letters: HAMLET.

A short time later Lear loses the final symbol of his power, the soldiers who make up his train:

GONERIL	Hear me, my lord.
	What need you five-and-twenty, ten or five,
	To follow in a house where twice so many
	Have a command to tend you?
REGAN	What need one?
LEAR	O, reason not the need! (Shakespeare 2.4.254-58)

For the Bible, give the title (which may be abbreviated) of the **particular book** (not italicized) and the Arabic numerals of **the chapter and verse**:

"For in much wisdom is much grief" (Eccles. 1.18).

3.2.5 Film (including DVD and video versions), television, or radio
For film, cite **title** and **time stamp** (hour, minute, second). As with other sources, if any of this information is clear from your text, it should be omitted. For television or radio, cite the title of the series, the episode or programme, and the time stamp (hour, minute, second). Again, if any of this information is clear from your text, it should be omitted.

In Chaplin's *Modern Times*, the perils of automatisation receive ironic treatment (1:13:09-15:02).

Ross tries to get his favourite pink shirt back from his ex-girlfriend (*Friends*, "The One with the Tea Leaves" 17:12).

3.2.6 Graphic novels and comic books
For graphic novels, cite the **author's surname and page number**. If there are no page numbers, use the abbreviation "n. pag." For comic books, cite the comic book series title (in italics) along with the issue number, followed

by the page number. Again, if any of this information is clear from your text, it should be omitted.

After mentioning that his therapist's "place is overrun with stray dogs and cats," the narrator of *MAUS* asks: "Can I mention this, or does it completely louse up my metaphor?" (Spiegelman 203)

The comic book series *The American Way* stages civil rights issues through a black character who questions the means through which he is to become a superhero: "Medical experimentation? This some kind of Tuskegee crap?" (#2, n. pag.).

3.2.7 Video games

Cite the **title of game** in italics. You can identify an action episode or sequence in terms of the name/number of the player's level, quest, or mission; a map location; a specific in-game goal; or you can contextualize a moment of gameplay by describing the point in the action sequence. Alternatively, you can embed in your paper a screenshot in the form of a numbered figure (using Arabic numerals): give the figure a caption that includes the author's name (if known), the title of the screenshot in quotation marks (assign a title if necessary), the publisher, the date of upload, and, if you wish, the date when you accessed the image or took the screenshot.

In the RPG *Fallout: New Vegas* the "companion" character Arcade leaves the Courier (the player) after the side-quest entitled "For Auld Lang Syne" has been completed. Arcade rejoins the main quest for the attack on Hoover Dam (*Fallout*).

The 3-D action-adventure platformer game *Super Mario Galaxy* (2007) uses the device of the *Doppelgänger*. Playing as Luigi, on the level entitled "Ghostly Galaxy," the player saves a version of Luigi as a non-playable character (NPC). Ironically, NPC-Luigi dismisses the physical resemblance with his rescuer but later in the level he refers to him as "me" ("I knew I could rely on ... me!"). The aesthetics of the game reflects this perceptual shift: initially, the two characters appear to be identical but on closer inspection it is clear that NPC-Luigi is taller and his green clothes are a darker shade (*Super Mario Galaxy*).

3.2.8 Blogs, Vlogs and other internet-based primary sources; all other sources

Cite the **name of the internet page**; if this is clear from your text, you should omit it. If the online source does not provide page numbers, use the abbreviation "n. pag."

Even the Center for Disease Control uses the popular zombie apocalypse scenario to inform the public about disasters: "You may laugh now, but you'll be happy you read this, and hey, maybe you'll even learn a thing or two about how to prepare for a *real* emergency" (blogs.cdc.gov, n. pag.).

Cite any other source **with its title**. If you are citing a seminar or a lecture course, give the date of the specific class.

3.2.9 Figures and Tables

Embedded illustrations are labelled in two places: in the text and in a caption. Refer to the figure in-text and provide an Arabic numeral that corresponds to the figure or table. Situate the figure or table near the text to which it relates. Below the figure or table, provide a caption that includes the following: a label name (create your own if necessary) and its corresponding Arabic numeral (no bold or italics) followed by a period (e.g., Fig. 1.). Give the source information as that required for the works-cited list. This information will depend on the medium from which you accessed the figure or table (e.g., if you use a freeze frame from a film or an image printed in a book, provide the same information you would use when quoting from the film or the book). The example below concerns an embedded podcast file for a document to be viewed electronically.

*Note: Do not use figures and tables to boost the page length of your essay. An embedded illustration should function like any other quotation; the content must be analyzed and its relevance to your argument must be made clear (see 2.1 Use of Quotations).

In-text reference:
Some readers found Harry's final battle with Voldemort a disappointment, and recently, the podcast *MuggleCast* debated the subject (see fig. 2).

Figure caption:
Fig. 2. Harry Potter and Voldemort final battle debate from Andrew Sims et al.; "Show 166"; *MuggleCast*; MuggleNet.com, 19 Dec. 2008, www.mugglenet.com/2015/11/the-snape-debate-rowling-speaks-out.

*Note: If you provide full bibliographic details in a caption, as is the case above, convert the periods normally used after the elements of a works-cited-list entry into semicolons.

3.2.10 Scholarly Works

Follow the same conventions as for primary sources: **author** and **page number**. Just as with primary sources, such information as is already clear from your text need not be included:

Critics have recently sought out a new critical lexicon for discussing the Gothic. Of these new concepts, two general kinds of tropes appear to be invoked most frequently: kinetic and spatial. For example, Eric Savoy, co-editor of a collection of essays called *American Gothic* (1998), proposes that "the Gothic is a fluid tendency rather than a discrete literary 'mode,' an impulse rather than a literary artifact" (Martin and Savoy 6). Savoy's choice of terms betrays the psychoanalytic paradigm of his overall approach, where the Gothic "registers the trauma" in

strategies of representation (11). The other most common trope has been in terms of place or space. For example, the editors of another collection of essays on American Gothic literature argue that "Gothicism must abide on a frontier – whether physical or psychical" (Mogen 17). Some critics double-up their metaphors in order to take advantage of both critical innovations: "the Gothic is a discursive site, a 'carnivalesque' mode for representations of the fragmented subject" (Miles 4), or "there are sites, there are moments" (Martin ix).

3.2.11 Citing indirect quotations

Although it is better to use material from **original sources**, at times it may be unavailable. In this case, you must indicate the source from which you have obtained the quotation (**N.B.** the following quotation is indented since it is longer than four lines; by the same token, it is not enclosed in quotation marks, and the page reference is after the closing punctuation):

> I admit that, and I do not entirely disapprove those little books in fashion which are like the flowers of a springtime, or like the fruits of an autumn, scarcely surviving a year. If they are well made, they have the effect of a useful conversation, not simply pleasing and keeping the idle out of mischief but helping to shape the mind and language. (Leibniz qtd. in Warner 135)

3.3 WORKS-CITED LIST (*MLA*, pp. 20-53; *RW*, section 56b)

*Note: The present section on works-cited lists is by no means exhaustive. For a **comprehensive discussion of citation**, see *MLA*, pp. 20-53; *RW*, section 56b; as well as the "MLA Works Cited Page" on the Purdue Online Writing Lab: owl.purdue.edu/owl/research_and_citation/mla_style/mla_ formatting_and_style_guide/mla_works_cited_page_basic_format.html.

List all cited sources in a **works-cited** section at the end of the paper. Arrange the entire list **alphabetically** by author, or title where appropriate. List more than one primary or secondary source by the same author alphabetically according to the title. Double-space the works-cited list like the rest of the text. Begin the first line of each entry at the left margin and indent any following lines by a minimum of 0.5 cm.

*Note: For a **sample works-cited list**, see *RW*, section 57b; see also owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_ style_guide/mla_sample_paper.html.

*Note : Some entries in the above two sample papers contain dates of access for online works. Access dates are no longer mandatory for online works from a reliable, stable source. You may, however, if you wish, include an access date (see *MLA*, p. 53) at the end of your entry; it must be preceded by "Accessed" and given in the format *day*, *month*, *year*:

MLA = *MLA Handbook*, 8th ed. Modern Language Association of America.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford/St. Martin's, 2019.

"Under the Gun." *Pretty Little Liars*, season 4, episode 6, ABC Family, 16 July 2013. *Hulu*, www.hulu.com/watch/511318. Accessed 23 July 2013.

3.3.1 Books
For books the format is as follows:

• **Author's name**
Single author: Author's surname, followed by a comma, first name(s) or initial(s) as given on the title page of the work itself, followed by a period.

Chomsky, Noam. *Topics in the Theory of Generative Grammar*. Mouton, 1966.

If **two or more entries are by the same author**, replace the author's full name with three hyphens in all entries after the first:

Conrad, Joseph. *Heart of Darkness*. Penguin, 1977.
---. *Nostromo*. Dell, 1961.

Two authors: Add "and" after the name of the first author, and give the second author's name in the normal order, i.e., first name first:

Gillespie, Paula, and Neal Lerner. *The Allyn and Bacon Guide to Peer Tutoring*. Allyn, 2000.

Three or more authors: Name the first author followed by a comma and "et al.":

Zumeta, William, et al. *Financing American Higher Education in the Era of Globalization*. Harvard Education Press, 2012.

If the book has one or more **editors** instead of an author, add a comma after the last name as well as the label "editor(s)":

Martin, Robert K., and Eric Savoy, editors. *American Gothic: New Interventions in a National Narrative*. U of Iowa P, 1998.*

*Note: When you give **publishers' names**, **omit business words** like "Company" ("Co"), "Corporation" ("Corp."), "Incorporated" ("Inc."), and "Limited" ("Ltd."). In the names of **academic presses**, replace the words "University" and "Press" with "U" and "P," respectively, as in the above example.

If there is **no author** indicated on the title page, list the text alphabetically according to the first word of the title, omitting small words such as "the" or "a" or "an":

> *Man Superior to Woman, or A Vindication of Man's Natural Right of Sovereign Authority over the Woman*. London, 1740.

• **Title of Book**

Title of book, italicized, as it appears on the title page. Separate the subtitle, if any:

> Robinson, Ian. *The New Grammarians' Funeral: A Critique of Noam Chomsky's Linguistics*. Cambridge UP, 1975.

Where additional information is called for, provide it in the following order, preceding the date of publication:

- If the book is an **anthology**, write the title of the chapter to which you refer in inverted commas, followed by original date of publication, and italicize title of the book:

> Whitman, Walt. "Memories of President Lincoln. When Lilacs Last in the Dooryard Bloomed." 1865. *Walt Whitman. The Complete Poems*. Penguin, 1996, pp. 351-58.

> Wilde, Oscar. "Preface to *The Picture of Dorian Gray*." 1891. *Norton Anthology of Theory and Criticism*. Edited by Vincent B. Leitch, 2nd ed., W. W. Norton, 2010, p. 790.

If the text you refer to was **originally published individually** (play, novel, etc.) and later grouped into a collection/anthology, italicize the title of both the individual text and the collection/anthology:

> Congreve, William. *The Way of the World*. 1700. *Restoration Plays*. Edited by Robert G. Lawrence. J. M. Dent, 1994.

- Name(s) of editor(s), translator(s), or illustrator(s):

> Spenser, Edmund. *The Poetical Works*. Edited by J. C. Smith and E. de Selincourt, Oxford UP, 1912.

> Todorov, Tzvetan. "The Origin of Genres." *Genres in Discourse*. Translated by Catherine Porter, Cambridge UP, 1990.

MLA = *MLA Handbook*, 8th ed. Modern Language Association of America.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford/St. Martin's, 2019.

For **graphic novels and comic books**, provide the artist(s) name(s) if different from the author:

> Moore, Alan. *Watchmen*. Illustrated and lettered by Dave Gibbons. Coloured by John Higgins, DC Comics, 1986, 1987.

- An edition other than the first:

> Butler, Judith. *Gender Trouble*. 2nd ed., Routledge, 1999.

- The total number of volumes of this title, if relevant, or the volume number that you have cited:

> Abrams, M. H., et al., editors. *The Norton Anthology of English Literature*. 5th ed., W.W. Norton, 1986. 2 vols.

> Abrams, M. H., et al., editors. *The Norton Anthology of English Literature*. 5th ed., vol. 1, W.W. Norton, 1986. 2 vols.

• Year of publication
Conclude the entry with the year of publication, followed by a period. If the book is a reprint, list the original date after the title:

> Defoe, Daniel. *Robinson Crusoe*. 1719. Penguin, 2001.

If the **publication date is not given**, indicate this with the abbreviation: "n. d."

* Note the following special cases:
• If you are citing a book with **no author or editor's name** on the title page, such as a dictionary or encyclopedia, begin the entry with the title:

> *Oxford English Dictionary.* 2nd ed., Oxford UP, 1992.

• If you are citing a **book in a foreign language**, the entry style remains the same:

> Simon, Renée. *Nicolas Fréret, académicien*. Fondation Voltaire, 1961.

3.3.2 Articles in periodicals
For **articles in periodicals**, the format is as follows:
• **Author's name**, followed by a period.
• The **title of the article**, in quotation marks, followed by a period.

• The **name of the periodical**, italicized. This may be abbreviated in accordance with listings of standard abbreviations found in most annual bibliographies, followed by a comma.
• The **volume number** of the periodical, preceded by the abbreviation "vol." followed by a comma and, when applicable, the volume number, itself preceded by the abbreviation "no." and also followed by a comma.
• The **date of the periodical**, followed by a comma. If the date includes a season (e.g., "Fall"), indicate this season. If the date includes a month, indicate the month, abbreviating the names of months longer than four words like this: Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec.
• The **page range** of the article, preceded by the abbreviation "p." if the article in question spans only one page (this is rare) or by "pp." if the article spans more than one page. Page numbers are followed by a period.

> Lyon, George Ella. "Contemporary Appalachian Poetry: Sources and Directions." *Kentucky Review*, vol. 2, no. 2, 1981, pp. 3-22.

* Note the following special cases:
• An article from a newspaper or weekly magazine:

> Garment, Leonard. "The Hill Case." *The New Yorker*, 17 Apr. 1989, pp. 90-110.

• For a **review article**, cite the author of the review, followed by the title of the review (if available) between quotation marks, followed by a period and the label "Review of" and the title and author of the work review. Finally, give publication information for the review:

> Wolfgang, Aurora. Review of *Becoming a Woman in the Age of Letters*, by Dena Goodman. *Eighteenth-Century Studies*, vol. 48, no. 4, 2015, pp. 546-47. *Project MUSE*, doi:10.1353/ecs.2015.0022.

3.3.3 Articles in books
For **articles in books**, the format is as follows:
• **Author's name**, followed by a period.
• **Title of the article**, in quotation marks, followed by a period.
• **Title of the book**, italicized, followed by a comma and the label "edited by," the name(s) of the editor(s), the publication data, and page numbers:

> Stevens, Hugh. "Queer Henry *In the Cage*." *The Cambridge Companion to Henry James*, edited by Jonathan Freedman, Cambridge UP, 1998, pp. 220-38.

* Note the following special cases:
• The book or collection is part of a **series**:

> Enkvist, Nils Erik. "What Happened to Stylistics?" *The Structure of Texts*, edited by Udo Fries, Gunter Narr, 1987, pp. 11-28. Swiss Papers in English Language and Literature 3.

• If you refer to **several articles** in the same collection, list each by author. To avoid repeating the publishing data in each entry, identify the collection by its editor(s) and list it fully once:

> Freedman, Jonathan, editor. *The Cambridge Companion to Henry James*. Cambridge UP, 1998.

> Weisbuch, Robert. "Henry James and the Idea of Evil." Freedman, pp. 112-39.

• If you are quoting from an **introduction**, **preface**, **foreword**, **or afterword**, follow the following example:

> Elliot, Emory. Afterword. *The Jungle*, by Upton Sinclair, Signet, 1990, pp. 342-50.

3.3.4 Poems and short stories in book collections
• **Poet's or author's name**, followed by a period.
• **Title of the poem or short story**, in quotation marks, followed by a period.
• **Title of the book** in which it is published, italicized, followed by the name(s) of the editor(s) if applicable, the publication data, and page numbers:

> Whitman, Walt. "Memories of President Lincoln. When Lilacs Last in the Dooryard Bloomed." 1865. *Walt Whitman. The Complete Poems*. Penguin, 1996, pp. 351-58.

3.3.5 Unpublished dissertations and *mémoires*
• **Author's name**, followed by a period.
• The **title of the dissertation**, in italics, followed by a period.
• The **date**, followed by a period.
• The **institution** at which the dissertation was completed, followed by a comma.
• The **type of dissertation**, followed by a period:

> Prevosti, Sandra. *Religion in the Major Fiction of Daniel Defoe*. 1989. University of Geneva, *Mémoire de licence*.

> Ross, Jeremy R. *Constraints on Variables in Syntax*. 1976. Massachusetts Institute of Technology, PhD dissertation.

3.3.6 Non-print and other sources

• **Articles in dictionaries, encyclopedias**: Cite the author (if given), title of the entry, and publication information for the reference work (for a user-edited reference like *Wikipedia* – which you should use, if ever, only as a starting point and with great caution: not all information on *Wikipedia* is reliable or thorough! – give the date when the entry was last modified ("16 Nov. 2015" in the second entry below):

> "House music." *Merriam-Webster.com Dictionary*, Merriam-Webster, https://www.merriam-webster.com/dictionary/house%20music.

> "House Music." *Wikipedia*, 16 Nov. 2015, en.wikipedia.org/wiki/ House_music.

• **Articles in electronic journals**:
(a) Online journal: Cite the article as you would an article in a print journal, and replace the page numbers with the article URL (i.e., *universal resource locator* or internet address) copied in full from your web browser **but without the initial "http://" or "https//," which you should omit from all your copied URLs**.

> Butler, Janine. "Where Access Meets Multimodality: The Case of ASL Music Videos." *Kairos*, vol. 21, no. 1, Fall 2016, kairos.technorhetoric. net/21.1/topoi/butler/index.html.

(b) Print journal published in an online database: Cite the article as you would an article in a print journal; add the database title and the URL or doi (*digital object identifier*, a permanent URL):

> Maier, Jessica. "A 'True Likeness': The Renaissance City Portrait." *Renaissance Quarterly*, vol. 65, no. 3, Fall 2012, pp. 711-52. *JSTOR*, doi:10.1086/668300.

• **Websites**
Give the name of the author / editor / organization (if any), the title of the website (if any), the publisher, the update date, and the URL:

> **Website with author or editor**
> Railton, Stephen. *Mark Twain in His Times*. Stephen Railton / U of Virginia Library, 2012, twain.lib.virginia.edu.

> **Website with an organization as author**
> Transparency International. *Transparency International: The Global Coalition against Corruption*, 2015, www.transparency.org.

> **Website with no author**

MLA = *MLA Handbook*, 8th ed. Modern Language Association of America.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford/St. Martin's, 2019.

The Newton Project. U of Sussex, 2016, www.newtonproject.sussex. ac.uk/prism. php?id=1.

• **Work from a website**

Give the author (if any), the title, the title of the website, the publisher of the website (unless it is the same as the title of the site), the update date, and the URL:

Mitra, Sugata. "How Much Can Children Teach Themselves?" *TED Radio Hour*, NPR, 25 Apr. 2013, www.npr.org/2013=06/21/179015266/how-much-can-children-teach-themselves.

• **Blog post or comment**

Cite a blog post or comment as you would a work from a website (see previous entry), with the title of the post or comment in quotation marks. If the post or comment has no title, use the label "Blog post" or "Blog comment" (not enclosed between quotation marks). If the author's name is a screen name, use this screen name exactly as it appears (i.e., "mitchellfreedman" in the second example below; note the initial lowercase –*m*):

Eakin, Emily. "*Cloud Atlas*'s Theory of Everything." *NYR Daily*, NYREV, 2 Nov. 2012, www.nybooks.com/daily/2012/11/02/ken-wilber-cloud-atlas.

mitchellfreedman. Comment on "*Cloud Atlas*'s Theory of Everything." *NYR Daily*, NYREV, 2 Nov. 2012, www.nybooks.com/daily/2012/11/02/ken-wilber-cloud-atlas.

• **An e-book**: Cite as you would a print book, with the following addition: indicate "e-book" or the specific reader that you used (using the abbreviation "ed." for "edition" before the publisher's name):

Mitchell, James. *No More*. E-book, Penguin, 2012.

Beard, Mary. *SPQR: A History of Ancient Rome*. Nook ed., Liveright Publishing, 2015.

• **A book consulted on the Web, e.g., on Google Books, Early English Books Online, Hathi Trust**: Supply whatever print publication information is available for the work, followed by the title of the website and the URL:

Piketty, Thomas. *Capital in the Twenty-First Century*. Translated by Arthur Goldhammer, Harvard UP, 2014. *Google Books*, books. google.com/books? isbn=0674369556.

MLA = *MLA Handbook*, 8th ed. Modern Language Association of America.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford/St. Martin's, 2019.

Milton, John. *Areopagitica; A Speech of Mr. John Milton for the Liberty of unlicens'd Printing, to the Parlament of England*. London, 1644. *Early English Books Online*, gateway.proquest.com/openurl?ctx_ver=Z39.88-2003&res_id=xri:eebo&rft_id=xri:eebo:citation:11931086.

• **Film**: Cite title (italicized), director and lead performers, distributor, and release date:

Birdman or (The Unexpected Virtue of Ignorance). Directed by Alejandro González Iñarritu, performances by Michael Keaton, Emma Stone, Zach Galifianakis, Edward Norton, and Naomi Watts, Fox Searchlight, 2014.

You may begin with a person's name if you wish to emphasize their contribution:

Hitchcock, Alfred, director. *Rebecca*. Performances by Joan Fontaine, Laurence Olivier, and Judith Anderson, United Artists, 1940.

If your works-cited list contains more than one film with the same title, alphabetize according to title, and then according to director (second criterion of alphabetization).

• **Television or radio programme**: Cite title of episode (in quotation marks); title of the programme (italicized); relevant information about the program, such as the writer, director, performers, or narrator; the episode number (if any); the network; and the date of broadcast:

The Daily Show with Trevor Noah. Comedy Central, 18 Nov. 2015.

"Federal Role in Support of Autism." *Washington Journal*, narrated by Robb Harleston, C-SPAN, 1 Dec. 2012.

For programs that you accessed on the web, supply, after the information about the program, the following: network, original broadcast date, and URL:

"The Cathedral." *Reply All*, narrated by Sruthi Pinnamaneni, episode 50, Gimlet Media, 7 Jan. 2016, gimletmedia.com/episode/50-the-cathedral.

• **Video game**: Cite developer or author of the game (if any), the title of the game (italicized), the version number (if there is one), the place of publication, the publishing company, and the date of publication. If the game can be played on the web, add the title of the website, the update date, and the URL:

> Bungie. *Halo: Reach*. Microsoft Game Studios, 2010.
>
> *Edgeworld*. Atom Entertainment, 1 May 2012, www.kabam.com/games/ edgeworld.

• **Sound recording**: For musical recordings, cite the composer, conductor, or performer first according to the desired emphasis. Treat spoken-word recordings the same way.

> Schubert, Franz. *Piano Trio in E Flat Major D 929*. Performance by Wiener Mozart-Trio, unabridged version, Deutsch 929, Preiser Records, 2011.
>
> Blige, Mary J. "Don't Mind." *Life II: The Journey Continues (Act 1)*, Geffen, 2011.

• **Performance (play, opera, ballet, concert)**: Cite title, director, writer, performers (if relevant), site of performance (usually theater and city), date of performance:

> *The Draft*. By Peter Snoad, directed by Diego Arciniegas, Hibernian Hall, Boston, 10 Sept. 2015.

• **Work of art**: Cite the artist's name, title of the work (italicized), followed by the institution that houses the work (or individual who owns it), and the city. If you viewed the original work, give the date of composition (if available) followed by a comma and the location:

> Bradford, Mark. *Let's Walk to the Middle of the Ocean*. 2015, Museum of Modern Art, New York.

If you viewed the work online, give the date of composition (if available) followed by a period and the website title, publisher (if any), and URL:

> Clough, Charles. *January Twenty-First*. 1988-89. Joslyn Art Museum, Omaha, www.joslyn.org/collections-and-exhibitions/permanent-collections/modern-and-contemporary/charles-clough-january-twenty-first.

If you viewed a reproduction of the work in a book, cite it as you would a work in an anthology, giving the date of composition after the title:

> Kertész, André. *Meudon*. 1928. *Street Photography: From Atget to Cartier-Bresson*, by Clive Scott, Tauris, 2011, p. 61.

If the medium of composition is not apparent or is important for your work, you may include it at the end:

> Bernini, Gianlorenzo. *Ecstasy of St. Teresa*. Santa Maria della Vittoria, Rome. Sculpture.

• **Interview**: Begin with name of person interviewed. Cite name of the publication, television program, or broadcast. If the interview is untitled, title it "Interview" after the interviewee's name. If you wish to include the name of the interviewer, add it after the title of the interview:

> Weddington, Sarah. "Sarah Weddington: Still Arguing for *Roe*." Interview by Michelle Kort. *Ms*., Winter 2013, pp. 32-35.

> Putin, Vladimir. Interview. By Charlie Rose. *Charlie Rose: The Week*, PBS, 19 June 2015.

• **Advertisement**: State name of product, company, or institution that is the subject of the advertisement, followed by publication information for the source in which the advertisement appears. Add the descriptive label "Advertisement":

> AT&T. *National Geographic*, Dec. 2015, p. 14. Advertisement.

> Toyota. *The Root*. Slate Group, 28 Nov. 2015, www.theroot.com. Advertisement.

• **Lecture or speech**: Give the speaker's name, the title of the presentation (in quotations marks), the meeting and sponsoring organization (if applicable), the location, the date. Add the appropriate label (e.g., "Address," "Lecture") at the end if it is not clear from the title:

> Atwood, Margaret. "Silencing the Scream." Boundaries of the Imagination Forum. MLA Annual Convention, 29 Dec. 1993, Royal York Hotel, Toronto. Address.

• **Seminar or lecture course**: Give the teacher's name, the title of the seminar or lecture course, the place and the date, and the type of course:

> Spurr, David. "The King James Bible, New Testament." University of Geneva, Spring semester, 2008. Seminar.

• **Class reader (*polycopié*)**: Give the original publication information rather than the reader. However, if this is not available, use the following: Author, title (in quotation marks), date of original publication (in parentheses), reader title (including course title, italicized), name of the teacher, year of course, page span in reader (or "n. pag." if the reader does not have continuous pagination):

> Handsome Lake. "How America Was Discovered" (c. 1799). *American Literary Counter-Voices*. Deborah Madsen. 2019. (n. pag.).

4. ENDNOTES & FOOTNOTES

4.1   The method of references described in Section 3, with a bibliography at the end of the paper and parenthetical citations throughout, does not require notes for purposes of documentation. Their principal use is to provide additional information about or clarification of the topic under discussion.

4.2   Notes may be grouped at the end of the paper, or of chapters in a longer work (**endnotes**); or they may be placed at the bottom of the page where they occur (**footnotes**). In either case, they should be numbered consecutively in Arabic numerals throughout an essay, paper, or chapter of a longer text. The numbers are placed as superscript, slightly above the line – like this[1] – and after all punctuation (including parentheses) except a dash.[2] Whether endnotes or footnotes are used, leave a double space between each.

5. PUNCTUATION (*RW*, sections 32-39)

5.1   COMMAS (*RW*, sections 32-33)
a) Use a comma before a coordinating conjunction (**and**, **but**, **for**, **nor**, **or**, **yet**, **so**) joining independent clauses in a sentence:

The student walked slowly to class, but her mind was racing with ideas.

b) Use commas to separate words, phrases, and clauses in a series:

For rhetorical effect, the orator spoke slowly, paused frequently, and used lists of three.

c) Use a comma between coordinating adjectives, i.e., adjectives that separately modify the same noun:

The film was praised for its bold, evocative use of color.

d) Use a comma to set off a brief aside or parenthetical comment:

The human brain is the most highly developed on the planet, and, paradoxically, the most prone to self-deception.

e) Use a comma after a long introductory clause:

---

[1] And at the bottom of the page, like this. Material in footnotes should be single-spaced and in font size 10.
[2] This is the correct place for a footnote: immediately after the closing punctuation.

MLA = *MLA Handbook*, 8th ed. Modern Language Association of America.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford/St. Martin's, 2019.

After reading *Paradise Lost* from cover to cover, the exhausted student lapsed into a long reverie.

   * Note: do not use a comma between subject and verb:

Many of the characters who dominate the early chapters and then disappear [no comma!] are portraits of the author's friends.

5.2   SEMICOLONS (*RW*, section 34)
   a) Use semicolons between grammatically independent but (thematically) related clauses not linked by a coordinating conjunction:

The exam period approached rapidly; the perfect *exposé* topic still eluded the anxious student.

   b) Use semicolons between items in a series when the items contain commas:

My favorite speakers are Maxine Hong Kingston, the author of *Tripmaster Monkey*; Allan Watts, the Zen mystic from England; and Barbara Ehrenreich, the feminist writer and social critic.

   * Note: semicolons are placed **outside** quotation marks and after parentheses in **both** American and British usage.

5.3   COLONS (*RW*, section 35)
   a) Use colons between two parts of a sentence when the first part creates a sense of anticipating what follows:

There are three Polish playwrights on the reading list: Witkacy, Mrozek, and Gombrowicz.

   * Note: the word "includes" functions as a colon if followed directly by the list.

   b) Use colons to elaborate the first clause:

The plot is founded on deception: the three main characters have secret identities.

   c) Use colons to introduce a rule or principle:

Many books would be briefer if their authors followed the principle known as Occam's razor: explanations should not be multiplied unnecessarily.

   * Note: like semicolons, colons are placed **outside** quotation marks and after parentheses in both American and British usage.

5.4   HYPHENS (*RW*, section 44)

MLA = *MLA Handbook*, 8th ed. Modern Language Association of America.
RW = Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 9th ed. Bedford/St. Martin's, 2019.

Hyphens are used in both British and American practice, without spaces, to indicate compound adjectives (e.g., "a double-barrelled attack," "her ninth-floor office," "hate-filled speech," etc.). Do **not** use a hyphen after an adverb ending in -*ly* (e.g., thoughtfully presented thesis). See also section 6 on numbers for the correct use of hyphens in referring to centuries.

The student had found a thought-provoking thesis.

5.5   DASHES AND PARENTHESES (*RW*, section 39a-b)

Dashes make a sharper break in the sentence than commas and a more dramatic one than parentheses: dashes set off parenthetical material that warrants emphasis, whereas parentheses enclose supplemental material, minor digressions, and afterthoughts. To indicate a dash when your typewriter or word processor does not have one, use two hyphens, with no space before, between, or after. Your writing will be smoother and more readable if you use dashes and parentheses sparingly.

The colors of the flag – green, red, and yellow – each have a specific meaning.

The "hero" of the play (the townspeople see him as heroic, but the author implicitly satirizes him) introduces himself as a veteran.

5.6   SQUARE BRACKETS (*RW*, section 39c)

Use around a parenthesis that is already within a parenthesis, so that the levels of subordination can be easily distinguished.

The labors of Heracles (Hercules) included the slaying of the Nemean lion (so called because Hera [Juno] sent it to destroy the Nemean plain).

Use square brackets to enclose words (or characters) that you have inserted into quotations:

"This type of book [dictionaries] is very useful."

Jack says that he "deserve[s] better than that."

If you find that you need **extra help with English punctuation**, try this online Writing Lab for handouts and links to other online writing resources: owl.english.purdue.edu/

6. NUMBERS (*RW*, section 41)

6.1   In general, spell out numbers of fewer than three digits, except in technical or statistical discussions, in notes or references, and in parenthetical

citations. Note that only when a specific century is used as an adjective, must it be hyphenated; otherwise, there is no hyphen:

The tenth century; a tenth-century manuscript; A.D. 975; 975 B.C.; nineteen installments; nineteen lines; line 19; (19).

6.2   Refer to consecutive numbers (of pages, lines, years. etc.) according to the following examples:

21-28; 95-106; 345-46; 1608-74; 12335-77.

6.3   Indicate decades as follows:

1960s; 1590s.