

Academic Resource Center
Gwynedd Mercy University

MLA Format for Papers

NOTE: The following information is derived from the *MLA Handbook for Writers of Research Papers*, 8th edition (2016).

The information is not meant as a replacement for the manual but merely as a quick reference for the organization and documentation of rules specified by the MLA. Please consult the manual for more detailed explanations of the rules.

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1. FORMAT

a. Paper

- i. Use standard 8 ½ x 11 inch paper for the entire document, including tables, graphs, and/or illustrations.

b. Font

- i. Use an easily readable font; 12 point Times New Roman is recommended.

c. Spacing

- i. *Double space all lines of the paper*, including quotations, references, and the title, and do NOT add spaces in between lines of text,
- ii. Never use single spacing or half spacing, and be sure that spacing before and after lines is set to 0.
- iii. One or two spaces after a period are both acceptable in MLA.

d. Margins

- i. Use 1 inch margins at the top, bottom, left and right of every page.
- ii. The header should appear ½ inch from the top of the page on the right.
- iii. Do not justify the lines; the right margin should be uneven.

e. Header

- i. No title page is required.
- ii. A header should be used flush with the right margin of every page with the author's last name and the page number. You do not use the abbreviation "p." before the actual page number. This can be easily done if using a computer because a word processor will allow you to establish a running head. This heading will then be automatically inserted on every page. (*See Sample Paper for example)

f. Heading and Title

- i. Beginning with the first line of text (on the left, one inch from the top of the first page), type *your name*, *your instructor's name*, the *course number* and the *date*. Each should appear flush left on its own line, double spaced.
- ii. The *title* of your work appears centered after the date. It is not underlined and does not appear in quotation marks. Example:

Smith 1
Samantha Smith
Dr. Professor
ENG101
1 April 2016
Frankenstein's Immoral Designer Creation
Humans have an innate desire to impose control on their environment and sometimes will go to great lengths to shape the world

g. Tables and Illustrations

- i. Place tables and illustrations within the text of the document with the parts they pertain to.
- ii. The table is labeled “table” and given both a number and a caption. The label and caption should appear flush left in the document.
- iii. Immediately following the table, include the full citation.

h. Titles: Italics vs. Quotation Marks (MLA 68)

- i. Use italics when the title of the source is self-contained (Book, entire website)
 - ii. Use quotation marks around titles of sources that are part of a larger work (journal article, short story from an anthology, article on a website).
-

2. In-Text Citations (Parenthetical Citations)

Any material used within the text of a paper that is either the direct words of another author or the paraphrased idea(s) of another author needs to be cited within the text of the document in addition to a Works Cited page at the end of the paper.

- i. When referring to a source within the actual text of the paper, it is necessary to cite the original source. These citations can be built into the sentence, or the citations can be placed at the end of the sentence.
- ii. When citing sources in-text, include the *last name of the author(s) as well as the page number* that the information/quote came from. Ex. (Murphy 132) or (Green and Jones 465). If no page number is available, cite the author’s last name. Ex. (Murphy). If no author is available, use the title (see h – above – to determine whether to use italics or quotation marks around the title). For longer titles, an abbreviated title in place of the author. (example e below)
- iii. When quoting from audio-visual media, include the timestamp for quotes
- iv. Refer to the list below for specific references, exceptions and/or additional information.

a. Citing one work by one author:

- a. The children were resilient (Harding 442). ---or---
- b. According to Harding, the children were resilient (442).

b. Citing one work by multiple authors:

- a. For two authors: (Young and Stone 237)
- b. For three authors: (Young, Stevens, and Stone 237)
- c. For more than three authors: (Young et al. 237)

c. Citing groups as authors:

- i. When citing a group as an author, be aware of the length of the organization's title. If the organization name is long, refer to the organization within the sentence to help the flow of the paper.
- ii. Ex: According to the Association for Public Welfare, the children responded well (58).
- iii. The children responded well to the film (Film Association 23).

d. Citing a work by the title:

When an author is not identified, cite work by the title. Abbreviate long titles.

- i. For example, *The Blue Day* would be cited: (*The Blue Day* 414).
- ii. For example, the web page "The Top 10 Pros and Cons of Fossil Fuels" would be cited: ("Top 10").

e. Citing two or more works by the same author:

When citing two or more works by the same author, it is necessary to include part of the title in the citation to avoid any confusion with sources.

- i. Ex: If using two books by Robert Jones, it is necessary to say which book is being cited. (Jones, *Power and Glory* 59).
- ii. Ex: If using two articles by Samantha Smith, include the first word or two of the article title in quotes. (Smith, "Indirect" 123).

f. Citing indirect sources:

When citing the direct words of another person as quoted by someone else, it is necessary to add the abbreviation "qtd. in." This is most commonly used when referencing quotations found within an article. For example, if using a quotation made by George Stone that was found in an article by Michael Travis, the citation would appear:

(Stone as qtd. in Travis 306).

g. Citing more than one work in a single citation:

When citing two or more works within a single citation, cite each work normally in order of appearance, but separate each with a semicolon.

Ex: (Martin 261; Underwood 349).

h. **Missing citation information**

Occasionally sources are missing some of the required information for citation. If this occurs, MLA has abbreviations to replace the missing information.

No City of Publication - n.p. before the colon. Ex: n.p: Harvard UP, 2001.

No Publisher – n.p. after the colon. Ex: Boston: n.p., 2001.

No Date – n.d. Ex. Boston: Harvard UP, n.d.

No Page Number – n. pag. Ex. Boston: Harvard UP, 2001. n. pag.

i. **Quoting Sources:**

- a. Direct quotations of *four lines or fewer* appear within the regular text of the document enclosed in double quotation marks with the citation at the end. (See sample paper for example).
- b. Direct quotations *longer than four lines* appear in block format within the document. Indent each line of the quote one inch. Do not use quotation marks. (See below for example).

such work is something incomprehensible to many who are not from that culture, but, it is of the utmost importance for those who write calligraphy. As Votaw said:

Block
Quote
Format

Characters can stand alone as a work of art, or appear as part of a painting.

They are appreciated for the abstract beauty of their lines and shapes, as well as their meaning. Chinese believe that handwriting reveals a person's essence, or ch'i. Certain imperfections such as running out of ink in the middle of a character, are desired expressions of the artist's personality. (4-5)

The exquisite art of Chinese calligraphy has been evolving and transforming itself since its birth which is predicted to be four thousand years ago. Because calligraphy, or at

3. Works Cited Page

a. General Information

- i. Each source documented within the body of the paper must appear in the works cited list, and each work on the works cited list must appear within the body of the paper. (No sources on Works Cited that are not referred to in the paper!)
- ii. Center the following words on the first line of a new page: Works Cited
- iii. The entire works cited page should be *double-spaced*.
- iv. The first line of each reference should appear flush left. Any additional line would then be indented a half inch. This format is referred to as a "*hanging indentation*."
- v. Each work cited should be organized *alphabetically by the author's last name*. If no name is available, the work would be alphabetized by the first major word of the title.
- vi. Abbreviate the Publisher Name. No need to include words such as "Press", "Corp" or "House". Check for common abbreviations in MLA Handbook.
- vii. Do not use "anonymous" or "anon" to cite this source. When no author is given, or when the author is identified as anonymous, cite the work by the title.
- viii. When writing the title of an article in a periodical, an episode of a television series, an article on a website, or a song on an album, the title goes inside quotation marks.
- ix. When writing the title of a book, journal, magazine, newspaper, television series, album, or entire website, *italicize* the title.

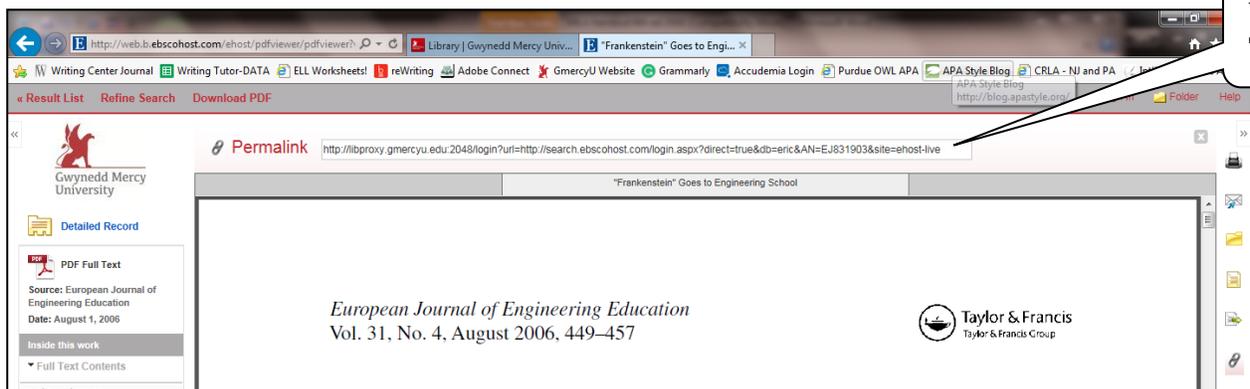
b. Permalinks

- i. Providing your reader with a permalink on your Works Cited page is the clearest path back to a resource.
- ii. Too often students incorrectly paste the web address that is in the browser bar, and that web address is only valid for that one search; it will not bring a reader back to the original source.
- iii. When using the database to locate and read a journal or magazine article, it is important to use the permalink icon to generate the permanent location of the source.
- iv. Click on the  icon, located in the right vertical margin of the screen.
- v. Copy the address that is generated within the source's window, rather than what is in your browser bar to include on your works cited page.

Don't use this!



Click  to generate Permalink for use in Works Cited entries



Use THIS!

4. MLA Core Elements (New for the 8th Edition - 2016)

In April 2016, MLA published its 8th edition of the popular style guide. In the 8th edition, focus shifts from the 7th edition's very specific *type of source* citation style to a broader, more inclusive citation style in which the writer includes *Core Elements* to craft citations.

1 – Author: Smith, Samantha, or Gellar, Sarah Michelle, performer

2 – Title of source: “Fossil Fuel Facts,” or *The Glass Menagerie* (for more on how to format titles, see 3h and 3i above)

3-Title of container: Title of book, periodical, television series, website, etc.

4-Other contributors: if applicable, other contributors listed in a citation would be preceded by the appropriate term from the following list: Adapted by, Directed by, Edited by, Illustrated by, Performance by, translated by, etc.

5-Version: Version might include: Director's cut, Version 1.3.1, Expanded Ed., 7th ed., Unabridged version, etc.

6-Number: examples include: vol. 2, or vol 3, no. 2, season 4, episode 8

7-Publisher: Use for book publishing company and for movie studios that release films (Penguin Press, Twentieth Century Fox, etc.)

8-Publication date: Examples include: Jan.-Feb. 2015, Spring 2007, 1999, or 23 Dec. 2015

9-Location: For print sources, include page or page range (p. 12, pp. 17–24). For online sources, the location is the URL without a hyperlink (www.theatlantic.com/magazine/archive/2015.01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497) or the doi, (doi: 10.13153/pmc.2000.0021)

1	Author.
2	Title of source.
3	Title of container,
4	Other contributors,
5	Version,
6	Number,
7	Publisher,
8	Publication date,
9	Location.

5. Works Cited Examples by Source Type

With the 8th edition MLA changes, there is no longer one correct way to cite each type of source; therefore, the following pages are meant to provide examples of various citation types, but the writer should gather as many of the *core elements* as possible in order to craft a citation that will give your reader the clearest path back to the resource.

Please note:

The following list contains 8th edition Works Cited examples that serve as models; however, it is possible to have two citations of the same source type look different, depending on the available citation information the writer finds.

a. Book by a single author (MLA 35-36)

8th Edition (new way):

Jones, Winnie. *The Divide*. Harper, 1974.

7th Edition (old way):

Jones, Winnie. *The Divide*. New York: Harper, 1974. Print.

Note the differences in citing a print book with one author: The 7th edition example includes the city of publication (New York) and the medium (print), which the new 8th edition does not require.

b. Book with multiple authors (MLA 21-23)

When citing a work with more than one author, provide the names in the order they appear (not necessarily alphabetical order). For the first author, use the last name, first name format. For each additional author, write his/her name regularly. *If there are four or more authors, list the first author followed by “et al.”*

Carson, Lynn, Ellen Pierson, and George Piccone. *The Edge of Freedom*. U of CAP, 1985.

Dunphy, Lynn, et al. *Primary Care: The Art and Science of Advanced Practice Nursing*, 3rd Edition, F.A. Davis Company, 2011

c. Anthology or compilation (MLA 26)

Kettering, Mark, editor. *A Collection of Essays: The Victorian World*.
Harvard UP, 2001.

d. Work within an anthology, compilation, or reference book (MLA 27)

Johnson, Harley. "Another Day Gone." 1997. *A Collection of Forgotten Tales*. Edited by Ruth Smith. Harvard UP, 2000, pp. 121-155.

e. Book with an edition number (MLA 38-39)

Holden, Rebecca. *Survival Skills*. 2nd ed., Hampton, 1999.

f. Government publication

If a specific writer of the document is not named, cite the government agency as the author. *If the government agency is also the publisher, then begin the citation with the title of the article/page you read and cited.*

US Food and Drug Administration. "Recalls, Market Withdrawals, & Safety Alerts", *U.S. Department of Health and Human Services*, 10 May 2016, <http://www.fda.gov/Safety/Recalls/default.htm>

Federal Communications Commission. *Network Reliability*. Government Printing Office, 2004.

g. Article in a newspaper or magazine: (MLA 37, 110)

Lubrano, Alfred. "Having Too Little to Eat, Too Much to Get Help."

Philadelphia Enquirer, 13 May 2016, pp. A1+

Editorial Board, "Guess Who's Taking Remedial Classes" *New York Times*,
10 May, 2016,

[http://mobile.nytimes.com/2016/05/10/opinion/guess-whos-taking-remedial-](http://mobile.nytimes.com/2016/05/10/opinion/guess-whos-taking-remedial-classes.html?hpw&rref=education&action=click&pgtype=Homepage&module=well-region%20AEion=bottom-well&WT.nav=bottom-well&referrer=http://www.nytimes.com/)

[classes.html?hpw&rref=education&action=click&pgtype=](http://mobile.nytimes.com/2016/05/10/opinion/guess-whos-taking-remedial-classes.html?hpw&rref=education&action=click&pgtype=Homepage&module=well-region%20AEion=bottom-well&WT.nav=bottom-well&referrer=http://www.nytimes.com/)

[Homepage&module=well-region% C2% AEion=bottom-](http://mobile.nytimes.com/2016/05/10/opinion/guess-whos-taking-remedial-classes.html?hpw&rref=education&action=click&pgtype=Homepage&module=well-region%20AEion=bottom-well&WT.nav=bottom-well&referrer=http://www.nytimes.com/)

[well&WT.nav=bottom-well&referrer=http://www.nytimes.com/](http://mobile.nytimes.com/2016/05/10/opinion/guess-whos-taking-remedial-classes.html?hpw&rref=education&action=click&pgtype=Homepage&module=well-region%20AEion=bottom-well&WT.nav=bottom-well&referrer=http://www.nytimes.com/)

h. Article in a journal: (MLA 21, 30)

Note: when journals have been accessed through the library database, it is not enough to copy the information in your browser bar; instead, click the permali. icon located in the right margin and copy the permalink (web address) to insert on your works cited page.

Barrett, Michael. "The Electrical Pulse of Life." *New Statesman*, vol. 140

issue 5050, 25 April 2011, p. 16, EBSCO,

<http://libproxy.gmercyyu.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=lkh&AN=60150062&site=ehost-live>

Permalinks begin with <http://libproxy.gmercyyu.edu>:

Komisaruk, Adam. "So Guided by a Silken Cord': Frankenstein's Family

Values." *Studies in Romanticism*, vol. 38, issue 3, Fall 1999, pp.

409-4441. EBSCO, <http://libproxy.gmercyyu.edu:2048/login?url=>

k. Entire television series or entire cd (MLA 28)

Parks and Recreation. Created by Greg Daniels and Michael Schur,
performance by Amy Poehler, Deedle Dee, 2009 – 2015.

Purple Rain. Produced, arranged, composed, and Performed by Prince,
Warner Bros. Records, 1984.

Note: *If the writer wants to focus on a specific person who performed, created, or directed, or if the program is primarily the work of a specified individual, cite that person's name before the title.*

Fox, Matthew, performer. *Lost*, J.J. Abrams, creator, Bad Robot. 2012.

l. Interview

Bryson, Isabelle. *Dateline*. James Auger, interviewer. NBC. 7 July 2001.

Obama, Barack. *The YouTube Interview with President Obama*. Destin Sandlin, Ingrid Nilsen, and Adande Thorne, interviewers. Jan. 15, 2016. <https://www.youtube.com/watch?v=Tjl8ka3F6QU>

m. Website (MLA 28)

Spinner, Jenny. *Twin Prints: An Adoption Story*. 2010-16,
[https://jennyspinner.com/.](https://jennyspinner.com/)

n. Article or post on a website (MLA 28)

Spinner, Jenny. "Stuck." *Twin Prints: An Adoption Story*. 16 April 2016,
<https://jennyspinner.com/page1>.

o. Email (MLA 29)

Parson, Linda. "Re: Class Methods." Received by Elizabeth M. Carlson.
3 Oct. 2005.

p. Live presentations: PowerPoint, Lecture, Speech, Reading (MLA 52)

Daniels, William. "Pedagogy." Introduction to Elementary Education.
2004. Wilson U, Boston. PowerPoint.

Obama, Barack. "Commencement Speech." Commencement Address:
Class of 2016. 14 May 2016. Rutgers U, New Brunswick.
Address.

q. Tweet (MLA 24)

Athar, Sohaib. "Helicopter hovering above Abbottabad at
1AM (is a rare event)." *Twitter*, 1 May 2011, 3:58 p.m.
www.twitter.com/sohaibathar/status/853649652.

6. Sample Paper

Patrick White
Dr. Breslin
ENG401
5 December 2014

Heading= your name, professor's name, course number, + date (*day, month, year*)

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Header= your last name + page number (on every page!)

Chaucer's Pardoner: A Sermon of Lamentation

Center Paper's Title on the first line

Of the many things that Geoffrey Chaucer does with *The Canterbury Tales*, the most interesting aspect of what has long considered his masterpiece, is the way he deconstructs society, preconceptions of reality, and the fictional world within his work. In any one of the *Tales*, an experienced reader may find it easy to decipher exactly what Chaucer is meaning in a particular passage, but for others, it may not come so easily. Like the great American writer Ernest Hemmingway, we find that much of Chaucer's meaning hides beneath the surface, and only through a close examination of his work can we begin to extrapolate a hypothesis. As there are so many characters in the *Tales*, there are also a large number of stories told within its covers. There are funny stories, adventurous stories, and sad stories. However, perhaps one of the most interesting stories is not really funny, or adventurous, but rather, a departure from the normal format of any *Canterbury Tale*. "The Pardoner's Tale" sets us off into a story of death and religious hypocrisy. This hypocrisy brings out a latent personal betrayal, of which the Pardoner is ignorant.

The Pardoner is clearly a hypocrite. He tells a tale of morality, yet seems to have very little morality himself. For some scholars though, this hypocrisy tells us something more about the Pardoner. Boenig states, "the Pardoner is someone who emphasizes seemingly hypocritical excesses in his own character and ca

In-text citation= last name and page number

Wife's [of Bath] hypocrisy" (Boenig 11). Therefore, that would mean that in a way, the

Pardoner is not only a salesman, but also a literary critic. There are instances where the Pardoner shares lines with the Wife of Bath, and he shares similarities in how he presents his tale. Both of these pilgrims give long-winded, semi-autobiographical speeches. As is evidenced in Boenig's report, the Pardoner is parodying and giving a complete literary analysis of the Wife of Bath's Tale.

Now, with if this is all that the Pardoner does, why would he spend so much time on the deadly sins in his work? Is he just a salesman throwing his pitch out to potential buyers, like I have mentioned before, or is there a deeper subtext? Some claim that the homily the Pardoner recites before his tale is relatively sincere. One particular argument, presented by R.F. Yeager, states: "A tradition existed in the later Middle Ages in England which included, under gluttony, not only excessive eating and drinking, but also great swearing and blasphemy, sorcery and witchcraft, and devil worship (understood two ways) as well" (Yeager 45). What Yeager proposes is that Chaucer's inclusion of this homily was perhaps one of most ethical aspects of any of the *Tales*. Yeager further states, that it may have been in a style adopted by one of Chaucer's contemporaries, Gower. Both authors have written an anthology work which is all tied together by story tellers (Gower's work being *Confessio Amantis*), though Gowers is done in a more serious tone. It deals with larger moral and religious issues of the day, and although Chaucer does his own fair share of clerical criticism, *Confessio Amantis* has a much clearer political framework.

In going with what Yeager says, could there not still be an underlying characterization of the Pardoner, his evident role as a salesman. This characterization is ubiquitous throughout his "Prologue" and his "Tale," and can make it easy to condemn him to no more than a common crook. "The Pardoner is, in effect, saying to the pilgrims: 'I am

about to tell you a moral tale. I am going to preach you one of my sermons. You will find the sentiments of this sermon unexceptionable. Do not think, however, that I expect you to believe me in earnest. You know what kind of fellow I am, and this is my trade” (Kittredge 831). The Pardoner then would have no need to hide what he is, as is evidenced above, and could simply play to his audience. He could be the actor every salesman needs to be. He would play up his attitude to cater to his clientele. He tells them before they buy anything, that he is a liar and a cheat. “I do anything if he can make money, and if it was not for Harry Bailey, perhaps I have made quite a bit of money on his little adventure. According to the last line of his prologue,” he has done this before:

Block
quote
format

 For though myself be a ful vicious man,
 A moral tale yet I yow telle kan,
 Which I am wont to preche for to wyne.
 Now hoold youre pees! My tale I wol bigynne. (6.459-6.62)

It has worked for him in the past, so the fact that he had confidence in his ploy that he would try it over a few times suggests his greed.

Consider for a moment, the sermon that the Pardoner tells in his “Prologue.” He states at the very beginning, : “For I kan al by rote that I telle./My theme is alwey oon, and evere was—/*Radix malorum est Cupiditas*” (6.332-34). The Latin translated into English reads “Greed is the Root of all evil.” The Pardoner himself is guilty of this himself, as he so readily admits. However, his greed is not something that he was born with. Something happened to him to make him feel this way, but he is likely oblivious to this. “The pardoner thus creates in us a powerful response, and yet as a character he has no capacity for change or self-

In-text citation= last name and page number

White 4

awareness, and no insight into himself. There is no inner conscious, because there is no 'within'" (Pearsall 361). Chaucer's Pardoner is either unaware of his feelings, or he will not acknowledge them.

Though, what does that mean he is hiding? And why would he hide anything? The other pilgrims have a preconceived notion of the Pardoner's personality. His outburst and his involvement in the church tell us something a little different. When a person enters the church, they usually do so with good intentions. It is then not too far-fetched to think that the Pardoner may have had similar meaning when he entered the profession. "[The Pardoner] entered his order with the best purposes, or, at any rate, with no bad aims, and with possibilities of good in him, and had grown corrupt with its corruption" (Kittredge 833). If this is the case, then there is a possibility that some latent layer of this is still somewhere within the Pardoner.

Just like so many of Chaucer's pilgrims, there are many issues involving their morality, their judgement, and their motives. His Pardoner is just one of many examples of his twisted portrait of reality, though his issues go deeper than a simple change of heart. The Pardoner is in pain, though he is both unaware of it, and unwilling to change. He has been so corrupted by the actions he has taken, that there is no turning back.

Note: Sections of this paper have been deleted to shorten the length of the paper

Journal
article with
database and
permalink

White 5

Works Cited

Boenig, Robert. "The Pardoner's Hypocrisy and His Subjectivity." *ANQ* Vol. 13 Issue 4, Fall 2000, pp. 9-15, EBSCO, <http://libproxy.gmercyu.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=3785183&site=ehost-live>.

Braswell, Mary, F. "Chaucer's Palimpsest: Judas Iscariot and the 'Pardoner's Tale.'"

Book with
editor and
edition

The Chaucer Review, Vol. 29 Issue 3, 1995, pp. 303-310, EBSCO,
<http://libproxy.gmercyu.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9505170705&site=ehost-live>.

Chaucer, Geoffrey. *The Canterbury Tales*. Edited by Larry D. Benson, 3rd ed., Houghton Mifflin, 2000.

Kittredge, George L. "Chaucer's Pardoner." *Atlantic Monthly* Vol. 72, 1893, pp. 829-833, <http://sites.fas.harvard.edu/~chaucer/canttales/pardt/kitt-par.html>.

Pearsall, Derek. "Chaucer's Pardoner: The Death of a Salesman." *The Chaucer Review* Vol. 17 No. 4, 1983, pp. 358-364, <http://sites.fas.harvard.edu/~chaucer/canttales/pardt/pearpard.htm>.

Yeager, R.F. "Aspects of Gluttony in Chaucer and Gower." *Studies in Philology*, Vol. 81 Issue 1, Winter 1984, pp. 42-55, <http://www.jstor.org/stable/4174162>.

Journal
article found
on a website