

## CONTENTS

	PAGE
<b>FOREWORD .....</b>	<b>2</b>
<b>1. PREPARATION .....</b>	<b>3</b>
<b>2. SOME BASIC PRINCIPLES OF COMPOSITION.....</b>	<b>4</b>
2.1 <i>The Sentence.....</i>	4
2.2 <i>The Paragraph.....</i>	4
2.3 <i>The Essay as a Coherent Whole.....</i>	5
2.4 <i>Some Vital Tips.....</i>	5
<b>3. MECHANICS OF WRITING.....</b>	<b>6</b>
3.1 <i>Punctuation.....</i>	6
3.2 <i>Numerals.....</i>	8
3.3 <i>Titles in the text.....</i>	8
3.4 <i>Quotations.....</i>	10
3.5 <i>Paper.....</i>	12
3.6 <i>Pagination.....</i>	12
3.7 <i>Margins.....</i>	13
3.8 <i>Spacing.....</i>	13
<b>4. DOCUMENTATION.....</b>	<b>13</b>
4.1 <i>What to Document.....</i>	13
4.2 <i>How to Document.....</i>	14
4.3 <i>Using Notes with MLA Documentation.....</i>	19
4.4 <i>Abbreviations.....</i>	22
<b>5. SAMPLE ESSAY IN MLA FORMAT.....</b>	<b>24</b>

### FOREWORD

The following guidelines were prepared in the first instance as guidelines for the Foundation language courses, but may be taken to apply to all essays and other research work undertaken at the undergraduate level. We are therefore making it available to those students who are in the process of writing up their research projects with a view to ensuring proper presentation of parenthetical citations and bibliographies. Where a student who is preparing a research project finds that he has a problem not covered by these guidelines, he should refer to his tutor for further advice.

The Faculty does not insist that students follow this or any other particular form of documentation since there are many valid systems in use, but it does regard it as important that students use a consistent system, and offers these guidelines as embodying one such method of presentation, namely, the MLA system.

## 1. PREPARATION

The preparation of the essay is of basic importance. Even in the examination room some preparation is indispensable. Here, it necessarily takes the form of reflecting on the question, jotting down your ideas as they occur to you, and then selecting from the latter those points which you propose to use, arranging them into an ordered pattern that will serve as your outline. Then and only then will the trained student begin to actually write the essay.

It follows that in the case of the essay which is to be done in your own good time, even more of this discipline is expected. You will obviously be required to research the topic, and your tutor will demand more in terms of structural design and coverage.

Planning the essay is therefore always an essential step, whatever the conditions under which you are writing. Never begin to write before first ensuring that you really have something to say, even something worth saying, and then determining the order in which you want to say it. Effective writing seldom results from committing your thoughts to paper in the order in which they happened to occur to you. They ought to be organized into a logical, coherent pattern. You will be required to demonstrate your ability to organize your thoughts by submitting an ordered outline along with your foundation language course assignments.

## 2. SOME BASIC PRINCIPLES OF COMPOSITION

Your thoughts, however attractive they may be to you, will be lost to the reader if the elementary principles of composition are neglected.

### 2.1 The Sentence

The basic unit of thought is the sentence. A poor sentence destroys the logic, coherence and meaning of your presentation. Nothing can be more irritating to a reader than to be left wondering just what you had in mind when you set out to write a particular sentence. Clarity of expression is very important in this regard, but prior to this you require clarity of thinking. It is necessary for you to be quite clear as to the components of your thoughts and to ensure that all components be present that are essential to the wholeness of what you wish to say. You cannot suppress any part of your thought which is essential to your reader's comprehension. It is impossible to pay too much attention to the crafting of the sentence.

### 2.2 The Paragraph

You will want your reader to follow you from thought to thought, from sentence to sentence. This lays upon you, the obligation to link your sentences into the larger unit called the paragraph.

Crafting the paragraph is as crucial as crafting the sentence. A paragraph must hold together, must narrate, or describe, or explore one event, topic, idea, etc. It is, of course, possible for a single paragraph to deal with two or more related topics, but until and unless you have developed the necessary sophistication and confidence, it is best to restrict each paragraph to a single topic. This unity of subject matter will go a far way towards ensuring that the paragraph is a unified whole.

Sometimes a single topic may be so involved that it requires more than one paragraph to deal with it adequately. In such cases, each paragraph must still have unity, which is secured by careful planning of the distribution of ideas among the two or more paragraphs dealing with the single topic.

You have written a satisfactory paragraph when your reader can say.- yes, this paragraph in a nutshell has told me so and so, has clarified such and such a point, and prepared me to go on to the next paragraph.

### 2.3 The Essay as a Coherent Whole

The ability to take your reader from paragraph to paragraph, deeper and deeper into your essay is a hallmark of good writing. You will achieve this only if together your paragraphs add up to a logical, coherent whole. If they do, you will find that the summaries of the separate paragraphs together become an adequate summary of the whole essay.

Each paragraph should therefore be a recognisable step in the development of your discussion. In this connection it is useful, but not absolutely necessary, to begin a paragraph in a way that links it to the preceding one - by a word, a phrase, or an entire sentence. Similarly, it is possible and sometimes necessary to end a paragraph in a way that points forward to what is to come later on in the essay. In other words, whether or not you provide explicit linkages, you must consider each paragraph as an integral part of the planned whole. The achievement of such a whole requires the cultivation of a logical mind.

### 2.4 Some vital tips

There are several other ingredients in the recipe for effective presentation. Here are just a few more:

**Be Concise.** Include no unnecessary words in the sentence, no unnecessary sentences in the paragraph, and absolutely no unnecessary paragraphs in the essay.

A 500-word essay is clearly an exercise in stating substance CONCISELY. There is no time for leisurely introduction, prolixity or lengthy examples. You have to make points from the start, wasting no lines. Do not obtrude yourself on the reader. Use a style that draws attention to the content rather than to you.

**Write simply.** Avoid a showy ornate style. Equally, avoid a casual, breezy manner. This is not to say that you must shy away from long words because they are long, or be guilty of the reverse snobbery that sneers at erudition. When you use long words be sure you are using them correctly. You need to use words that are most effective in the given context, and you most certainly will be expected to master the use of the approved technical terms of your discipline.

**Write meaningfully.** Irrelevance - missing the main thrust of a question - is one of the greatest causes of failure. If you do not read the question carefully enough to be sure what you are mainly being asked you will stray or even plunge into failure.

At this level your response to a question should not be stereotyped and superficial but thoughtful and an attempt should be made to go more in depth on the topic. Above all, do not hesitate to revise and rewrite.

### **3. MECHANICS OF WRITING**

#### **3.1. Punctuation**

The worse disservice you can render yourself is to adopt the attitude that punctuation does not matter. The sense of what you write can be seriously distorted by sloppy punctuation; and a polished piece of writing certainly requires a responsible attitude to punctuation. The notes that follow are far from exhaustive. If in the view of your tutor your punctuation is poor, consult with one of the tutors in the Foundation language courses for advice on a suitable text for correcting your problems, or seek to attend the Fundamentals in Written English course classes dealing with punctuation.

**3.1.1. The Comma** is often one of the most misused (or unused) of punctuation marks. It has several uses, and you should refer to a good textbook if you need to refine your use of it. We restrict ourselves here to advice against some irritating erroneous usages:

do not put down a comma every time you pause to think;

the comma may follow a closing parenthesis (as it does here), but should never precede an opening parenthesis, (the comma preceding this parenthesis is therefore wrong);

always use the comma between items in a series, whether they be nouns, verbs, adverbs, or whatever. The preceding sentence is an example;

never separate a subject from its verb or a verb from its object by a comma;

never use a comma and a dash together;

do not use a comma between two independent main clauses not joined by a coordinating conjunction, this creates a comma splice or fused sentence;

do not use a comma to introduce or close a series;

use commas before coordinating conjunctions such as and, but, so etc.

**3.1.2. The dash** is sometimes used instead of (and like) parentheses, which means that you require two dashes, opening and closing, just as you would require to open and close your parentheses. The dash is also used before a summarizing phrase or clause which usually ends the sentence.

**3.1.3. The hyphen** is found in compound words, especially compound adjectives preceding their noun, e.g. a hair-raising experience. The hyphen is used to divide a word at the end of a line. There are two conventions in use: the British, which divides words according to derivation (~~e~~-pre-sent), or the American, which divides words according to pronunciation (rep-re-sent). The latter is more common in the Caribbean. But the important thing is to choose one convention and be consistent.

**3.1.4. The apostrophe** is most commonly used as a device to indicate possession in nouns in the written form to differentiate them from plural nouns. Observe the following general practice (to which there are exceptions) in respect of the possessive of proper names.

S If a monosyllabic word ends in a sibilant sound, add the apostrophe and 's': Keats's Odes, Marx's Das Kapital. If the word has more than one syllable and ends in a sibilant sound, add the apostrophe only. - Dickens' novels, Brutus' oratory.

A second use of the apostrophe is to indicate contractions; thus, the conventions of elision in poetry (th'ethereal) or "it's" meaning, "it is", whereas "its" is the possessive pronoun.

**3.1.5 The colon** signals that an example, or explanation, or elaboration follows. It is also used before a quotation. When a colon introduces a list or series, the colon must be preceded by a complete independent clause.

**3.1.6 The semi-colon** separates items in a series when some or *a//* of the items require internal commas. It is also used between independent clauses not joined by a coordinating conjunction or separated by a period.

**3.1.7 Capitalization** of the first letter of proper nouns is a convention which is increasingly being ignored by many students. Remember that names of countries or regions (Caribbean, England) as well as languages and nationalities (English, French) should be capitalised.

**3.1.8 Italics** are indicated by underlining. It is used to signal emphasis and for foreign words: but there are so many exceptions to the latter that it is best to

consult a list. If in quoting a phrase or a passage you add the emphasis (by underlining, of course) it is necessary to point this out in brackets at the end of the quotation, using one of the phrases that follow this sentence. (Emphasis added) or (My emphasis).

**3.1.9 Square brackets [ ]** have definite uses, including:

- to indicate your own interpolation inside a quotation;
- for unavoidable parenthesis within parentheses;
- to enclose phonetic transcription.

### **3.2 Numerals**

Where the number cannot be spelled out in one, or two short words, use figures (ninety-five; but 1264). Do not mix the styles when comparing or contrasting numbers (19 out of 20, nineteen out of twenty, but never 19 out of twenty).

**3.2.1.** Never begin a sentence with a number. Reword the sentence to avoid this problem.

In writing **dates** observe the following conventions:

- either "5 November 1979" or "November 5, 1979"
- "the twentieth century" but "twentieth-century literature"
- "the seventies" or "the 70s" or "the 1970s"
- be consistent, don't use one style on one page and another style on another page.

**3.2.2.** When connecting consecutive numbers, give the second number in full for numbers up to 999 (55-59, 582-583 NOT 56-9, 582-3). For numbers from 1000 up, give the last two figures if within the same hundred or thousand (5371 - 89 but 1923 - 2224).

### **3.3 Titles in the Text**

**3.3.1** Underline the titles of published books, plays, long poems, pamphlets, periodicals, newspapers, magazines, journals, works of classical literature, films, radio and television programmes, computer software programmes, ballets, operas, instrumental music, paintings, sculpture, and names of ships aircraft and compact discs.

(Exceptions: Bible and books of the Bible)

But note how to underline and when not to underline in the following examples:

The Advocate News not The Advocate News

Schubert's Unfinished Symphony

Schubert's Symphony No. 8 in B Minor

King James Version

Exodus

Preface

Appendix

**3.3.2** Put into **double quotation marks** the titles of articles, essays, short stories, short poems, songs, chapters of books, unpublished works even though of book length, lectures and speeches, individual episodes of radio and television programmes and short musical compositions (e.g. songs).

**3.3.3** If a title appears within a title observe the following practices:

- if both the secondary and the primary titles qualify to be in quotation marks use single quotation marks for the secondary one: "The Use of Rhyme in Walcott's 'The Gulf'"
- if both the secondary and the primary titles qualify to be underlined, use double quotation marks for the secondary title while underlining the whole primary title: Twentieth Century Interpretations of 'Native Son'
- if a title qualifying for quotation marks appears within an underlined title, the quotation marks are retained while the major primary title is underlined.
- if an underlined title appears within a title in quotation marks, the underlining is retained.
- if a title is being referred to several times in your text, all references after the first (which should be a full one) may be abbreviated. Let your abbreviation be as familiar or obvious as possible:

Ti-Jean and his Brothers may become Ti Jean, The Autobiography of Miss Jane Pittman may become Jane Pittman (Autobiography may be misleading).

### 3.4 Quotations

**3.4.1.** Quotations require special care. They must conform exactly to the original in spelling, capitalization, accents and internal punctuation. (For exceptions, see below.) It may sometimes be necessary to use "sic" in parentheses to indicate that an error in spelling, grammar, logic etc. was there in the original.

**3.4.2** Exceptions include underlining for emphasis and modernized spelling, which must be clearly indicated in a note.

**3.4.3.** Quoting poetry You may need to quote part of a line, a single line, two or three lines, or several lines. When quoting more than three lines, you must separate them from your text, indenting the passage but not using quotation marks, unless they are part of the original.

#### Example:

Dryden's attitude varies from character to character, and with it his methods of presentation. Zimri (Buckingham) receives a tart treatment:

A man so various, that he seems to be  
Not one, but all mankind's epitome:  
Stiff in opinions, always in the wrong;  
Was everything by starts, and nothing long...

Two or three lines of quotation may also be separated from the text, or may be incorporated into the text, in which case you must use a slash to separate lines and quotation marks to open and close.

#### Example:

Dryden describes Zimri as "A man so various, that he seemed to be / Not one but all mankind's epitome."

Incorporate part of a line or a single line into your text.

#### Examples:

Shakespeare uses imagery to compensate for the absence of stage-props, so that with our mind's eye we see "the morn in russet mantle clad."

Shakespeare makes Antony say of Brutus, "This was the noblest Roman of them all."

**3.4.4 Quoting prose.** Up to four lines of prose quotation may be incorporated into the text within quotation marks. You are allowed to alter a capital letter to a common letter in the first word of the quotation if this is necessary to accommodate the quotation. Longer quotations must be separated from the text, introduced by a colon or comma depending on the sense, indented and without quotation marks, unless quotation marks are part of the original. The first line of a single paragraph is not further indented, but the first lines of all paragraphs must be further indented if more than one paragraph is quoted.

**3.4.5 Ellipsis** is the omission of a word, phrase, sentence, or paragraph from a quotation. This is indicated by ellipsis points or spaced periods (not dashes).

It is wrong to use any number of ellipsis points you feel like. Observe the following rules:

- S For ellipsis within a sentence, use three ellipsis points with one space between each point.
  
- S If the ellipsis within a sentence occurs at the end of the sentence, use four periods, one representing the full stop at the end of the sentence (. . . .).

Four periods should also be used to indicate the omission of a whole sentence or more.

#### Examples

##### Original

*A truly sensitive and compassionate awareness of people, place and history, in our spiritually-fragmented Caribbean, is a very difficult level of consciousness for most of us to achieve. It almost seems a treasure, set securely in our midst yet utterly out of our reach. Surely our poets may be the first to discover how to identify, anew, that awareness, and give it back to us.*

##### Ellipsis within a sentence:

Salkey observed that "a truly sensitive and compassionate awareness of people ... is a very difficult level of consciousness for most of us to achieve."

##### Ellipsis at the end of a sentence:

Salkey believes that "our poets may be the first to discover how to identify, anew, that awareness...."

### Omission of a whole sentence:

Salkey has observed, "A truly sensitive and compassionate awareness of people, place and history, in our spiritually-fragmented Caribbean, is a very difficult level of consciousness for most of us to achieve.... Surely, our poets may be the first to discover how to identify, anew, that awareness, and give it back to us."

Interpolations in quotations represent your own comment or explanation or substitution of a word or words. These must always be in square brackets.

### Example (see original passage above)

Salkey holds that "[empathetic identity] almost seems a treasure" amongst us.

### **3.5 Paper**

Use only white 8½ - by - 11-inch paper of good quality.

### **3.6 Pagination**

Make sure to number each page (not leaf) of your essay and to assemble the pages in the right order. It is very irritating (and sometimes near impossible) for a tutor to have to shuffle your pages into the right order.

Put page numbers in the upper right hand corner. Type your last name before each number. (See example below).

Belgrave 1
<p>Jamaican-American: A New Culture?</p> <p>To outsiders, the emergence of a Jamaican – American community is probably not a noticeable occurrence, though insiders are all too well aware of their growing population and spread of notoriety.</p>

### **3.7 Margins**

You must leave a margin of one inch all around.

### **3.8 Spacing**

Research papers and essays must be double-spaced throughout, including quotations, notes and list of works cited.

## **4. DOCUMENTATION**

Documentation acknowledges the sources of the ideas and information in your paper. The authority for both facts and opinions not your own must be acknowledged so that your readers can have an accurate account of materials on which you have based your conclusions. You must say where you took your idea from, and you must do so in a conventional style that allows the reader to trace its source and, if necessary, to investigate its accuracy or applicability.

### **4.1. What to document**

Any words or passages quoted directly from sources should be documented. In addition, paraphrased or restated ideas from a source must also have a note as to the source of the idea. Allusions to sources within the text must also be documented. That is, if you refer to an entire text by title as an example of some element being discussed, the text needs to be documented.

Besides your own ideas and opinions, the only other types of knowledge that need not be documented are common knowledge and uncontested knowledge. Common knowledge is knowledge that has wide currency among educated people. For example, who the Prime Minister of Britain is does not need to be documented, or that Shakespeare is the author of Hamlet. Uncontested knowledge may not be common knowledge, but it, nevertheless, need not be documented. Dates of historical events fall into this category.

Failure to acknowledge your sources or imprecise documentation can result in invalid research or in plagiarism.

Ideas are considered to belong to the person who first documents them; therefore, if you incorporate ideas or phrasing from an author in your work, whether quoted directly or used indirectly, you should be honest about your sources and indicate them fully. If you fail to do either of these two things or both, you are guilty of plagiarism. This can have serious consequences -

academically in the form of failure, or expulsion, and legally in the form of lawsuits.

Besides plagiarism, over-use of quotations strung together like a string of pearls without intervening explanation, analysis, or original input from you, the author of the paper, is a practice which should be avoided. This problem can be alleviated somewhat by paraphrasing and summarizing to cut down on the number of direct quotations.

## 4.2 How to document

There are many styles of documentation, but the one recommended by the Faculty of Humanities of the U.W.I. is the Modern Language Association's style of documentation as set out in the MLA Handbook for Writers of Research Papers. (All examples given in this section follow this format).

In MLA documentation style, you acknowledge your sources by keying in brief parenthetical citations in your text to an alphabetical list of works that appears at the end of the paper. For example,

Ancient writers attributed the invention of the monochord to Pythagoras, who lived in the sixth century BC (Marcuse 197).

The citation "(Marcuse 197)" tells the reader that the information in the sentence was derived from page 197 of a work by an author named Marcuse. If readers want more information about this source, they can turn to the works-cited list, where, under the name Marcuse, they would find the following information:

Marcuse, Sibyl. A Survey of Musical Instruments. New York: Harper, 1975.

A citation contains only enough information to enable readers to find the source in the works-cited list. If the author's name is mentioned in the text, only the page numbers appear in the citation. For example,

Frye has argued this point before (178 -185).

Please note the following in preparing your works cited list:

- S     Begin the list on a new page and number each page, continuing the page numbers of the text.
- S     Centre the title *Works Cited* an inch from the top of the page. Begin each entry flush with the left margin.

- S Double-space the entire list, both between and within entries.
- S If an entry occupies more than one line, indent the second and subsequent lines five spaces.
- S Arrange items alphabetically by surname of author, or by the first letter of the title (excluding the definite and indefinite articles) if the work is anonymous.
- S For more than one entry by the same author, arrange the entries chronologically (especially if chronology was important in the essay), or alphabetically by title.
- S Author's name first, followed by a comma and first name or initials, followed by a full stop. If more than one author, **reverse the name of the first author only**, separating the names by a comma.

Example:

(a) Walcott, Derek.

(b) Bluestone, Max, and Norman Rubkin.

Next come the title and a full stop.

Walcott, Derek. Dream on Monkey Mountain and other Plays.

Cite the title in its entirety, including subtitles. Separate a title from subtitle by a colon.

If an edition other than the first is being used, it should be cited. Cite editions in Arabic numerals (3rd ed.) Always use the latest edition of a work.

Next comes publishing data: city of publication, colon, publisher's name, comma, year of publication, full stop.

Coulthard, Gabriel Race and Colour in Caribbean Literature. London: OUP, 1962.

If several cities are given, give only the first. If the name of the city may be ambiguous or unfamiliar to your reader, add an abbreviation of the country (Kingston, J'ca.).

The basic information needed for citations is given below.

### Books

One author:

Friedan, Betty. The Feminine Mystique. New York. Norton, 1963.

Close, R.A. A Reference Grammar for Students of English. Essex, Eng.: Longman, 1975.

Two or more authors:

Houghton, Walter E., and G. Robert Stange. Victorian Poetry and Poetics. Cambridge, Mass.: Harvard UP, 1969.

Marquart, James W., Sheldon Ekland Olson, and Jonathan R. Sorensen. The Rope, the Chair and the Needle: Capital Punishment in Texas, 1923 – 1990. Austin: U of Texas P, 1994.

Note: If there are more than three authors, you may name only the first and add *et al.* ( "and others"), or you may give all the names in full in the order in which they appear on the title page.

Section from an edited book:

Roberts, Peter. 'Linguistics and Language Teaching.' Studies in Caribbean Language. Ed. Lawrence D. Carrington. St. Augustine, T'dad: Society for Caribbean Linguistics, 1983. 230 - 244.

## Dictionary:

"Noon" Def.46. The Oxford English Dictionary. 2nd ed.1989.

## Article in an Encyclopedia:

Archibald, Kenneth. "Cerebral Palsy." The Encyclopedia Americana. 1976 ed.

## Articles in Journals:

Paterson, Katherine. "Creativity Limited." The Writer 93.12 (1980): 10 -20.

## Magazine Articles:

Begley, Sharon. "A Healthy Dose of Laughter." Newsweek . 4 Oct.1982 : 74.

## Newspaper Article:

Brody, Jane. "Heart Attacks: Turmoil Beneath the Calm." New York Times  
21 June 1983,late ed. C1.

## Course Handout, Mimeograph etc. :

Olson, John L. "Chronology of Renaissance Events." Handout for Class in  
European History, Central Michigan University, 1979.

## Lecture, Speech, an Address or Reading:

Gill, Margaret. "Revisiting Identity." Department of Language, Linguistics  
and Literature Seminar Series. Cave Hill Campus, Barbados, 29  
Nov. 1996.

## An Interview:

Wiltshire, Stedson. Personal interview. 22 Jul. 1993.

A Television or Radio Programme:

Running the Plays. Caribbean Broadcasting Corporation Television (C.B.C. TV) Channel 8. 8 Sept. 1996.

### Citing Materials from On-line Sources

On-line sources are treated like books and articles, with four major (and many minor) exceptions:

- The **Internet address** of the source is given in angle brackets at the end of the entry.
- The **date accessed**-the date on which you found the source-is included in the citation.
- **Page numbers** are included in the citation *only* if the source is paginated. (This is often the case with full-text on-line versions of books and journal articles, in which case the pagination follows that of the print source.)
- Sometimes paragraphs are numbered; the citation gives **paragraph numbers** when the sources provide them.

The basic format for an on-line source follows that of a print source. You give, in the following order,

- author,
- title,
- publication information (including date of original publication, if applicable), and
- page or paragraph numbers if available.

Then you give additional information-as much as is applicable and available-in the following order,

- name of database, project, periodical, or site (underlined),
- number of volume, issue, or version,
- date of posting,
- name of site sponsor (if applicable),
- date *you* consulted the material, and

- o electronic address (or URL) in angle brackets.

N.B These guidelines are based on the format given in "MLA Style" [20 May 1999] < [http:// www.mla.org/main\\_stl.htm#sources](http://www.mla.org/main_stl.htm#sources) >

Examples:

### **1. A Novel**

Jewett, Sarah Orne. The Country of the Pointed Firs. 1910. Bartleby

Archive. Columbia U. 3 June 1999.

<<http://www.cc.columbia.edu/acis/bartleby/jewett>>.

### **2. Journal Article**

Fluck, Winfried. "The American Romance' and the Changing

Functions of the Imaginary." New Literary History 27.3 (1996)

415 – 457. Project Muse. JHU. 1 May 1998.

<[http://muse.jhu.edu:80/journals/new\\_literary\\_history/\\_v27/27.3fluck.html](http://muse.jhu.edu:80/journals/new_literary_history/_v27/27.3fluck.html)>.

See MLA Handbook 5th edition for further examples.

### **4.3 Using notes with parenthetical documentation**

Two kinds of notes may be used with parenthetical documentation:

- S Content notes offering the reader comment, explanation, or information that the text cannot accommodate
- S Bibliographic notes containing either several sources or evaluative comments on sources

In providing this sort of supplementary information, place a superscript Arabic numeral at the appropriate place in the text and write the note after a matching numeral either at the end of the text (as an endnote) or at the bottom of the page (as a footnote). See the examples below.

#### 4.3.1 Content Notes

In your notes, avoid lengthy discussions that divert the reader's attention from the primary text. In general, comments that you cannot fit into the text should be omitted unless they provide essential justification or clarification of what you have written. You may use a note, for example, to give full publication facts for an original source for which you cite an indirect source and perhaps to explain why you worked from secondary material.

##### Examples:

The commentary of the sixteenth-century literary scholars Bernardo Segni and Lionardo Salviati shows them to be less-than-faithful followers of Aristotle.<sup>1</sup>

##### **Note**

<sup>1</sup>Examples are conveniently available in Weinberg. See Segni, Rettorica et poetica d'Aristotile (Firenze, 1549) 281, qtd. in Weinberg 1: 405, and Salviati, Poetica d'Aristotile parafrasata e comentata, 1586, ms. 2.2.11, Biblioteca Nazionale Centrale, Firenze, 140v, qtd. in Weinberg 1: 616-17.

##### **Work Cited**

Weinberg, Bernard. A History of Literary Criticism in the Italian Renaissance.

2 vols. Chicago: U of Chicago P, 1961.

#### 4.3.2 Bibliographic Notes

Use bibliographic notes for evaluative comments on sources and for references containing numerous citations.

##### Examples:

Many observers conclude that health care in the United States is inadequate.<sup>1</sup>

Technological advancements have brought advantages as well as unexpected problems.<sup>2</sup>

### Notes

<sup>1</sup> For strong points of view on different aspects of the issue, see Public Agenda Foundation 1-10 and Sakala 151-88.

<sup>2</sup> For a sampling of materials that reflect the range of experiences related to recent technological changes, see Taylor AI; Moulthrop, pars. 39-53; Armstrong, Yang, and Cuneo 80-82; Craner 308-11; Kaku 42; Frank; and Alston.

### Works Cited

Alston, Robin. "Bodley CD-ROM." Online posting. 15 June 1994.

Exlibris. 8 July 1998 <<http://palimpsest.stanford.edu/byform/ mailing-lists/ exlibris/1994/06/msg00170.html>>.

Armstrong, Larry, Dori Jones Yang, and Alice Cuneo. "The Learning Revolution: Technology Is Reshaping Education-- at Home and at School." Business Week 28 Feb. 1994: 80-88.

Craner, Paul M. "New Tool for an Ancient Art: The Computer and Music." Computers and the Humanities 25 (1991): 303-13.

Frank, Holly. Negative Space: A Computerized Video Novel. Vers. 1.0. Diskette, videocassette. Prairie Village: Diskotech, 1990.

Kaku, Michio. Hyperspace: A Scientific Odyssey through Parallel Universes, Time Warps, and the Tenth Dimension. New York: Oxford UP, 1994.

Moulthrop, Stuart. "You Say You Want a Revolution? Hypertext and the Laws of Media." Postmodern Culture 1.3 (1991): 53 pars. 12 July 1998 <[http:// jefferson.village.virginia.edu/pmc/text-only/issue.591/moulthro.591](http://jefferson.village.virginia.edu/pmc/text-only/issue.591/moulthro.591)>.

Public Agenda Foundation. The Health Care Crisis: Containing Costs, Expanding Coverage . New York: McGraw, 1992.

Sakala, Carol. "Maternity Care Policy in the United States: Toward a More Rational and Effective System." Diss. Boston U, 1993.

Taylor, Paul. "Keyboard Grief: Coping with Computer-Caused Injuries." Globe and Mail [Toronto] 27 Dec. 1993: A1+.

#### 4.4 ABBREVIATIONS

It is sensible not to repeat long titles after the initial reference. But abbreviations should, where possible, be conventional ones, so that readers will not be burdened with deciphering them. When it is necessary to arrive at your own abbreviation, let commonsense dictate the form.

Do not use full stops in abbreviations consisting of well-known initials: TLS, ASAWI, OED, UNESCO, USA, etc.

##### ***Some Common Scholarly Abbreviations***

c.	<i>(circa)</i> around ( used with approximate dates: ("c.1796")
cf.	<i>(Latin, confer)</i> compare
e.g.	<i>(exempli gratia)</i> for example
<i>et al.</i>	and others
<i>etc.</i>	<i>(et cetera)</i> and the other things, and so on
i.e.	<i>(id est)</i> that is

<i>NB</i>	(nota bene) note well, this is important (always capitalised)
<i>qtd.</i>	quoted
<i>rpt.</i>	reprint
<i>sic.</i>	thus in the source (usually in brackets after a word to indicate that it was written in that way in the original - can indicate in notes that a speaker really did say that - not a mistake)
UP	University Press (used in documentation)
URL	uniform resource locator
vs. (v.)	( <i>versus</i> ) against

## Annotated Sample Essay in MLA format

(Taken from Winkler, Anthony C., and Jo Ray McCuen Writing the Research Paper: A Handbook 5<sup>th</sup> ed. Fort Worth, TX.: Harcourt Brace College Publishers, 1999.)