

Otto-Friedrich-Universität Bamberg, Professur für Amerikanistik
Style Sheet for Term Papers and Theses (Stand: 17.01.2022)

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1. General Information

This style sheet lists formal conventions for research papers and gives numerous examples for quotations, source documentation etc.; conventions are based on and examples are taken from the following work: *MLA Handbook for Writers of Research Papers*. 8th ed. MLA, 2016.

1.1. Length

Term papers in American literary and cultural studies must be the following lengths (including footnotes; excluding title page, table of contents, list of works cited, appendices and declaration):

	words (binding!)	<i>pages (approx.)</i>
Aufbaumodul Bachelor	3,000–4,000	<i>10–12</i>
Basismodul (<i>nicht vertieft</i>) Lehramt	3,000–4,000	<i>10–12</i>
Aufbaumodul (<i>vertieft</i>) Lehramt	3,000–4,000	<i>10–12</i>
Vertiefungsmodul Bachelor	3,500–4,500	<i>13–15</i>
Vertiefungsmodul LA Gymnasium	4,500–6,000	<i>15–20</i>
Mastermodul	4,500–6,000	<i>15–20</i>

Page numbers are for orientation only; words are binding!

The exact number of words must be given on the title page (see 1.2.)!

Theses in American literary and cultural studies must be written within the following time frame:

	time frame (binding!)	<i>words (approx.)</i>	<i>pages (approx.)</i>
Bachelorarbeit (B.A.)	3 months	<i>ca. 9.000–12.000</i>	<i>ca. 30–40</i>
Zulassungsarbeit Staatsexamen (<i>außer</i> Lehramt an Gymnasien)	3 months	<i>ca. 9.000–12.000</i>	<i>ca. 30–40</i>
Zulassungsarbeit Staatsexamen Lehramt an Gymnasien	3 months	<i>ca. 15.000–20.000</i>	<i>ca. 50–70</i>
Masterarbeit (M.A.)	6 months	<i>ca. 25.000–30.000</i>	<i>ca. 80–100</i>

The exact number of words must be given on the title page (see 1.2.)!

The length of the thesis paper is determined in consultation with the respective advisor and depends on the specifics of the topic of choice, the selected method and depth of the research, and the requirements of the respective field of study and degree.

Caution: remember that you are writing a **research paper** and **not an essay**! This includes first and foremost arguing a thesis. Also, your research needs to be based on secondary literature. Finally, your findings are an essential part of your paper.

1.2. Formatting

Term papers and theses must be typed.

Every paper must have a **title page** including:

- (1) the title and (optional) subtitle of the paper, the name of the author, and the date of submission (*not* deadline!);
- (2) the course title, the name of the instructor, and the semester during which the course took place;
- (3) the Matrikel number of the author, the module the student would like to gain ECTS for (e.g. Aufbaumodul) and the exact field of study (literary or cultural studies), and the amount of words the student has written.

The e-mail address of the student is not obligatory, but we recommend its inclusion in case contacting is necessary.

The second page of the paper contains the **table of contents** whose headings must be repeated in the text word for word.

The title and table of contents pages must *not* be numbered. The student's first and last name and the page number should appear in the upper right hand corner of every text page. Each page should be DIN A4 with a large margin for corrections and comments (2.5 cm on all sides). The first word of each paragraph should be indented 1.25 cm from the left margin. The text, including quotations, notes, and the list of works cited and consulted, should be in a 12-point font and double spaced. On the department's website, you can find a pre-formatted Word document ("TermPaper Musterseiten,").

1.3. Declaration

Each student must confirm to have written the term paper independently and to have acknowledged all primary and secondary sources cited directly or indirectly in the paper. For the wording of the declaration, see the handout "Writing a Term Paper in English Literary Studies" (cf. section 5 on Plagiarism) and the handout "TermPaper Musterseiten," both available on the department website.

2. Titles, Subtitles and Chapter Headings (*MLA Handbook* 67-71)

2.1. Capitalization (67-68)

In your (sub)title and chapter headings always capitalize the first and the last word; in addition, capitalize all words *except* articles, prepositions, coordinating conjunctions and the *to* in infinitives. These rules also apply to (sub)titles of primary and secondary sources that you mention in your text and list in the "Works Cited." For capitalization in languages other than English, see *MLA Handbook*, pages 105-13.

Examples:

All's Well That Ends Well

A Midsummer's Night Dream

Much Ado about Nothing

Romeo and Juliet

The Taming of the Shrew

2.2. Punctuation (67-68)

If you use a subtitle, separate title and subtitle through a colon (alternative option: question or exclamation mark). Other punctuation must not be used unless it is included in the (sub)title from primary or secondary sources mentioned in your text and listed on the “Works Cited” page.

Examples:

Storytelling and Mythmaking: Images from Film and Literature

Whose Music? The Sociology of Musical Language

“Literature and Science Policy: A New Project for the Humanities”

2.3 Italicized Titles and Titles in Quotation Marks (68-70)

Italicized:

books, plays, poems published as books, pamphlets, periodicals (newspapers, magazines, journals), web sites, online databases, films, television and radio broadcasts, longer musical compositions, works of visual art

In Quotation Marks:

articles, essays, stories, poems, chapters, pages in Web sites, episodes of television and radio broadcasts, short musical compositions, unpublished works

Examples:

- *The History of Tom Jones, A Foundling* (novel); but: “The Introduction to the Work, or Bill of Fare to the Feast” (book one, chapter one)
- *The Waste Land* (poem published as book); but “The Hollow Men” (poem)
- *PMLA* (journal); but: “Literature and Science Policy: A New Project for the Humanities” (an article in *PMLA*)
- *Star Trek* (television broadcast); but “The Enemy Within” (episode of season one)

3. Text

3.1. Italicization (*MLA Handbook* 86)

In the text, italicize letters, words, and sentences that you would like to emphasize. Italicization for the purpose of emphasis should be used carefully in order to prevent it from becoming ineffective. If you emphasize words within a quotation, add the phrase *emphasis added* in parentheses after the quotation and before the concluding punctuation mark.

Example:

Lincoln specifically advocated a government “*for the people*” (emphasis added).

Italicize words in foreign languages; exceptions: quotations, non-English titles in quotation marks, proper nouns.

Italicize words and letters referred to as words and letters.

Examples:

Shaw spelled *Shakespeare* without the final *e*.

The word *albatross* probably derives from the Spanish and Portuguese word *alcatraz*. The Renaissance courtier was expected to display *sprezzatura*, or nonchalance, in the face of adversity.

In special cases term papers and theses may be written in longhand; in a handwritten paper underlining is equivalent to italicization.

3.2. Quotation Marks (*MLA Handbook* 75-6)

Double quotation marks are used for quotations (see 3.3.) and translations.

Single quotation marks are used for translations following the original directly, definitions, and quotations inside quotations.

Examples:

The first idiomatic Spanish expression I learned was *irse todo en humo* (“to go up in smoke”).

Old English *sped* ‘speed’ is very seldom used.

In “Memories of West Street and Lepke,” Robert Lowell, a conscientious objector (or “C.O.”) recounts meeting a Jehovah’s Witness in prison: “‘Are you a C.O.?’ I asked a fellow jailbird. / ‘No,’ he answered, ‘I’m a J.W.’” (38-39).

3.3. Further Matters of Interest

For rules on punctuation see *MLA Handbook* 67, 87, 92; for rules on the names of persons, see *MLA Handbook* 61-66; for rules on numbers, see *MLA Handbook* 92-93; for common (scholarly) abbreviations, see *MLA Handbook* 95-101.

Examples:

Although writings describing utopia have always seemed to take place far from the everyday world, in fact “all utopian fiction whirls contemporary actors through a costume dance no place else but here” (Rabkin, Greenberg, and Olander vii).

Between 1968 and 1988, television coverage of presidential elections changed dramatically (Hallin 5).

John K. Mahon adds a further insight to our understanding of the War of 1812:

Financing the war was very difficult at the time. Baring Brothers, a banking firm of the enemy country, handled routine accounts for the United States overseas, but the firm would take on no loans. The loans were in the end absorbed by wealthy Americans at great hazard—also, as it turned out, at great profit to them. (385)

3.4. Quotations (*MLA Handbook* 75-91 and 116-128)

For special rules for quotations from prose, poetry and drama, see *MLA Handbook* 77-80. For punctuation with quotations, see *MLA Handbook* 87-90.

3.4.1. Indicating Quotations (75-77)

Short quotations (up to three lines) in the text are denoted by the use of double quotation marks.

Longer quotations (four lines or longer) as well as block quotations are moved to the next line and indented 1.25 cm from the left; they are not denoted with quotation marks.

3.4.2. Parenthetical Documentation (54-58, 116-119, and 123-128)

All sources should be cited in parentheses before the punctuation mark that ends the sentence, clause or phrase containing the quotation; format: Author's Last Name Page Number(s). In block quotations, however, the reference follows the final punctuation mark and is separated from that mark through one space.

Examples:

Although writings describing utopia have always seemed to take place far from the everyday world, in fact "all utopian fiction whirls contemporary actors through a costume dance no place else but here" (Rabkin, Greenberg, and Olander vii).

Between 1968 and 1988, television coverage of presidential elections changed dramatically (Hallin 5).

John K. Mahon adds a further insight to our understanding of the War of 1812:

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If you are quoting from the same author more than once in the same paragraph (without quotations from other authors interrupting), mention the author's name only after the first quotation; for the quotations following mentioning the page number(s) only is sufficient.

Example:

Romeo and Juliet presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (Zender 138). *Romeo and Juliet's* language of love nevertheless becomes "fully responsive to the tang of actuality" (141).

If you have already mentioned the author's name in the sentence, clause or phrase containing the quotation, you must only give the page number in parentheses.

Examples:

Tannen has argued this point (178-85). *vs*

This point has already been argued (Tannen 178-85).

Others, like Jakobson and Waugh (210-15), hold the opposite point of view. *vs*

Others hold the opposite point of view (e.g., Jakobson and Waugh 210-15).

For sources with more than three authors, give the last name of the first author followed by *et*

al. If you use several works by the same author, for identification of the different works add a shortened version of the title after the author's name and separate name and title through a comma. If you quote different authors with the same last name, add the initial for identification. In works without an author listed, use only a shortened version of the title. If you cite documents without page numbers, no number should be given in the parenthetical quotation. However, if your source uses explicit paragraph numbers instead of page numbers, give the relevant numbers preceded by *par.* or *pars.*

3.4.3. Alterations of Sources (80-86)

You should not change the spelling or wording of a quotation. You can omit words, clauses or sentences, if you indicate it by three spaced omission points: . . .

Example:

According to Phelan and Rabinowitz, Wayne C. Booth's "most durable contribution . . . was his development of the concept of the 'unreliable narrator'" (33).

When your quotation reads like a complete sentence, an ellipsis is needed at the end if the original sentence does not end there.

If the source you quote from uses ellipsis points, put the ellipsis points you add into square brackets, or add an explanatory phrase in a parenthesis after the quotation.

If you use a quotation with incorrect grammar or an orthographic error, place the comment (*sic*) after the expression in question. A comment or explanation that appears after the closing quotation marks appears in parenthesis. Comments, explanations and clarifications of pronouns inside a quotation must be indicated through square brackets.

Examples:

Shaw admitted, "Nothing can extinguish my interest in Shakespear" (*sic*) (*Last Plays* 2).

Milton's Satan speaks of his "study [pursuit] of revenge" (*Paradise Lost* 23).

In the first act he soliloquizes, "Why she would hang on him [Hamlet's father] / As if increase of appetite had grown" (*Hamlet* 101).

Lincoln specifically advocated a government "*for* the people" (*Lincoln Speeches* 149, emphasis added).

For more information on how to quote from dramas and poetry, especially concerning line breaks and omissions, check *MLA Handbook* 77-86.

4. Footnotes

Footnotes are no longer used to indicate sources in the MLA style; the only accepted form of citing sources in your text is the parenthetical documentation explained in 3.4.2. Other styles (for example the Chicago style) still use footnotes to indicate sources.

Footnotes contain additional information and extended explanations to the text.¹ They are numbered successively throughout the body of the text and denoted by the use of raised Arabic numbers (without parentheses). They are concluded with a full stop. It is best to use the standardized footnote format of your word processing program. If you use any sources within the footnotes, they are also cited by (Author's Last Name Page Number).

5. The Works Cited Page (*MLA Handbook* 21-54 and 102-116)

The list of works cited at the end of your paper is a list of all of the literature used and always begins on a new page. It is to be organized alphabetically by authors' last names, or, if there is no author given, by the title of the work. All lines after the first of each entry should be indented approximately 1.25 cm. There should not be any additional spacing between entries.

Names of Publishers:

1. *University* is abbreviated *U*, *Press* is abbreviated *P*, e.g. *Cambridge UP*
2. omit first names, articles, business abbreviations (*Co.*, *Corp.*, *Inc.*, *Ltd.*) and descriptive words (*Books*, *House*, *Press*, *Publishers*), e.g. *Lang* instead of *Peter Lang*, *MIT P* instead of *The MIT Press*, *Harper* instead of *HarperCollins Publishers, Inc.*, *Random* instead of *Random House Inc.*

5.1. Documenting Sources (*MLA Handbook* 20-53)

The Core Elements

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

5.1.1. Author (*MLA Handbook* 21-25)

Begin each entry on your works cited page with the last name of the author followed by a comma and the first name(s). This element ends with a period. If you cite several works by the same author, begin the second entry not with the author's name but with hyphens: --. Multiple sources by the same author are alphabetized by their titles.

Last Name, First Name. *Title: Subtitle*. Publisher, Publication date.

Examples:

Franke, Damon. *Modernist Heresies: British Literary History, 1883-1924*. Ohio State UP, 2008.

¹ Use footnotes for the kind of information that might be interesting to your reader but that would interrupt the flow of your argument if included in the main text.

Bordo, Susan. "The Moral Content of Nabokov's *Lolita*." *Aesthetic Subjects*, edited by Pamela R. Matthew and David McWhirter, U of Minnesota P, 2003, pp. 125-52.

Rowling, J. K. *Harry Potter and the Goblet of Fire*. Levine-Scholastic, 2000.

--. *Harry Potter and the Order of the Phoenix*. Levine-Scholastic, 2003.

If a source was produced by more than one author mention them in the order in which they appear in the work. The first name is given as described above, followed by a comma, the word *and*, and the second name in the normal order.

Example:

Hutcheon, Linda, and Michael Hutcheon. *Bodily Charm: Living Opera*. U of Nebraska P, 2000.

For sources with *three or more authors*, the first name is reversed and followed by a comma and *et al*.

Examples:

Booth, Wayne C., et al. *The Craft of Research*. 2nd ed. U of Chicago P, 2003.

Plag, Ingo, et. al. *Introduction to English Linguistics*. Mouton, 2007.

If you list an edited collection of essays or an anthology as a whole, put the names of the **editor(s)** at the beginning of the entry, followed by the descriptor *editor(s)*. If a source has more than one editor, the rules for listing more than one author outlined above apply.

Examples:

MacLaury, Robert E., et al., editors. *Anthropology of Color: Interdisciplinary Multilevel Modeling*. Benjamins, 2007.

Anderson, Dann, and Jill S. Kuhnheim, editors. *Cultural Studies in the Curriculum: Teaching Latin America*. MLA, 2003. Teaching Languages, Literatures, and Cultures.

If you discuss a source that has been **translated with a focus on the translation**, the translator's name is given in place of the author's name.

Examples:

Sullivan, Alan, and Timothy Murphy, translators. *Beowulf*. Edited by Sarah Anderson, Pearson, 2004.

Kepner, Susan Fulop, editor and translator. *The Lioness in Bloom: Modern Thai Fiction about Women*. U of California P, 1996.

Peaver, Richard, and Larissa Volokhonsky, translators. *Crime and Punishment*. By Feodor Dostoevsky, Vintage eBooks, 1993.

The production of **films** and **television series** involves many people. If you focus on the contribution of a particular person, your entry begins with this person's name and a label that describes their function in the film or series.

Examples:

Gellar, Sarah Michelle, performer. *Buffy the Vampire Slayer*. Mutant Enemy, 1997-2003.

Whedon, Joss, creator. *Buffy the Vampire Slayer*. Mutant Enemy, 1997-2003.

If you do not focus on a specific contribution but on the work as a whole, start the entry with

the title of the source. Information about actors, the director and other participants can be mentioned in the position of other contributors.

Example:

Buffy the Vampire Slayer. Created by Joss Whedon, performance by Sarah Michelle Gellar, Mutant Enemy, 1997-2003.

Pseudonyms are normally given like regular author names.

Example:

Stendahl. *The Red and the Black*. Translated by Roger Gard, Penguin, 2002.

Twain, Mark. *A Connecticut Yankee in King Arthur's Court*. 1889. Bantam, 1983.

If a source is published without an author's name, skip the author and start the entry with the source's title.

Example:

The Poetic Edda. Translated by Carolayne Larrington, 2nd revised ed., Oxford UP, 2014.

A work may not have been created by individual persons, but by a **corporate author**—for example a government agency.

Example:

United Nations. *Consequences of Rapid Population Growth in Developing Countries*. Taylor and Francis, 1991.

5.1.2. Title of Source (*MLA Handbook* 25-29)

Titles have to be given in full and exactly as they appear in the source. The capitalization and the punctuation between main title and subtitle are standardized, however (see 2.1 to 2.3). The formatting outlined in 2.1 and 2.3 helps the reader to immediately recognize what kind of source you are using.

The titles of self-contained sources, for example **books**, **movies**, or **plays** are italicized. This rule also applies to **collections of essays**, **stories**, or **poems** by various authors.

Examples:

Rowling, J. K. *Harry Potter and the Goblet of Fire*. Levine-Scholastic, 2000.

Feldman, Paula R., editor. *British Women Poets of the Romantic Era*. Johns Hopkins UP, 1997.

The title of an **essay**, a **poem**, or a **short story** that is part of a larger work is put in quotation marks.

Examples:

Bordo, Susan. "The Moral Content of Nabokov's *Lolita*." *Aesthetic Subjects*, edited by Pamela R. Matthew and David McWhirter, U of Minnesota P, 2003, pp. 125-52.

More, Hannah. "The Black Slave Trade: A Poem." *British Women Poets of the Romantic Era*, edited by Paula R. Feldman, Johns Hopkins UP, 1997, pp. 472-82.

When a work that is normally independent (e.g. a play) appears in a collection, the work's title remains in italics.

Examples:

Rabe, David. *Hurlyburly and Those the River Keeps: Two Plays*. Grove P, 1995.

Euripides. *The Trojan Women*. *Ten Plays*, translated by Paul Roche, New American Library, 1998, pp. 457-512.

The title of a **periodical** (e.g. a newspaper, journal, magazine) is italicized. The title of an **article** is put in quotation marks.

Examples:

Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA*, vol. 121, no. 1, Jan. 2006, pp. 124-38.

Wood, Jason. "Spellbound." *Sight and Sound*, Dec. 2005, pp. 28-30.

Williams, Joy. "RogueTerritory." *The New York Times Book Review*, 9. Nov. 2014, pp. 1+.

These rules apply across media forms. The title of a **television series**, for example, is italicized. The title of an **episode** of the series is put in quotation marks.

Examples:

Buffy the Vampire Slayer, created by Joss Whedon, performance by Sarah Michelle Gellar, Mutant Enemy, 1999.

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, episode 10, Mutant Enemy, 1999.

The title of a **website** is italicized, while a **posting** or an **article** on the website is put in quotation marks.

Examples:

Martin, George R. R. *Not a Blog*, 2005-2016, <http://grrm.livejournal.com>

Martin, George R. R. "Last Year (Winds of Winter)." *Not a Blog*, 2 Jan. 2016, <http://grrm.livejournal.com/2016/01/02/>.

A **song title** is put in quotation marks, the title of an album, however, is put in italics.

Example:

Beyoncé. "Pretty Hurts." *Beyoncé*, Parkwood Entertainment, 2013, www.beyonce.com/album/beyonce/?media_view=songs.

For an **untitled source**, a generic description in place of a title suffices, without quotation marks or italicization.

Example:

Mackintosh, Charles Rennie. *Chair of stained oak*. 1897-1900, Victoria and Albert Museum, London.

If the work you document is connected to another work, include the second work's title in

your description.

Example:

Mackin, Joseph. *Review of The Pleasures of Reading in an Age of Distraction*, by Alan Jacobs. *New York Journal of Books*, 2 June 2011, www.nyjournalofbooks.com/book-review//pleasures-reading-age-distraction.

5.1.3. Title of Container (*MLA Handbook* 30-36)

When you document a poem, essay, or other work that is part of a **collection** or **larger work**, this larger work can be seen as the container that holds your source. Information about this container helps your reader to correctly identify the source you used. Italicize its title and follow it with a comma.

Examples:

Bordo, Susan. "The Moral Content of Nabokov's *Lolita*." *Aesthetic Subjects*, edited by Pamela R. Matthew and David McWhirter, U of Minnesota P, 2003, pp. 125-52.

More, Hannah. "The Black Slave Trade: A Poem." *British Women Poets of the Romantic Era*, edited by Paula R. Feldman, Johns Hopkins UP, 1997, pp. 472-82.

A **periodical** is another example for such a container.

Examples:

Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA*, vol. 121, no. 1, Jan. 2006, pp. 124-38.

Wood, Jason. "Spellbound." *Sight and Sound*, Dec. 2005, pp. 28-30.

Williams, Joy. "RogueTerritory." *The New York Times Book Review*, 9. Nov. 2014, pp. 1+.

A container may also be a **television series**.

Example:

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, episode 10, Mutant Enemy, 1999.

Or a **website**.

Example:

Martin, George R. R. "Last Year (Winds of Winter)." *Not a Blog*, 2 Jan. 2016, <http://grrm.livejournal.com/2016/01/02/>.

Comic books present a somewhat special case. If the comic book you use is part of a series, this series is the container.

Examples:

Clowes, Daniel. *David Boring*. *Eightball*, no. 19, Fantagraphics, 1998.

Soule, Charles, et al. *She-Hulk*. No 1, Marvel Comics, 2014.

If the series and the issue of a comic book share the same title, it is sufficient to just use the series title in your works cited list (cf. the second example above). Furthermore, in the first example cited above, the issue title is followed by a comma and the abbreviation *no.* is not capitalized. In the Soule example, where the issue title is the only title necessary, it is followed by a period and the abbreviation *No.* is therefore capitalized.

If your source is a **song** or **other piece of music** on an album italicize the album's title.

Example:

Beyoncé. "Pretty Hurts." *Beyoncé*, Parkwood Entertainment, 2013, www.beyonce.com/album/beyonce/?media_view=songs.

The above examples are all for works with one container. A container can itself be included in another container. A book may be published in print and as eBook, or read on *Google Books*, and the back issues of journals can be retrieved through databases like *JSTOR*. It is increasingly important to document such containers because there can exist differences between different copies of a work.

If you need to document an additional container, add core elements 3-9 (from "Title of container" to "Location") to the end of your entry.

Examples:

Tolson, Nancy. "Making Books Available: The Role of Early Libraries, Librarians, and Booksellers in the Promotion of African American Children's Literature." *African American Review*, vol. 32, nr.1, 1998, pp. 9-16. *JSTOR*, <http://www.jstor.org/stable/3042263>. 8 Sep. 2016.

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

Poe, Edgar Allan. "The Masque of the Red Death." *The Complete Works of Edgar Allan Poe*, edited by James A. Harrison, vol. 4, Thomas Y. Crowell, 1902, pp. 250-58. *HathiTrust Digital Library*, babel.hathitrust.org/cgi/pt?id=coo.31924079574368;view=1up;seq=266.

5.1.4. Other contributors (*MLA Handbook* 37-38)

A source may have other contributors apart from the author. You have to mention them in your works cited list if their participation is necessary to correctly identify the source you used, or to your work. To identify the role these other contributors played, use descriptions like the ones listed below:

- directed by
- edited by
- illustrated by
- performance by
- translated by

Other contributors like guest editors or general editors are identified as such in the bibliographical entry. Identifiers like *guest editor* are followed by a comma.

Example:

Chartier, Roger. *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries*. Translated by Lydia G. Cochrane,

Stanford UP, 1994.

When you write about films or television series, include the contributors that are most important for your research in the bibliography.

Example:

“Hush.” *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, episode 10, Mutant Enemy, 1999.

5.1.5. Version (MLA Handbook 38-39)

If a source exists in more than one version, identify which one you have been using in your entry. Books are usually published in *editions*, but can also be identified otherwise.

Examples:

The Bible. Authorized King James Version, Oxford UP, 1998.

Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., 2 vols. New York: Oxford UP, 2002.

Miller, Casey and Kate Swift. *Words and Women*. Updated ed., Harper Collins Publishers, 1991.

Works in other media may also appear in versions:

Examples:

Scott, Ridley, director. *Blade Runner*. 1982 Performance by Harrison Ford, director's cut, Warner Bros., 1992.

Shakespeare, William. *The Tragedy of Othello*. Edited by Barbara Mowat and Paul Werstine, version 1.3.1, Luminary Digital Media, 2013.

5.1.6. Number (MLA Handbook 39-40)

If your source is a **volume of a numbered multivolume set**, or belongs to an otherwise numbered sequence, you need to include this in your entry. In this case of a multivolume set, you need to indicate the volume number.

Examples:

Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., vol. 2, New York: Oxford UP, 2002.

Wellek, René. *A History of Modern Criticism, 1750-1950*. Vol. 5, Yale UP, 1986.

Journal issues are also often numbered, often with **volume and issue numbers**. **Comic books** are normally use issue numbers.

Examples:

Piper, Andrew. “Rethinking the Print Object: Goethe and the Book of Everything.” *PMLA*, vol. 121, no. 1, Jan. 2006, pp. 124-38.

Clowes, Daniel. *David Boring. Eightball*, no. 19, Fantagraphics, 1998.

The **seasons and episodes of a television series** are typically numbered sequentially.

Example:

“Hush.” *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, **season 4, episode 10**, Mutant Enemy, 1999.

5.1.7. Publisher (MLA Handbook 40-42)

Publishers are usually publishing houses, film companies and other organizations.

The publisher of a **book** can usually be found on the title page or on the copyright page.

Example:

Feldman, Paula R., editor. *British Women Poets of the Romantic Era*. Johns **Hopkins UP**, 1997.

Bordo, Susan. “The Moral Content of Nabokov’s *Lolita*.” *Aesthetic Subjects*, edited by Pamela R. Matthew and David McWhirter, **U of Minnesota P**, 2003, pp. 125-52.

When documenting a work in **film** or **television**, cite the company that had primary responsibility in producing the work.

Example:

Kuzui, Fran Rubel, director. *Buffy the Vampire Slayer*. **Twentieth Century Fox**, 1992.

The publishers of **web sites** can vary widely. Today, all major organizations and companies typically have a website. Information about the publisher is usually included at the bottom of a homepage or on a separate page dedicated to copyright information.

Example:

Harris, Charles. “Teenie.” *Woman in Paisley Shirt behind Counter in Record Store*. *Teenie Harris Archive*, **Carnegie Museum of Art, Pittsburgh**, teenie.cmoa.org/interactive/index.html#date08.

A publisher’s name may be omitted for the following kinds of publications:

- A periodical
- A work published by its author or editor
- A Website who carries the publisher’s name as its title
- A Website that only hosts the work it makes available (e.g. a database like *JSTOR*, sites hosting users’ contents like *YouTube* or *WordPress.com*). On *YouTube* and *JSTOR* the content is organized into a whole; here, you need to name them as a container rather than a publisher.

5.1.8. Publication Date (MLA Handbook 42-46)

Some sources have more than one publication date. Cite the date that is most relevant to your use of the source. Newspapers, for example, often publish articles in print and online and usually include the date of the print publication and the date of the online publication on their website. If you used the online version, cite only the date of publication online.

Example:

Deresiewicz, William. “The Death of the Artist—and the Birth of the Creative Entrepreneur.” *The Atlantic*, **28 Dec. 2014**,

www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/.

For the print publication, the entry needs to look slightly different:

Example:

Deresiewicz, William. "The Death of the Artist—and the Birth of the Creative Entrepreneur." *The Atlantic*, Jan.-Feb. 2015, pp. 92-97.

In your entry, include the full date as you find it in the source. Sometimes, for example with the episode of a television series, the year of publication is enough.

Example:

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, episode 10, Mutant Enemy, 1999.

However, if you discuss features that are part of a **DVD set**, include the publication date of the DVD set.

Example:

"Hush." *Buffy the Vampire Slayer: The Complete Fourth Season*, created by Joss Whedon, performance by Sarah Michelle Gellar, episode 10, Twentieth Century Fox, 2003, disc 3.

The date for the **issue of a periodical** (journal, newspaper, magazine) can usually be found on its cover or title page.

Examples:

Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA*, vol. 121, no. 1, Jan. 2006, pp. 124-38.

Wood, Jason. "Spellbound." *Sight and Sound*, Dec. 2005, pp. 28-30.

Williams, Joy. "Rogue Territory." *The New York Times Book Review*, 9. Nov. 2014, pp. 1+.

With a **book**, the date can be found on the title page or the copyright page.

Example:

Rowling, J. K. *Harry Potter and the Goblet of Fire*. Levine-Scholastic, 2000.

The second or later editions of a book may contain the dates of all the editions. Here, use the date listed on the title page or the last date listed on the copyright page.

5.1.9. Location (*MLA Handbook* 46-50)

If looking for a work's location, it is important to keep in mind the medium of publication. In collections or periodicals, a **page number** (preceded by *p.*) or a **range of page numbers** (preceded by *pp.*) specifies the location of a text. If a work in a periodical is not printed on consecutive pages, include only the first page number and a plus sign.

Example:

Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything."

PMLA, vol. 121, no. 1, Jan. 2006, pp. 124-38.

Wood, Jason. "Spellbound." *Sight and Sound*, Dec. 2005, pp. 28-30.

Williams, Joy. "Rogue Territory." *The New York Times Book Review*, 9. Nov. 2014, pp. 1+.

For works that are published online, the **URL** serves as the location. Some online sources offer stable URLs or DOIs (digital object identifiers). When possible, cite these; a DOI is preceded by *doi*:

Example:

Martin, George R. R. "Last Year (Winds of Winter)." *Not a Blog*, 2 Jan. 2016, <http://grrm.livejournal.com/2016/01/02/>.

Awad, Yousef. "Displacement, Belonging and Identity in Susan Muaddi Darraj's *The Inheritance of Exile*." *Studies in Literature and Language*, vol. 10, no.2, 2015. *CSCanada*, doi: 10.3968/5959.

Tolson, Nancy. "Making Books Available: The Role of Early Libraries, Librarians, and Booksellers in the Promotion of African American Children's Literature." *African American Review*, vol. 32, nr.1, 1998. *JSTOR*, <http://www.jstor.org/stable/3042263>. Accessed 8 Sep. 2016.

5.1.10. Optional Elements (*MLA Handbook* 50-53)

Sometimes, you may want to include additional elements. Some of these are placed after the core elements described above, while others are added after core elements that they relate to.

Date of Original Publication

The date of original publication can be given if a source has been republished. It needs to appear after the source's title.

Example:

Franklin, Benjamin. "Emigration to America." 1782. *The Faber Book of America*, edited by Christopher Ricks and William L. Vance, Faber and Faber, 1992, pp. 24-26.

City of Publication

With older books, however, including the city of publication may be important, for example for books published before 1900. In such books, the city of publication can be given in place of the publisher.

Example:

Goethe, Wolfgang Johann von. *Conversations of Goethe with Eckermann and Soret*. Translated by John Oxenford, new ed., London, 1875.

Books may be released in different versions depending on the country where they are published (e.g. with British or American spelling and vocabulary). Here, you can include the city of publication in your entry.

Example:

Rowling, J.K. *Harry Potter and the Philosopher's Stone*. London, Bloomsbury, 1997.

Other Facts about the Source

To help your reader find the exact source you used you can include additional facts about it. A book may be part of a **series**. Here, you can include the title of the series and the book's number in your entry.

Example:

Neruda, Pablo. *Canto General*. Translated by Jack Schmitt, U of California P, 1991. **Latin American Literature and Culture 7.**

Date of Access

Include the date on which you accessed an online source as an indicator to the version you used. If you download an article from a database like JSTOR, the date of access will usually be indicated in the downloaded PDF. However, databases usually do not change the content of the articles they make available. Here, the date of access is therefore not essential in your bibliographical entry. Entries on blogs or articles on the website of a newspaper, however, are often changed to include new information or corrections. In these cases, it is more important to include the date of access in your entry.

Example:

Tolson, Nancy. "Making Books Available: The Role of Early Libraries, Librarians, and Booksellers in the Promotion of African American Children's Literature." *African American Review*, vol. 32, nr.1, 1998. *JSTOR*, <http://www.jstor.org/stable/3042263>. **Accessed 8 Sep. 2016.**

Martin, George R. R. "Last Year (Winds of Winter)." *Not a Blog*, 2 Jan. 2016, <http://grm.livejournal.com/2016/01/02/>. **Accessed 20 Feb. 2016.**

5.2. Other Sources

If you use other sources than print publications or websites, see *MLA Handbook* (24, 28-29, 41-40, 50-53) for the format for e-mails, tweets, comments on the internet, blogs, performances, pieces of music, works of visual art, lectures/ speeches/ addresses/ readings.

6. Final Corrections

Every author of a term paper or thesis is responsible for reading through the finished paper and for correcting all spelling, punctuation, and grammatical errors.

7. Additional Questions

If you have any additional questions concerning research or the structure/format and writing of term papers or theses, or if you are interested in any further examples, consult the following work: **Modern Language Association. *MLA Handbook for Writers of Research Papers*. 8th ed. MLA, 2016.**