

MLA Documentation Style

The MLA style, developed by the Modern Language Association, is a system of

Humanity's exposure to lighthearted glorifications of war propagates future conflicts (Vonnegut 74, 200).

Note:

Plays:

Use divisions, such as act and scene number; do not use page numbers.

Although Othello, as an esteemed Venetian general, is articulate, he proclaims himself to be “rude in speech” (Shakespeare 1.3.81).

Note: As demonstrated in the above parenthetical citation, the numbers indicate act, scene, and line number, when available.

Works Cited:

Each work used in your paper must be listed in alphabetical order, on a final, separate page. On a new page, center the title Works Cited.

- The first line should start at the left margin and subsequent lines should be indented five spaces (hanging indent).
- Works should be listed in alphabetical order by the last names of the authors/editors.
- All entries on the Works Cited page should be double-spaced, like the rest of the paper.
- Titles of large works should be **either** underlined **or** italicized (not both), and titles of short works should be in quotation marks.

A Book with One Author:

Vonnegut, Kurt, Jr. Slaughterhouse-Five. New York: Dell Publishing, Random House, Inc. 1969.

Two or More Works by Same Author:

List author's name only in first entry. In subsequent entries, replace the author's name with three hyphens followed by a period. The works are alphabetized by title.

Vonnegut, Kurt, Jr. "Kurt Vonnegut on Dresden." Interview with Lee Roloff. Bloom's Guides: Comprehensive Research & Literature Guides: Kurt Vonnegut's *Slaughterhouse-Five*. New York: Chelsea House Publishers, 2007.p. 83-87. 29 September 1996.

---. *Slaughterhouse-Five*. New York: Dell Publishing, Random House, Inc. 1969.

A Book with Two or More Authors:

Name first two or three authors in the order in which they appear on the work with the last name first for the first author only.

McCrisken, Trevor, and Andrew Pepper. *American History and Contemporary Hollywood Film*. New Brunswick: Rutgers University Press, 2005.

For a work with more than three authors, use et al after indicating the first author's name.

Geller, Anne Ellen, et.al. *The Everyday Writing Center: A Community of Practice*. Logan: Utah State UP, 2007.

Note: It is acceptable to abbreviate "University Press" with "UP," as in the above citation.

Book by Editor/Editors:

Include the abbreviation "ed." for a single editor or "eds." for multiple editors, after the name(s).

Moss, Joyce and George Wilson, eds. "*Slaughterhouse-Five*, by Kurt Vonnegut, Jr." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them*. Detroit: Gale Research, 1997.

An Article in an Edited Book:

Schatt, Stanley. "Stanley Schatt on Vonnegut's View of War and Death." *Bloom's Guides: Kurt Vonnegut's *Slaughterhouse-Five**. Ed. Harold Bloom. New York: Chelsea House Publishers, 2007. 59-62.

Published Interview:

Vonnegut, Kurt, Jr. "Kurt Vonnegut on Dresden." Interview with Lee Roloff. *Bloom's Guides: Comprehensive Research & Literature Guides: Kurt Vonnegut's *Slaughterhouse Five**. New York: Chelsea House Publishers, 2007.p. 83-87.

Website:

Teresa Robertson. "Essential vs. Accidental Properties." *Stanford Encyclopedia of Philosophy*. 2008. Stanford University. 4 May 2009. <<http://plato.stanford.edu/entries/essential-accidental>>

Note: When documenting a website in a citation, type the entire address to your right-hand margin and break the line at a slash or hyphen, as above.

Journal Article:

Peckham, Irvin. "Online Placement in First-Year Writing." College Composition and Communication 60.3 (2009): 517-540.

Note: The numbers 60.3 in the above citation indicate volume 60, issue 3 of the cited publication.

Film:

Sands of Iwo Jima. Dir. Allan Dwan. Perf. John Wayne, John Agar, Adele Mara, and Forest Tucker. Republic Pictures, 1949.

For Other Cases:

See the MLA Manual or visit the Writing Center for further guidance.

Sample Paragraph and List of References:

While John Wayne's movies glorify war and death, Kurt Vonnegut underscores the horror and futility of war and the meaninglessness of death. In keeping with his promise to Mary O'Hare, the scene of the bombing of Dresden is "crouched in indirection, layered with multiple perspectives" (Harris). Vonnegut decides not to use realistic descriptions of the ghastly misery of WWII partly because he does not want to contribute to "the spectacle of war" (Jarvis 101). He avoids the traditional vivid descriptions and the arousing climaxes and opts for a postmodern representation of the horrors of war. Like the anticlimactic Dresden raid, the senseless execution

of the upstanding martyr of the novel is followed by the understatement, “[s]o it goes” (Vonnegut 214). Scholar Stanley Schatt argues that instead of advocating a fatalistic, apathetic approach to death, Vonnegut responds to death with phrases like “so it goes” as a defense mechanism (62). Vonnegut responds to death with an overwhelming sense of loss and sensitivity that is so powerful that it can only be expressed through understatement. Vonnegut does not trivialize death and, Vonnegut, Wayne mo