How to Do Parenthetical Documentation Packet

Wallenberg (latest rev. 3-1-06)

NOTE: Much of this is adapted from Joseph Gibaldi’s MLA Handbook for Writers of Research Papers (6th edition) and Susan Hubbuch’s Writing Research Papers Across the Curriculum (3rd edition).

LET’S START WITH SOME QUESTIONS ABOUT PARENTHETICAL DOCUMENTATION.

1. What is “parenthetical documentation”?

Along with your “works cited” or “bibliography” (the old name) page, parenthetical documentation is a way to show in what way sources have helped you write your paper. Your list of “works cited” does not in itself provide sufficiently detailed and precise documentation. You must tell your readers not only what works you used in writing the paper but also, according to Joseph Gibaldi in the MLA Handbook for Writers of Research Papers, “exactly what you derived from each source and exactly where in the work you found the material. The most practical way to supply this information is to insert a brief parenthetical acknowledgment in your paper wherever you incorporate another’s words, facts, or ideas” (Gibaldi 238).

2. Will I use parenthetical documentation when I use a direct quotation from a source?

Yes. When you take another writer’s exact words and copy them down without alteration and use them in your paper to prove a point or give an example, that is called a “direct quotation.” The words in the original source MAY or MAY NOT have quotation marks already around them. What makes a “direct quotation” a “direct quotation,” then, is not whether the original author had quotation marks around them. If you copy anything down word for word, you must acknowledge the source.

Example: In the late Renaissance, Machiavelli contended that human beings were by nature “ungrateful and mutable” (Nordland 248), and Montaigne thought them “miserably serene” (Savoy 132).

3. Will I have to parenthetically document ideas I have taken from a source but which I have put into my own words?

Yes. Even though you have changed the wording, you have still borrowed someone else’s ideas. The original author must get credit for those ideas. To not do so is essentially stealing and termed “plagiarizing.”

Example: Others, like Kerrigan, argued the opposite point of view when it came to being compassionate (Belen 178).
4. **What if I am citing an entire work? Do I have to use parenthetical documentation?**

Gibaldi states, “If you are citing an entire work [...] rather than a specific part of it, the author’s name in the text may be the only documentation required” (240). This would only be allowed if the list of works cited includes the book to which you are referring.

**Example:** Holm has devoted an entire book to the subject.

Gibaldi suggests, however, that if, for the reader’s convenience, you want to “name the book in your text, you could recast the sentence” (240).

**Example:** Holm has devoted an entire book, *Struggles of the Gifted*, to the subject.

5. **Won’t I have a lot of parenthetical documentation, then?**

**Yes.** This will, of course, depend on the type of paper you are writing. Research papers and analytical essays about literature tend to have quite a bit of documentation.

6. **Where should this “parenthetical documentation” be placed?**

The citation must be placed so that it is clear what ideas have been taken from a source; at the same time, you do not want to impede the flow of your sentence. Whenever possible, place your parenthetical citation closest to the place where you have stated the quote or idea you have “borrowed.” The parenthetical documentation usually seems to be close to the end of a sentence. By convention, commas and periods that directly follow quotations go inside the closing quotation marks, but a parenthetical reference should intervene between the quotation and the required punctuation. Thus, if a quotation ends with a period, the period appears after the parenthetical documentation.

**Example (DQ):** Many critics stated, “Wilson’s poetry, filled with odd ideas, reflects his reclusive nature” (Stark 24-25).

**Example (paraphrase):** The poet Wilson was a recluse with odd ideas (Stark 24-25).

If you have used the author’s name as part of your sentence, you need to cite only the page number(s). According to Gibaldi, “If, for example, you include an author’s name in a sentence, you need not repeat the name in the parenthetical page citation that follows, provided that the reference is clearly to the work of the author you mention” (240).

**Example (DQ):** Sheila Stark stated, “Wilson’s poetry, filled with odd ideas, reflects his reclusive nature” (24-25).

**Example (paraphrase):** Sheila Stark points out that the poet Wilson was a recluse with odd ideas (24-25).
To avoid interrupting the flow of your writing, place the parenthetical reference where a pause would naturally occur as near as possible to the material documented. If it is not possible to put the citation at the end of the sentence, try to place it next to a natural “rest” point in the sentence.

Example: This policy, although strongly opposed by Carlson (Bicek 56), eventually was adopted by the court.

7. What does “parenthetical documentation” look like and how does it relate to the Works Cited page?

REMEMBER THIS!

“References in the text must clearly point to the specific source in the list of works cited. The information in your parenthetical references in the text must match the corresponding information in the entries in your list of works cited” (Gibaldi 238-239).

Usually the author’s last name and a page reference are enough to identify the source and the specific location from which you borrowed the material.

Example: Let’s say this paragraph appears in the BODY of your paper:

Many short stories published today leave the reader bewildered because they have no clear beginnings and no obvious endings (Jones 139). Alvin Peabody’s story “Searching” is an exception. When Jed confronts his brother, there is a very clear resolution of the plot (70-71). There is, however, the ambiguity of what happens to the owl’s plight (“Snowy”).

The critics and the biologists do not even agree on that point (Swanson).

In this paragraph, you have presented two ideas. Both of these ideas came from different sources. In the first case, Arthur Jones’ ideas were summarized. In the second case, you have cited the place in the Peabody story where the plot was resolved. After each idea is presented (and before the period comes which ends the sentence), you must cite in parentheses the names of the authors of these two borrowed ideas. Then, you must give the reader the page numbers where these ideas appear. The reader may then very easily locate the sources and turn to the exact places in the sources to see whether you have accurately presented someone else’s ideas.
To find out more about these sources, the reader would turn to the paper’s **works cited** (or bibliography) page. There the reader would find the following entries:

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Carlson 8

Works Cited


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Generally, sentence punctuation follows parenthetical documentation as in this example.

According to many English instructors, a neat paper makes a better impression (Lange and Anderson 422).

End quotation marks are placed before the parenthetical reference as in this example.

It may be true that “in the appreciation of medieval art the attitude of the observer is of primary importance” (Robertson 136).

BASIC FORMATS FOR PARENTHETICAL DOCUMENTATION

A. WITH ONE AUTHOR

Example: The poet Wilson was a recluse with some odd ideas (Stark 24-25).

NOTE: If your works cited list has more than one author with the same last name, you must add the first initial.

Example: (R. Olson 184-185) AND (C. Olson 43)

NOTE: If your works cited list has more than one work by the same author, add the cited title after the author’s last name.

Example: Shakespeare’s King Lear has been called a “comedy of the grotesque” (Frye, Anatomy of Criticism: Four Essays 237). For Northrup Frye, one’s death is not a unique experience, for “every moment we have lived through we have also died out of into another order” (Double Vision 85).

Here is an example of a paper’s works cited (or bibliography) page with these two Northrup Frye sources listed:
B. WITH TWO OR THREE AUTHORS

Example: This policy, although strongly opposed by Carlson (Winterowd and Murray 68), was later adopted by Bernhardson (Rabkin, Greenberg, and Viland 286).

C. WITH FOUR AUTHORS OR MORE

Example: Medieval Europe was a place of extortion (Lauter et al. 2425-33).

D. WITH NO AUTHOR (ANONYMOUS WORKS)

According to Joseph Gibaldi in the MLA Handbook for Writers of Research Papers, “In a parenthetical reference to a work alphabetized by title in the list of works cited, the full title (if brief) or a shortened version preceded the page or section number or numbers [. . .], unless the title appears in your text. When abbreviating the title, begin with the word by which it is alphabetized. Do not, for example, shorten Glossary of Terms Used in Heraldry to Heraldry, since this abbreviation would lead your reader to look for the bibliographic entry under h rather than g” (238).

par. doc. example: The brief but dramatic conclusion of Doctorow’s book constitutes the climax of the novel (“Dueling”).

corresponding works cited entry:


NOTE: If two or more anonymous sources have the same title, Gibaldi suggests you “add a publication fact, such as a date, that distinguishes the works” (239).
E. WITH EDITOR or TRANSLATOR or COMPILER

If you have an editor, translator, or compiler, do not use abbreviations such as ed., trans., and comp. after the name in the parenthetical documentation. In the example below, Burton Raffel translated the anonymous epic poem Beowulf. Lines 104-106 were used.

Example: The poet implies from the outset that Grendel’s origin has something diabolical about it as evidenced in this description: “He was spawned in that slime, / Conceived by a pair of those monsters born / Of Cain [. . .]” (Raffel 104-106).

REMININDERS ABOUT DOING A WORKS CITED ENTRY FOR A TRANSLATION

According to Gibaldi, “To cite a translation, state the author’s name first if you refer primarily to the work itself; give the translator’s name, preceded by Trans. (“Translated by”), after the title (165). Gibaldi continues, “If your citations are mostly to the translator’s comments or choice of wording, begin the bibliographic entry with the translator’s name, followed by a comma and the abbreviation trans. (“Translator”), and give the author’s name, preceded by the word By, after the title (166).

Here are several examples of a paper’s works cited (or bibliography) page with translated sources in which you refer primarily to the actual work itself (rather than to the translation) and with translated sources in which you refer primarily to the translation (rather than to the original work).

Note: Beowulf is anonymous; therefore, no author is listed.

Wallenberg 6

Works Cited


F. WHEN AN AUTHOR HAS WRITTEN MORE THAN ONE SOURCE ON YOUR WORKS CITED PAGE

Use author’s last name followed by the title, shortened or in full. The title must correspond with the title on your works cited (or bibliography) page.

Example: Pip and Estella’s first encounters (Dickens, *Great Expectations* 54) differ markedly from the early days of games and play known to Ebenezer and Belle (Dickens, *A Christmas Carol* 36).

G. WHEN AN AUTHOR’S NAME IS USED TO INTRODUCE A QUOTATION OR OTHER REFERENCE

If the author’s name is already in the sentence introducing a quotation or other reference, only the page number needs to be cited. Make sure the information in the sentence does make the author clear, however. (To be on the safe side, however, it would be fine to repeat the author’s name in the parenthetical documentation.)

Example: In his *Autobiography*, Benjamin Franklin states that he has prepared a list of thirteen virtues (135-137).

H. CITING BLOCK QUOTATIONS

According to Gibaldi, “If a quotation runs to more than four lines in your paper, set it off from your text by beginning a new line, indenting one inch [. . .] from the left margin, and typing it double-spaced, without adding quotation marks. A colon generally introduces a quotation displayed this way [. . .]” (110).

So, then, the general definition of a “long” quotation is one that consists of five or more lines in your paper. This is the MLA format for a “long” quotation, called a “BLOCK QUOTATION.”

- Double-space before and after the quotation.
- Double-space the text of the quotation.
- Indent all lines of the quotation 1 inch from the left-hand margin
- Do NOT use quotation marks around block quotations. Setting the quotation off from your text is equal to putting this material in quotation marks.
- For these special types of quotations, place the parenthetical documentation two spaces AFTER the final punctuation mark.

Example: The job market is getting more and more competitive every year. What is most critical for a young person to consider? What do the experts say? Many agree that a good education is essential for career success. Gone are the days when an eighth grade education was sufficient. Most employers now require a high school diploma, and some even demand a bachelor’s degree even for entry level jobs. (Morse 313)
I. WHEN QUOTING FROM OR REFERRING TO A POEM, PLAY, SHORT STORY, A NOVEL, or NONPRINT SOURCES

If you are citing a work of literature, it is helpful to your readers if you include in the citation division markers used in the work itself (e.g., chapter numbers, book numbers, line numbers, etc.).

**CLASSIC PROSE WORKS**

Gibaldi states, “In a reference to a classic prose work, such as a novel or play, that is available in several editions, it is helpful to provide more information than just a page number for the edition used; a chapter number, for example, would help readers to locate a quotation in any copy of a novel. In such a reference, give the page number first, add a semicolon, and then give other identifying information, using appropriate abbreviations [. . .]” (253).

Example: Raskolnikov first appears in Crime and Punishment as a man contemplating a terrible act but frightened of meeting his talkative landlady on the stairs (Dostoevsky 1; pt. 1, ch. 1).

Example: It is not until the middle of To Kill a Mockingbird that we understand the futility of impacting the jury (Lee 211; ch. 23).

**NOTE:** If your source is unpaginated but has chapter numbers, use them.

Example: Douglass notes that he had “no accurate knowledge” of his date of birth, “never having had any authentic record containing it” (ch. 1).

**RELIGIOUS WORKS**

Gibaldi states, “When included in parenthetical reference, the titles of the books of the Bible are abbreviated (1 Chron. 21.8) and (Rev. 21.3) [. . .]” (254).

**NOTE:** Do not underline the title of the Bible (or books of the Bible) or names of other sacred writings (Talmud, Koran). But do underline titles of individual published editions of sacred writings (The Interlinear Bible, The Talmud of the Land of Israel: A Preliminary Translation and Explanation). Treat the editions in the works cited list like any other published book (Gibaldi 107-108).
Example: In one of the most vivid prophetic visions in the Bible, Ezekial saw “what seemed to be four living creatures” (Ezek. 1.5-10). John of Patmos echoes this passage when describing his vision (Rev. 4.6-8).

CLASSIC VERSE PLAYS AND POEMS
Gibaldi states, “In citing classic verse plays and poems, omit page numbers altogether and cite by division (act, scene, canto, book part) and line, with periods separating the various numbers—for example, ‘Iliad 9:19’ refers to book 9, line 19, of Homer’s Iliad” (253). Do not cite the playwright’s name in the parenthetical documentation if the authorship has already been established.

Example (a play): The psychological aspects of Hamlet become most obvious in his fourth soliloquy when he contemplates the meaning of life (Hamlet 3.1.56-58).

Note: The above citation refers to the play Hamlet, act 3, scene 1, lines 56-58.

“If you are citing only line numbers do not use the abbreviation l. or ll., which can be confused with numerals. To avoid initial confusion, you may use the word line or lines and then, having established that the numbers designate lines, give the numbers alone. In general, use arabic numerals rather than roman numerals for division and page numbers” (Gibaldi 253-254).

Example (a poem): When Keats concludes “Beauty is truth, truth beauty” (line 49), the reader is reminded of the same message he presents in “Ode to a Nightingale,” another of his famous poems. So important is beauty to Keats that it “is all / Ye know on earth, and all ye need to know” (49-50).

MSF FOR QUOTING LINES OF POETRY
For more information on how to cite lines of poetry, see the MLA Handbook, 6th ed. AND/OR Hubbuch's Writing Research Papers Across the Curriculum, pp. 191-192. Most of this information came directly from Joseph Gibaldi’s MLA Handbook, 6th ed.

Basically, here is what you do:

When you cite any lines of poetry, put the lines in quotation marks within your text. You may also incorporate two or three lines in this way, using a slash with a space on each side ( / ) to separate them.
• USE A SLASH (called a "virgule")    /    TO DIVIDE LINES OF POETRY.

• PUT A SPACE BEFORE AND AFTER THE SLASH.

**QUESTION 1:** Do I put the poet’s name in the parenthetical documentation if the name is included in the lead-in to the quote (thus making the “authorship” of the poem you’re discussing obvious)?

**NO!** You do not need to put the poet's name in the parenthetical documentation IF THE POET’S NAME IS INCLUDED IN THE LEAD-IN TO THE QUOTE.

*Example:* Reflecting on the "incident" in Baltimore, Cullen concludes, "Of all the things that happened there / That's all that I remember" (11-12).

(Note! The reason the "T" is capitalized in the word "that" in the example above is because it was capitalized in the original poem in line 12.)

**NOTE:** When talking about the poet, NEVER refer to the poet by his/her first name. For example, do not call Shakespeare “William” or John Keats “John.”

**QUESTION 2:** Do I put the poet’s name in the parenthetical documentation if the name is NOT included in the lead-in to the quote?

**YES!** In this case, you MUST put the poet's name in the parenthetical documentation.

*Example:* Reflecting on the "incident" in Baltimore, it is concluded, "Of all the things that happened there / That's all that I remember" (Cullen 11-12).

**QUESTION 3:** What do I do about subsequent quotations from the same poem?

The first time you quote from the poem, the parenthetical documentation for lines 7-8 cited in Eavan Boland's poem, "It's a Woman's World," would look like this: *(Boland 7-8).*

After the first citation, you can simply do this: *(12-15)* as long it is very clear this is the SAME Eavan Boland poem you have been discussing.

**QUESTION 4:** What do I do when I switch discussion to a different poem?

If you switch to discussion of another poem *by another poet*, be sure to include the poet's name again for the parenthetical documentation: *(Cullen 19-21)*
NOTE: Keep this very clear for the ease of the reader! This may mean continuing to use the author name and poem title and line numbers for the rest of the paper.

If you were discussing Eavan Boland's poem, "It's a Woman's World," and now want to switch to discussing another Eavan Boland poem, "Outside History," you will now need to also cite the name of the poem to distinguish these two poems.

The first citation would like this: (Boland, "It's a Woman's World" 8-10)

The next citation would like like this: (Boland, "Outside History" 3-4)

QUESTION 5: How do I do BLOCK QUOTATIONS for poetry?

Gibaldi says, “Verse quotations of MORE THAN 3 LINES should begin on a NEW LINE. Unless the quotation involves unusual spacing, indent each line one inch [. . .] from the left margin and double-space between lines, adding NO QUOTATION MARKS that do not appear in the original. A parenthetical reference for a verse quotation set off from the text follows the last line of the quotation (as in quotations of prose); a parenthetical reference that will not fit on the line should appear on a new line, flush with the right margin of the page” (112).

EXAMPLE:

Elizabeth Bishop's "In the Waiting Room" in rich in evocative detail:

It was winter. It got dark

early. The waiting room

was full of grown-up people,

arctics and overcoats,

lamps and magazines. (6-10)

NOTE: A line that is too long to fit within the right margin should be continued on the next line and the continuation indented an additional quarter inch (approx. 3 spaces). You may reduce the indentation of the quotation to less than one inch from the left margin if doing so will eliminate the need for such continuations (Gibaldi 112).
Gibaldi recommends, “If the spatial arrangement of the original lines, including indentation and spacing within and between them, is unusual, reproduce it as accurately as possible. […] When a verse quotation begins in the middle of a line, the partial line should be positioned where it is in the original and NOT SHIFTED TO THE LEFT MARGIN” (112-113). **EXAMPLE:**

In a poem on Thomas Hardy ("T.H."), Molly Holden recalls her encounter with a "young dog fox" (40) one morning:

I remember
he glanced at me in just that way, independent
and unabashed, the handsome sidelong look
that went round and about but never directly
met my eyes, for that would betray his soul.

He was not being sly, only careful. (43-48)

**QUESTION 6:** What do I do if I want to omit word or phrases from quotations of poetry? Indicate omissions with three ellipsis points (as for prose). Remember to space once between each ellipsis point! **For example:**

Elizabeth Bishop's "In the Waiting Room" in rich in evocative detail:

It was winter. It got dark
early. The waiting room
was full of grown-up people […] (6-8)

Gibaldi suggests what to do if a line or more is omitted: “The omission of a line or more in the middle of a poetry quotation that is set off from the text is indicated by a line of spaced periods approximately the length of a complete line of the quoted poem” (117). **For example:**

Elizabeth Bishop's "In the Waiting Room" in rich in evocative detail:

It was winter. It got dark
early. The waiting room
was full of grown-up people,

lamps and magazines. (6-8, 9)
NONPRINT SOURCES

Gibaldi explains how do deal with nonprint sources in the 6th edition of his MLA Handbook: “If you wish to cite an entire work [...] such as a film, television program, or performance; or an electronic publication that has no pagination or other type of reference markers—it is usually preferable to include in the text, rather than in a parenthetical reference, the name of the person (e.g., author, editor, director, performer) that begins the corresponding entry in the works-cited list. [...] When a source has no page number or any other kind of reference numbers, no number can be given in the parenthetical reference. The work must be cited in its entirety” (242, 245).

Examples of three NONPRINT sources (as they would appear in your paper):

Kurosawa’s Rashomon was one of the first Japanese films to attract a Western audience.

Joanne Merrian reported a parody of Shakespeare performed by the Muppets.

Stempel has tried to develop a historical sociology of sport in nineteenth-century America.

NOTE: See next page for how the works cited entries would look for these NONPRINT sources
Here is an example of the works cited entries for these three NONPRINT sources:

Erickson 5

Works Cited


Rowling, J. K. E-mail interview. 8-12 May 2002.


J. CITING INDIRECT SOURCES

Gibaldi states, “Whenever you can, take material from the original source, not a secondhand one. Sometimes, however, only an indirect source is available—for example, someone’s published account of another’s spoken remarks. If what you quote or paraphrase from an INDIRECT SOURCE is itself a quotation, put the abbreviation *qtd. in* (“quoted in”) before the indirect source you cite in your parenthetical reference” (252).

Example (with a direct quote):  *Samuel Johnson admitted that Edmund Burke was an “extraordinary man” (qtd. in Boswell 2: 450).*

(NOTE: the reason there is a “2” after Boswell followed by a colon is because Boswell’s *The Life of Johnson* has 6 volumes to it. The “2” refers to volume 2.)

Example (with paraphrased material):  *The commentary of the sixteenth-century literary scholars Segni and Salviati shows them to be less than faithful followers of Aristotle (qtd. in Weinberg 1: 405, 616-617).*

Here is an example of the works cited entries for these two INDIRECT sources:

<table>
<thead>
<tr>
<th>Willard 9</th>
</tr>
</thead>
</table>

**Works Cited**


Guidelines for using direct quotations properly

NOTE: The following “guidelines” are adapted from Joseph Gibaldi’s MLA Handbook for Writers of Research Papers (6th edition) and Susan M. Hubbuch’s Writing Research Papers Across the Curriculum (3rd edition).

Guideline 1: WHEN TO USE DIRECT QUOTES

Don’t overuse direct quotations in your papers. Experienced writers occasionally quote directly from their sources, but they don’t let other people write their essays for them. Rather, they quote the words of other people when the idea they are developing involves the perspective or point of view of another person, a point of view that is best established or illustrated by this person’s exact words.

Note that in most cases the point of view can be established or illustrated by quoting just a few words, or perhaps a sentence, and these few words are ALWAYS INTEGRATED into a statement or sentence by the writer.

Quote directly from the source ONLY when the point you want to make involves calling the reader’s attention to the point of view of the author you are discussing, and his or her point of view is BEST established by using this person’s exact words.

Guideline 2: HOW MUCH TO USE OF A DIRECT QUOTE

Quote ONLY those words, phrases, or sentences necessary to make your point about the author’s point of view. Don’t use the words of another to express ideas that you can just as easily express in your own words.

Guideline 3: ALWAYS LEAD INTO (INTEGRATE) DQ’s

Quoted material should NEVER stand alone in your paper. ALWAYS lead into quotations with your own words, incorporating the words of others in your own sentences.

Do NOT place quotations back-to-back like this:

The value of many diet drugs is highly questionable. “Starch blockers are a fraud” (Kline 62). “Many hunger suppressants are dangerous because they raise blood pressure” (Suter 82).

Here is a better approach:

The value of many diet drugs is highly questionable. Based on a series of studies he has conducted, Dr Benjamin Kline flatly states that “starch blockers are a fraud” (62). Tests of other diet drugs reveal potentially dangerous side effects. A report by the Science Research Institute concludes that “many hunger suppressants are dangerous because they raise blood pressure” (Suter 82).
Guideline 4: PUNCTUATION/CAPITATIZATION WITH DIRECT QUOTATIONS

According to Susan M. Hubbuch in Writing Research Papers Across the Curriculum, “Punctuation before and after direct quotations is determined by the grammar of your sentence” (185). The same is true as far as capitalization in the direct quotation; it is determined by the “grammar of your sentence.”

Examples:

1. Dr. Carl Smith has stated that “there is no evidence that large doses of vitamin C have any beneficial effect” (134).

2. Dr. Carl Smith doubts the value of taking large amounts of vitamin C; “there is no evidence,” he states, “that large doses of vitamin C have any beneficial effect” (134).

3. Dr. Carl Smith doubts the value of taking large amounts of vitamin C: “There is no evidence that large doses of vitamin C have any beneficial effect” (134).
Guideline 5: ALTERING QUOTATIONS

Occasionally it will be necessary to alter quotations slightly to meet the needs of your paper. Such modifications are acceptable ONLY if you do not misrepresent the meaning of the original words and ONLY if you use the accepted means of indicating that the material is being modified.

Indicate omission of a word or words by inserting ellipsis points [. . .] where a word or words are omitted. Note: type a space between each ellipsis point.

Complete original quote example
“In the corporate structure as in government, the rhetoric of achievement, of single-minded devotion to the task at hand—the rhetoric of performance, efficiency, and productivity—no longer provides an accurate description of the struggle for personal survival” (Lasch 61).

Edited example
“In the corporate structure as in government, the rhetoric of achievement, of single-minded devotion to the task at hand [. . .] no longer provides an accurate description of the struggle for personal survival” (Lasch 61).

If a parenthetical reference follows the ellipsis at the end of your sentence, use three periods with a space before each, and place the sentence period after the final parenthesis.

Example: In surveying various responses to plagues in the Middle Ages, Tuchman writes,

“Medical thinking [. . .] stressed air as the communicator of disease [. . .]” (101-102).

Normally when you are quoting only a phrase or a part of the sentence from a source, it is obvious you are quoting only a part of the author’s original sentence. It is, therefore, not necessary to put ellipsis points at the beginning and the end of these quotations modified.

Example where ellipsis points are not necessary
In John Frederick’s view, this minor confrontation represented “[. . .] a critical turning point [. . .]” (88) in the relationship of these two countries.

Example of accepted form
In John Frederick’s view, this minor confrontation represented “a critical turning point” (88) in the relationship of these two countries.
NOTE! The new 6th edition of the MLA Handbook states that the use of square brackets [ ] is optional. At EPHS, we are requiring the use of the square brackets. However, your college teachers perhaps may not require them.

Here’s what the MLA Handbook says:
“Some instructors prefer that square brackets be placed around ellipsis points inserted into quotations, so that all alterations within quotations are indicated by brackets (cf. 3.7.6). Regardless of which practice you follow, if the author you are quoting uses ellipsis points, you should put brackets around your ellipses to distinguish them from those of the author” (Gibaldi 117).

EXAMPLE:

"Well, Atticus, I was just sayin' [. . .] that entailments are bad an' all that, but you said not to worry, it takes a long time sometimes . . . that you all'd ride it out together (Lee 154).

NOTE: The reason the three ellipsis points in the second sentence do NOT have square brackets around them is that Harper Lee put those ellipsis points in, not the student who wrote the paper.

Guideline 6: HOW TO DO INTERPOLATION

You will also sometimes need to make insertions (called “interpolations”) in a quote to help the reader understand the quote better. To indicate additions or insert explanatory information, put your changes in square brackets [ ] right after the unclear part.

Complete original quote example
“Perhaps he was unwilling to kill because he was mad or because he believed it to be morally wrong” (Holm 23).

Edited example
“Perhaps he [Hamlet] was unwilling to kill because he was mad or because he believed it to be morally wrong” (Holm 23).

Another example of adding clarifying insertions
In his first soliloquy, Hamlet admits, “Why she [Gertrude] would hang on him [Hamlet’s father] / As if increase of appetite had grown / By what it fed on [. . .]” (Hamlet 1.1.143-145).
Guideline 7: WHAT TO DO IF YOU FIND AN ERROR IN A DQ

Occasionally, you will find grammatical errors or logic errors in the original source you are using. First of all, be wary of a source that has errors. Such errors (even if they may simply be typos) undermine the credibility of a source. If you do intend to use the source despite the error(s), you will need to let your reader know that it wasn’t you (the writer) who made the error. You will need to assure your reader that the quotation is accurate even though the spelling or logic might make the reader think otherwise.

The way to make insertions to explain errors is to insert the Latin abbreviation *sic* (which means “thus” or “so”) in square brackets in the quotation right after the error. This means “I (the writer) know there is an error in the original here, but that’s the way I found it.”

**NOTE:** YOU DO NOT HAVE PERMISSION TO CORRECT THE ERROR!

Example using [sic]

*Shaw admits his passion for Shakespeare when he said, “Nothing can extinguish my interest in Shakespeare’s [sic] works”* (43).

Guideline 8: PUNCTUATION WITH QUOTATIONS

According to Gibaldi, “Whether set off from the text or run into it, quoted material is usually preceded by a colon if the quotation is formally introduced and by a comma or no punctuation if the quotation is an integral part of the sentence structure” (119).

**One way to do it:** Shelley held a bold view: “Poets are the unacknowledged legislators of the World” (794).

**Another way to do it:** Shelley thought poets “the unacknowledged legislators of the World” (794).

**Yet another way to do it:** “Poets,” according to Shelley, “are the unacknowledged legislators of the World” (794).

“Use double quotation marks around quotations incorporated into the text, single quotation marks around quotations within those quotations” (Gibaldi 119).

Example using single and double quotation marks

*In “Memories of West Street and Lepke,” Robert Lowell recounts a meeting in prison: “‘Are you a conscientious objector?’ I asked a fellow jailbird. ‘No,’ he answered, ‘I’m not’”* (38-39).
Suppose you want to quote the following sentence: “This above all, to thine own self be true.” If you begin your sentence with this line, you have to replace the closing period with a punctuation mark appropriate to the new context in your sentence.

   Example: “This above all, to thine own self be true,” said Shakespeare about the importance of honesty (Hamlet 1.3.78).

If you are quoting someone’s statement, it should be done like this:

   Example: Audiences love when the poet replies, "You've got to speak with it, too" (Mali 74).

If you are quoting someone’s question, it should be done like this:

   Example: Audiences love when the poet asks, "Are we losing our conviction?" (Mali 74).

If you are quoting someone’s exclamation, it should be done like this:

   Example: Audiences love when the poet yells, "The concept of conviction has been lost in society today!" (Mali 74).

If you are asking a question about someone’s quoted statement, it should be done like this:

   Example: Do audiences applaud when the Mali says, "You've got to speak with it, too" (Mali 74)?

If you are asking a question about someone’s quoted question, your sentence, as well as the quoted question at the end of the sentence, would seem to both need a question mark. However, use only ONE question mark. Place it INSIDE the closing quotation marks like this:


If you are asking a question about someone’s quoted exclamation, the exclamation needs an exclamation mark, and your question would need its own question mark like this:

   Example: Is it true Billy Collins yelled, “The poets did it!” (Mali 74)?
If you are paraphrasing someone, it should be done like this:

**Example:** Audiences love when the poet explains that the concept of conviction has been lost in society today (Mali 74).

“If the quotation [which comes at the beginning of your sentence] ends with a question mark or an exclamation point [. . .] the original punctuation is retained, and no comma is required” (Gibaldi 120).

**Example:** “How can I describe my emotions at this catastrophe?” (42) wonders the doctor in Mary Shelley’s Frankenstein.

If you are quoting someone who is quoting someone else who is asking a question or exclaiming something, then it would look like this:

**Example:** Diana Fu states, “I love it when Mali asks, ‘Are we losing our conviction?’” (Mali 74).

If you are quoting someone who is quoting someone else’s statement, it would look like this:

**Example:** Diana Fu states, “My favorite part of the performance is when Taylor Mali says, ‘You’ve got to speak with it, too’” (Mali 74).

If you are quoting someone who is asking about someone else’s exclamation or question, it would look like this:

**Example:** Diana Fu asks, “Did you hear Taylor Mali say, ‘The concept of conviction has been lost in society today’?” (Mali 74).
Laura Anderson  
Professor Olson  
Humanities 2710  
8 May 2004

Ellington’s Adventures in Music and Geography  

**Indent ½”** In studying the influence of Latin American, African, and Asian music on modern American composers, music historians tend to discuss such figures as Aaron Copland, George Gerswhin, Henry Cowell, Alan Hovhaness, and John Cage (Brindle: Griffiths 104-39; Hitchcock 173-98). They usually overlook Duke Ellington, whom Gunther Schuller rightly calls “one of America’s great composers” (318), probably because they are familiar only with Ellington’s popular pieces, like “Sophisticated Lady,” “Mood Indigo,” and “Solitude.” Still little known are the many ambitious orchestral suites Ellington composed, several of which, such as Black, Brown, and Beige (originally entitled The African Suite), The Liberian Suite, The Far East Suite, The Latin American Suite, and Afro-Eurasian Eclipse, explore his impressions of the people, places, and music of other countries.

Not all music critics, however, have ignored Ellington’s excursions into longer musical forms. Raymond Horricks compared him with Ravel, Delius, and Debussy:

**Indent 1”** The continually enquiring mind of Ellington [ . . . ] has sought to extend steadily the imaginative boundaries of the musical form on which it subsists. [ . . . ] Ellington since the mid-1930s has been engaged upon extending both the imagery and the formal construction of written jazz. To this day, critics have marveled at the way Ellington dared to reach such heights. (122-23)

Ellington’s earliest attempts to move beyond the four-minute limit imposed by the composers who