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Although the scope of this book precludes a detailed discussion of grammar, usage, style, and related aspects of writing, this chapter addresses mechanical questions that you will likely encounter in writing research papers.

1. Spelling
2. Punctuation
3. Italics
4. Names of persons
5. Numbers
6. Titles of works in the research paper
7. Quotations
8. Capitalization and personal names in languages other than English

3.1. SPELLING

3.1.1. Consistency

Spelling, including hyphenation, should be consistent throughout the research paper—except in quotations, which must retain the spelling of the original, whether correct or incorrect. You can best ensure consistency by using a single dictionary and by always adopting the spelling that it gives first in any entry with variant spellings. (See A.1 for titles of standard dictionaries.)

3.1.2. Word Division

Turn off the automatic-hyphenation option in your word processor. Dividing words at the ends of lines is unnecessary in a research paper, and it has disadvantages. A word divided between lines is harder to read, and the reader sometimes cannot tell whether the hyphen it contains is part of your spelling or part of the spelling in text you are quoting. If you choose to divide a word, consult your dictionary about where the break should occur.

3.1.3. Plurals

The plurals of English words are generally formed by addition of the suffix -s or -es (laws, taxes), with several exceptions (e.g., children,
halves, mice, sons-in-law, bison). The tendency in American English is to form the plurals of words naturalized from other languages in the standard manner. The plurals librettos and formulas are therefore more common in American English than libretti and formulae. But some adopted words, like alumnus and phenomenon, retain the original plurals (alumni, phenomena). Consult a dictionary for guidance. If the dictionary gives more than one plural form for a word (appendixes, appendices), use the first listed. (See 3.2.7 for plurals of letters and for possessive forms of plurals.)

3.1.4. Foreign Words

If you quote material in a foreign language, you must reproduce all accents and other marks exactly as they appear in the original (école, pietà, tête, leçon, Führer, año). If you need marks that are not available in your word processor, write them in by hand. On the use of foreign words in an English text, see 3.3.2; on capitalization and personal names in languages other than English, see 3.8.

3.2. PUNCTUATION

3.2.1. The Purpose of Punctuation

The primary purpose of punctuation is to ensure the clarity and readability of writing. Punctuation clarifies sentence structure, separating some words and grouping others. It adds meaning to written words and guides the understanding of readers as they move through sentences. The rules set forth here cover many of the situations you will encounter in writing research papers. For the punctuation of quotations in your text, see 3.7. For the punctuation of parenthetical references and bibliographies, see chapters 5 and 6. See also the individual listings in the index for specific punctuation marks.

3.2.2. Commas

a. Use a comma before a coordinating conjunction (and, but, for, nor, or, so, or yet) joining independent clauses in a sentence.
Congress passed the bill, and the president signed it into law.

The poem is ironic, for the poet's meaning contrasts with her words.

But the comma may be omitted when the sentence is short and the connection between the clauses is not open to misreading if unpunctuated.

Wallace sings and Armstrong plays cornet.

b. Use commas to separate words, phrases, and clauses in a series.

WORDS
Boccaccio's tales have inspired plays, films, operas, and paintings.

PHRASES
Alfred the Great established a system of fortified towns, reorganized the military forces, and built a fleet of warships.

CLAUSES
In the Great Depression, millions lost their jobs, businesses failed, and charitable institutions closed their doors.

But use semicolons when items in a series have internal commas.

Pollsters focused their efforts on Columbus, Ohio; Des Moines, Iowa; and Saint Louis, Missouri.

c. Use a comma between coordinate adjectives—that is, adjectives that separately modify the same noun.

Critics praise the novel's unaffected, unadorned style. (The adjectives unaffected and unadorned each modify style.)

but

A famous photo shows Marianne Moore in a black tricornered hat. (The adjective black modifies tricornered hat.)

d. Use commas to set off a parenthetical comment, or an aside, if it is brief and closely related to the rest of the sentence. (For punctuation of longer, more intrusive, or more complex parenthetical elements, see 3.2.5.)

The Tudors, for example, ruled for over a century.
3.2.2 THE MECHANICS OF WRITING

e. Use commas to set off a nonrestrictive modifier—that is, a modifier that is not essential to the meaning of the sentence. A nonrestrictive modifier, unlike a restrictive one, could be dropped without changing the main sense of the sentence. Modifiers in the following three categories are either nonrestrictive or restrictive. (For the use of parentheses and dashes around complex nonrestrictive modifiers, see 3.2.5b.)

Words in Apposition

NONRESTRICTIVE
Isabel Allende, the Chilean novelist, will appear at the arts forum tonight.

RESTRICTIVE
The Chilean novelist Isabel Allende will appear at the arts forum tonight.

Clauses That Begin with Who, Whom, Whose, Which, and That

NONRESTRICTIVE
Scientists, who must observe standards of objectivity in their work, can contribute usefully to public-policy debates.

RESTRICTIVE
Scientists who receive the Nobel Prize sometimes contribute usefully to public-policy debates.

Many writers prefer to use which to introduce nonrestrictive clauses and that to introduce restrictive clauses.

Adverbial Phrases and Clauses

NONRESTRICTIVE
The novel takes place in China, where many languages are spoken.

RESTRICTIVE
The novel takes place in a land where many languages are spoken.

f. Use a comma after a long introductory phrase or clause.

PHRASE
After years of anxiety over the family's finances, Linda Loman looks forward to the day the mortgage will be paid off.
CLAUSE
Although she was virtually unknown in her day, scholars have come to recognize the originality of her work.

g. Use commas to set off alternative or contrasting phrases.
It is Julio, not his mother, who sets the plot in motion.

but

Several cooperative but autonomous republics were formed. (The conjunction *but* links *cooperative* and *autonomous*, making a comma inappropriate.)

h. Do not use a comma between subject and verb.
Many of the characters who dominate the early chapters and then disappear [no comma] are portraits of the author’s friends.

i. Do not use a comma between verb and object.
The agent reported to the headquarters staff [no comma] that the documents had been traced to an underground garage.

j. Do not use a comma between the parts of a compound subject, compound object, or compound verb.

**COMPOUND SUBJECT**
A dozen wooden chairs [no comma] and a window that admits a shaft of light complete the stage setting.

**COMPOUND OBJECT**
Ptolemy devised a system of astronomy accepted until the sixteenth century [no comma] and a scientific approach to the study of geography.

**COMPOUND VERB**
He composed several successful symphonies [no comma] but won the most fame for his witticisms.

k. Do not use a comma between two parallel subordinate elements.
She broadens her analysis by exploring the tragic elements of the play [no comma] and by integrating the hunting motif with the themes of death and resurrection.
1. Use a comma in a date whose order is month, day, and year. If such a date comes in the middle of a sentence, include a comma after the year.

   Martin Luther King, Jr., was born on January 15, 1929, and died on April 4, 1968.

But commas are not used with dates whose order is day, month, and year.

   Martin Luther King, Jr., was born on 15 January 1929 and died on 4 April 1968.

m. Do not use a comma between a month and a year or between a season and a year.

   The events of July 1789 are as familiar to the French as those of July 1776 are to Americans.

   I passed my oral exams in spring 2007.

   See 3.7.7 for commas with quotations.

3.2.3. Semicolons

   a. Use a semicolon between independent clauses not linked by a conjunction.

      The coat is tattered beyond repair; still, Akaky hopes the tailor can mend it.

   b. Use semicolons between items in a series when the items contain commas.

      Present at the symposium were Henri Guillaume, the art critic; Sam Brown, the Daily Tribune reporter; and Maria Rosa, the conceptual artist.

3.2.4. Colons

   The colon is used between two parts of a sentence when the first part creates a sense of anticipation about what follows in the second. Type one space after a colon.
a. Use a colon to introduce a list, an elaboration of what was just said, or the formal expression of a rule or principle.

**LIST**
The reading list includes three Latin American novels: *The Death of Artemio Cruz*, *One Hundred Years of Solitude*, and *The Green House*.

**ELABORATION**
The plot is founded on deception: the three main characters have secret identities.

**RULE OR PRINCIPLE**
Many books would be briefer if their authors followed the logical principle known as Occam's razor: Explanations should not be multiplied unnecessarily. (A rule or principle after a colon should begin with a capital letter.)

But do not use a colon before a list if the list is grammatically essential to the introductory wording.

The novels on the reading list include *The Death of Artemio Cruz*, *One Hundred Years of Solitude*, and *The Green House*. (The list is the object of the verb include.)

b. Use a colon to introduce a quotation that is independent from the structure of the main sentence.

In *The Awakening*, Mme Ratignolle exhorts Robert Lebrun to stop flirting with Edna: "She is not one of us; she is not like us."

A quotation that is integral to the sentence structure is generally preceded by no punctuation or, if a verb of saying (says, exclaims, notes, writes) introduces the quotation, by a comma. A colon is used after a verb of saying, however, if the verb introduces certain kinds of formal literary quotations, such as long quotations set off from the main text (see 3.7.2–4, 3.7.7). On colons separating titles and subtitles, see 3.6.1.

3.2.5. Dashes and Parentheses

Dashes make a sharper break in the continuity of the sentence than commas do, and parentheses make a still sharper one. To indicate a
3.2.6 THE MECHANICS OF WRITING

dash, type two hyphens, with no space before, between, or after. Your word processor may convert the two hyphens into a dash, as seen in the examples below. Your writing will be smoother and more readable if you use dashes and parentheses sparingly. Limit the number of dashes in a sentence to two paired dashes or one unpaired dash.

a. Use dashes or parentheses to enclose a sentence element that interrupts the train of thought.

The “hero” of the play (the townspeople see him as heroic, but he is the focus of the author’s satire) introduces himself as a veteran of the war.

b. Use dashes or parentheses to set off a parenthetical element that contains a comma and that might be misread if set off with commas.

The colors of the costume—blue, scarlet, and yellow—acquire symbolic meaning in the story.

c. Use a dash to introduce words that summarize a preceding series.

Ruthlessness and acute sensitivity, greed and compassion—the main character’s contradictory qualities prevent any simple interpretation of the film.

A dash may also be used instead of a colon to introduce a list or an elaboration of what was just said (see 3.2.4a).

3.2.6. Hyphens

Compound words of all types—nouns, verbs, adjectives, and so on—are written as separate words (hard drive, hard labor), with hyphens (hard-and-fast, hard-boiled), and as single words (hardcover, hardheaded). The dictionary shows how to write many compounds. A compound not in the dictionary should usually be written as separate words unless a hyphen is needed to prevent readers from misunderstanding the relation between the words. Following are some rules to help you decide whether you need a hyphen in compounds and other terms that may not appear in the dictionary.

a. Use a hyphen in a compound adjective beginning with an adverb such as better, best, ill, lower, little, or well when the adjective precedes a noun.
better-prepared ambassador  
best-known work  
il-informed reporter  
lower-priced tickets  
well-dressed announcer

But do not use a hyphen when the compound adjective comes after the noun it modifies.

The ambassador was better prepared than the other delegates.

b. Do not use a hyphen in a compound adjective beginning with an adverb ending in -ly or with too, very, or much.

thoughtfully presented thesis  
too hasty judgment  
very contrived plot  
much maligned performer

c. Use a hyphen in a compound adjective ending with the present participle (e.g., loving) or the past participle (e.g., inspired) of a verb when the adjective precedes a noun.

sports-loving throng  
fear-inspired loyalty

d. Use a hyphen in a compound adjective formed by a number and a noun when the adjective precedes a noun.

early-thirteenth-century architecture

e. Use hyphens in other compound adjectives before nouns to prevent misreading.

Portuguese-language student  (The hyphen makes it clear that the term refers to a student who is studying Portuguese and not to a language student who is Portuguese.)

f. Do not use hyphens in familiar unhyphenated compound terms, such as social security, high school, liberal arts, and show business, when they appear before nouns as modifiers.

social security tax  
high school reunion
g. Use hyphens to join coequal nouns.

- scholar-athlete
- writer-critic
- author-chef

But do not use a hyphen in a pair of nouns in which the first noun modifies the second.

- opera lover
- father figure

h. In general, do not use hyphens after prefixes (e.g., anti-, co-, multi-, non-, over-, post-, re-, semi-, sub-, un-, under-).

- antiwar
- coworker
- multinational
- nonjudgmental
- overpay
- postwar
- prescheduled
- reinvigorate
- semiretired
- subsatellite
- unambiguous
- underrepresented

But sometimes a hyphen is called for after a prefix.

- post-Victorian (Use a hyphen before a capital letter.)
- re-cover (The hyphen distinguishes this verb, meaning “cover again,” from recover, meaning “get back” or “recover.”)
- anti-icing (Without the hyphen, the doubled vowel would make the term hard to recognize.)

3.2.7. Apostrophes

A principal function of apostrophes is to indicate possession. They are also used in contractions (can't, wouldn't), which are rarely acceptable in research papers, and the plurals of the letters of the alphabet (p's and q's, three A's).

a. To form the possessive of a singular noun, add an apostrophe and an s.

- a poem's meter
b. To form the possessive of a plural noun ending in s, add only an apostrophe.

   firefighters' trucks

c. To form the possessive of an irregular plural noun not ending in s, add an apostrophe and an s.

   women's studies

d. To form the possessive of nouns in a series, add a single apostrophe and an s if the ownership is shared.

   Palmer and Colton's book on European history

   But if the ownership is separate, place an apostrophe and an s after each noun.

   Palmer's and Colton's books on European history

e. To form the possessive of any singular proper noun, add an apostrophe and an s.

   Venus's beauty
   Dickens's reputation

f. To form the possessive of a plural proper noun, add only an apostrophe.

   the Vanderbilts' estate
   the Dickenses' economic woes

g. Do not use an apostrophe to form the plural of an abbreviation or a number.

   PhDs 1990s
   MAs fours
   TVs SAT score in the 1400s

   On using apostrophes to abbreviate dates, see 3.5.5.

3.2.8. Quotation Marks

   a. Place quotation marks around a word or phrase given in someone else's sense or in a special sense or purposefully misused.
A silver dome concealed the robot's "brain."
Their "friend" brought about their downfall.

If introduced unnecessarily, this device can make writing heavy-handed. Quotation marks are not needed after so-called.

Their so-called friend brought about their downfall.

b. Use quotation marks for a translation of a foreign word or phrase.

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

You may use single quotation marks for a translation that follows the original directly, without intervening words or punctuation.

The word *text* derives from the Latin verb *texere* 'to weave.'

On quotation marks with titles, see 3.6.3–4. On quotation marks with quotations and with translations of quotations, see 3.7.7 and 3.7.8, respectively.

3.2.9. Square Brackets

Use square brackets around a parenthesis within a parenthesis, so that the levels of subordination can be easily distinguished.

The sect known as the Jansenists (after Cornelius Jansen [1585-1638])
faced opposition from both the king and the pope.

For square brackets around an ellipsis or an interpolation in a quotation, see 3.7.5 and 3.7.6, respectively. For square brackets around missing, unverified, or interpolated data in documentation, see 5.5.2, 5.5.22, and 5.5.24.

3.2.10. Slashes

The slash, or diagonal, is rarely necessary in formal prose. Other than in quotations of poetry (see 3.7.3), the slash has a place mainly between two terms paired as opposites or alternatives and used together as a noun.
The writer discussed how fundamental oppositions like good/evil, East/West, and aged/young affect the way cultures view historical events. But use a hyphen when such a compound precedes and modifies a noun.

- nature-nurture conflict
- East-West relations

3.2.11. Periods, Question Marks, and Exclamation Points

A sentence can end with a period, a question mark, or an exclamation point. Periods end declarative sentences. (For the use of periods with ellipsis points, see 3.7.5.) Question marks follow interrogative sentences. Except in direct quotation, avoid exclamation points in research writing.

Place a question mark inside a closing quotation mark if a question mark occurs there in the quoted passage. But if the quotation ends a sentence that is a question, place a question mark outside the quotation. If a question mark occurs where a comma or period would normally be required, omit the comma or period. Note the use of the question mark and other punctuation marks in the following sentences:

- Whitman asks, "Have you felt so proud to get at the meaning of poems?"
- Where does Whitman speak of “the meaning of poems”?
- “Have you felt so proud to get at the meaning of poems?” Whitman asks.

3.2.12. Spacing after Concluding Punctuation Marks

In an earlier era, writers using a typewriter commonly left two spaces after a period, a question mark, or an exclamation point. Publications in the United States today usually have the same spacing after concluding punctuation marks as between words on the same line. Since word processors make available the same fonts used by typesetters for printed works, many writers, influenced by the look of typeset publications, now leave only one space after a concluding punctuation mark. In addition, some publishers' guidelines for preparing a manuscript's electronic files ask professional authors to type only the
spaces that are to appear in print. Because it is increasingly common for papers and manuscripts to be prepared with a single space after all concluding punctuation marks, this spacing is shown in the examples in this handbook.

As a practical matter, however, there is nothing wrong with using two spaces after concluding punctuation marks unless an instructor requests that you do otherwise. Whichever spacing you choose, be sure to use it consistently in all parts of your paper—the works-cited list as well as the main text. By contrast, internal punctuation marks, such as a colon, a comma, and a semicolon, should always be followed by one space.

3.3. ITALICS

Italic is a style of type in which the characters slant to the right (Casablanca). More visually pleasing than underlining if sometimes less distinctive, italicization is commonly acceptable in research papers. It is assumed in the examples in this handbook. In material that will be graded, edited, or typeset, the clarity of every detail of text is important. Choose a type font in which the italic style contrasts clearly with the regular style.

In electronic environments that do not permit italicization, it is common to place one underline before and after each word or group of words that would be italicized in print.

_Casablanca_

_Life Is a Dream_

The rest of this section discusses using italics for words and letters referred to as words and letters (3.3.1), foreign words in an English text (3.3.2), and emphasis (3.3.3). (See 3.6.2 for the italicizing of titles.)

3.3.1. Words and Letters Referred to as Words and Letters

Italicize words and letters that are referred to as words and letters.

Shaw spelled Shakespeare without the final e.

The word albatross probably derives from the Spanish and Portuguese word alcatraz.
3.3.2. Foreign Words in an English Text

In general, italicize foreign words used in an English text.

The Renaissance courtier was expected to display sprezzatura, or nonchalance, in the face of adversity.

The numerous exceptions to this rule include quotations entirely in another language ("Julius Caesar said, 'Veni, vidi, vici'"); non-English titles of works published within larger works (poems, stories, essays, articles), which are placed in quotation marks and not italicized ("El sueño," the title of a poem by Quevedo); proper nouns (the Entente Cordiale), except when italicized through another convention (SS Normandie [see 3.6.2]); and foreign words anglicized through frequent use. Since American English rapidly naturalizes foreign words, use a dictionary to decide whether a foreign expression requires italics. Following are some adopted foreign words, abbreviations, and phrases commonly not italicized:

- ad hoc
- cliché
- concerto
- e.g.
- et al.
- etc.
- genre
- hubris
- laissez-faire
- lieder
- raison d'ètre
- versus

3.3.3. Emphasis

Italics for emphasis ("Booth does concede, however 

3.4. NAMES OF PERSONS

3.4.1. First and Subsequent Uses of Names

In general, the first time you use a person's name in the text of your research paper, state it fully and accurately, exactly as it appears in your source.
Arthur George Rust, Jr.
Victoria M. Sackville-West

Do not change Arthur George Rust, Jr., to Arthur George Rust, for example, or drop the hyphen in Victoria M. Sackville-West. In subsequent references to the person, you may give the last name only (Rust, Sackville-West)—unless, of course, you refer to two or more persons with the same last name—or you may give the most common form of the name (e.g., Garcilaso for Garcilaso de la Vega). In casual references to the very famous—say, Mozart, Shakespeare, or Michelangelo—it is not necessary to give the full name initially.

In some languages (e.g., Chinese, Hungarian, Japanese, Korean, and Vietnamese), surnames precede given names; consult the *MLA Style Manual and Guide to Scholarly Publishing* (3rd ed.; New York: MLA, 2008; print; 3.6.7, 3.6.12) and other relevant reference works for guidance on these names. For rules concerning names of persons in other languages, see 3.8.

### 3.4.2. Titles of Persons

In general, do not use formal titles (Mr., Mrs., Miss, Ms., Dr., Professor, Reverend) in referring to men or women, living or dead (Churchill, not Mr. Churchill; Einstein, not Professor Einstein; Hess, not Dame Myra; Montagu, not Lady Montagu). A few women in history are traditionally known by their titles as married women (e.g., Mrs. Humphry Ward, Mme de Staël). Treat other women's names the same as men's.

<table>
<thead>
<tr>
<th>FIRST USE</th>
<th>SUBSEQUENT USES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emily Dickinson</td>
<td>Dickinson (not Miss Dickinson)</td>
</tr>
<tr>
<td>Harriet Beecher Stowe</td>
<td>Stowe (not Mrs. Stowe)</td>
</tr>
<tr>
<td>Margaret Mead</td>
<td>Mead (not Ms. Mead)</td>
</tr>
</tbody>
</table>

The appropriate way to refer to persons with titles of nobility can vary. For example, the full name and title of Henry Howard, earl of Surrey, should be given at first mention, and thereafter Surrey alone may be used. In contrast, for Benjamin Disraeli, first earl of Beaconsfield, it is sufficient to give Benjamin Disraeli initially and Disraeli subsequently. Follow the example of your sources in citing titles of nobility.

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3.4.3. Names of Authors and Fictional Characters

It is common and acceptable to use simplified names of famous authors (Vergil for Publius Vergilius Maro, Dante for Dante Alighieri). Also acceptable are pseudonyms of authors.

- Molière (Jean-Baptiste Poquelin)
- George Eliot (Mary Ann Evans)
- Mark Twain (Samuel Clemens)
- Stendhal (Marie-Henri Beyle)

Refer to fictional characters in the same way that the work of fiction does. You need not always use their full names, and you may retain titles (Dr. Jekyll, Mme Defarge).

3.5. NUMBERS

3.5.1. Arabic Numerals

Although there are still a few well-established uses for roman numerals (see 3.5.7), virtually all numbers not spelled out are commonly represented today by arabic numerals.

3.5.2. Use of Words or Numerals

If you are writing about literature or another subject that involves infrequent use of numbers, you may spell out numbers written in one or two words and represent other numbers by numerals (one, thirty-six, ninety-nine, one hundred, fifteen hundred, two thousand, three million, but 2½, 101, 137, 1,275). To form the plural of a spelled-out number, treat the word like an ordinary noun (sixes, sevens).

If your project is one that calls for frequent use of numbers—say, a paper on a scientific subject or a study of statistical findings—use numerals for all numbers that precede technical units of measurement (16 amperes, 5 milliliters). In such a project, also use numerals for numbers that are presented together and that refer to similar things, such as in comparisons or reports of experimental data. Spell
out other numbers if they can be written in one or two words. In the following example of statistical writing, neither “ten years” nor “six-state region” is presented with related figures, so the numbers are spelled out, unlike the other numbers in the sentence.

In the ten years covered by the study, the number of participating institutions in the United States doubled, reaching 90, and membership in the six-state region rose from 4 to 15.

But do not begin a sentence with a numeral.

Two thousand four was an election year in the United States.

Except at the beginning of a sentence, always use numerals in the following instances:

**WITH ABBREVIATIONS OR SYMBOLS**

6 lbs. 4:20 p.m. 3%
8 KB $9 2”

**IN ADDRESSES**

4401 13th Avenue

**IN DATES**

1 April 2007
April 1, 2007

**IN DECIMAL FRACTIONS**

8.3

**IN DIVISIONS**

page 7
year 3 of the study

For large numbers, you may use a combination of numerals and words.

4.5 million

Express related numbers in the same style.

only 5 of the 250 delegates
exactly 3 automobiles and 129 trucks
from 1 billion to 1.2 billion
3.5.3. Commas in Numbers

Commas are usually placed between the third and fourth digits from the right, the sixth and seventh, and so on.

1,000
20,000
7,654,321

Following are some of the exceptions to this practice:

PAGE AND LINE NUMBERS
on page 1014

ADDRESSES
at 4132 Broadway

FOUR-DIGIT YEAR NUMBERS
in 1999

But commas are added in year numbers of five or more figures.

in 20,000 BC

3.5.4. Percentages and Amounts of Money

Treat percentages and amounts of money like other numbers: use numerals with the appropriate symbols.

1% $5.35 68¢
45% $35
100% $2,000

In discussions involving infrequent use of numbers, you may spell out a percentage or an amount of money if you can do so in three words or fewer (five dollars, forty-five percent, two thousand dollars, sixty-eight cents). Do not combine spelled forms of numbers with symbols.

3.5.5. Dates and Times of the Day

Be consistent in writing dates: use either the day-month-year style (22 July 2008) or the month-day-year style (July 22, 2008) but not both. If
you begin with the month, be sure to add a comma after the day and also after the year, unless another punctuation mark goes there, such as a period or a question mark. Do not use a comma between month and year (August 1998).

Spell out centuries in lowercase letters.

the twentieth century

Hyphenate centuries when they are used as adjectives before nouns.

eighteenth-century thought

nineteenth- and twentieth-century literature

Decades are usually written out without capitalization (the nineties), but it is acceptable to express them in figures (the 1990s, the '60s). Whichever form you use, be consistent.

The abbreviation BC follows the year, but AD precedes it.

19 BC
AD 565

Instead of BC and AD, some writers prefer to use BCE, “before the common era,” and CE, “common era,” both of which follow the year. Numerals are used for most times of the day (2:00 p.m., the 6:20 flight). Exceptions include time expressed in quarter and half hours and in hours followed by o’clock.

a quarter to twelve
half past ten
five o’clock

3.5.6. Inclusive Numbers

In a range of numbers, give the second number in full for numbers through ninety-nine.

2-3 21-48
10-12 89-99

For larger numbers, give only the last two digits of the second number, unless more are necessary.
In a range of years beginning in AD 1000 or later, omit the first two digits of the second year if they are the same as the first two digits of the first year. Otherwise, write both years in full.

2000-03
1898-1901

In a range of years beginning from AD 1 through 999, follow the rules for inclusive numbers in general.

73-76
600-62

Do not abbreviate ranges of years that begin before AD 1.

748-742 BC
143 BC-AD 149

On the use of commas in numbers, see 3.5.3.

3.5.7. Roman Numerals

Use capital roman numerals for the primary divisions of an outline (see 1.8) and after the names of persons in a series.

Elizabeth II
John D. Rockefeller IV
John Paul II

Use lowercase roman numerals for citing pages of a book that are so numbered (e.g., the pages in a preface). Write out inclusive roman numerals in full: xxv–xxvi, xlvi–xlix. Your instructor may prefer that you use roman numerals to designate acts and scenes of plays (see 6.4.8, on citing common literature).
3.6. TITLES OF WORKS IN THE RESEARCH PAPER

3.6.1. Capitalization and Punctuation

Whenever you cite the title of a published work in your research paper, take the title from the title page, not, for example, from the cover or from a running head at the top of a page. Do not reproduce any unusual typographic characteristics, such as special capitalization or lowercasing of all letters. A title page may present a title designed like one of the following examples:

- MODERNISM & NEGRITUDE
- READING SITES
  Social Difference and Reader Response
- Turner's early sketchbooks

These titles should appear in a research paper as follows:

- Modernism and Negritude
- Reading Sites: Social Difference and Reader Response
- Turner's Early Sketchbooks

The rules for capitalizing titles are strict. In a title or a subtitle, capitalize the first word, the last word, and all principal words, including those that follow hyphens in compound terms. Therefore, capitalize the following parts of speech:

- Nouns (e.g., flowers, as in The Flowers of Europe)
- Pronouns (e.g., our, as in Save Our Children; that, as in The Mouse That Roared)
- Verbs (e.g., watches, as in America Watches Television; is, as in What Is Literature?)
- Adjectives (e.g., ugly, as in The Ugly Duckling; that, as in Who Said That Phrase?)
- Adverbs (e.g., slightly, as in Only Slightly Corrupt; down, as in Go Down, Moses)
- Subordinating conjunctions (e.g., after, although, as if, as soon as, because, before, if, that, unless, until, when, where, while, as in One If by Land and Anywhere That Chance Leads)

Do not capitalize the following parts of speech when they fall in the middle of a title:

- Articles (a, an, the, as in Under the Bamboo Tree)
- Prepositions (e.g., against, as, between, in, of, to, as in The Merchant of Venice and "A Dialogue between the Soul and Body")
- Coordinating conjunctions (and, but, for, nor, or, so, yet, as in Romeo and Juliet)
- The to in infinitives (as in How to Play Chess)

Use a colon and a space to separate a title from a subtitle, unless the title ends in a question mark or an exclamation point. Include other punctuation only if it is part of the title or subtitle.

The following examples illustrate how to capitalize and punctuate a variety of titles. For a discussion of which titles to italicize and which to place in quotation marks, see 3.6.2–3.

The Teaching of Spanish in English-Speaking Countries
Storytelling and Mythmaking: Images from Film and Literature
Life As I Find It
The Artist as Critic
Whose Music? A Sociology of Musical Language
"Italian Literature before Dante"
"What Americans Stand For"
"Why Fortinbras?"
"Marcel Proust: Archetypal Music—an Exercise in Transcendence"

When the first line of a poem serves as the title of the poem, reproduce the line exactly as it appears in the text.

Dickinson's poem "I heard a Fly buzz—when I died—" contrasts the everyday and the momentous.

For rules concerning capitalization of titles in languages other than English, see 3.8. See 3.6.4 for titles and quotations within titles.
3.6.2. Italicized Titles

Italicize the names of books, plays, poems published as books, pamphlets, periodicals (newspapers, magazines, and journals), Web sites, online databases, films, television and radio broadcasts, compact discs, audiocassettes, record albums, dance performances, operas and other long musical compositions (except those identified simply by form, number, and key; see 3.6.5), works of visual art, ships, aircraft, and spacecraft.

*The Awakening* (book)

*The Importance of Being Earnest* (play)

*The Waste Land* (poem published as a book)

*New Jersey Driver Manual* (pamphlet)

*Wall Street Journal* (newspaper)

*Time* (magazine)

*PMLA* (journal)

*Stanford Encyclopedia of Philosophy* (Web site)

*LexisNexis Academic* (online database)

*It's a Wonderful Life* (film)

*Star Trek* (television broadcast)

*What's the Word?* (radio broadcast)

*Sgt. Pepper's Lonely Hearts Club Band* (compact disc, audiocassette, record album)

*The Nutcracker* (dance performance)

*Rigoletto* (opera)

Berlioz's *Symphonie fantastique* (long musical composition identified by name)

Chagall's *I and My Village* (painting)

French's *The Minute Man* (sculpture)

*USS Arizona* (ship)

*Spirit of St. Louis* (aircraft)

*Challenger* (spacecraft)

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3.6.3. Titles in Quotation Marks

Use quotation marks for the titles of articles, essays, stories and poems published within larger works, chapters of books, pages in Web sites, individual episodes of television and radio broadcasts, and short musical compositions (e.g., songs). Also use quotation marks for unpublished works, such as lectures and speeches.

"Literary History and Sociology" (journal article)
"Sources of Energy in the Next Decade" (magazine article)
"Etruscan" (encyclopedia article)
"The Fiction of Langston Hughes" (essay in a book)
"The Lottery" (story)
"Kubla Khan" (poem)
"The American Economy before the Civil War" (chapter in a book)
"Philosophy of Economics" (page in a Web site)
"The Trouble with Tribbles" (episode of the television broadcast Star Trek)
"Mood Indigo" (song)
"Preparing for a Successful Interview" (lecture)

3.6.4. Titles and Quotations within Titles

Italicize a title normally indicated by italics when it appears within a title enclosed in quotation marks.

"Romeo and Juliet and Renaissance Politics" (an article about a play)
"Language and Childbirth in The Awakening" (an article about a novel)

Enclose in single quotation marks a title normally indicated by quotation marks when it appears within another title requiring quotation marks.

"Lines after Reading 'Sailing to Byzantium'" (a poem about a poem)
"The Uncanny Theology of 'A Good Man Is Hard to Find'" (an article about a story)

Also place single quotation marks around a quotation that appears within a title requiring quotation marks.

"Emerson's Strategies against 'Foolish Consistency'" (an article with a quotation in its title)
Use quotation marks around a title normally indicated by quotation marks when it appears within an italicized title.

"The Lottery" and Other Stories (a book of stories)
New Perspectives on "The Eve of St. Agnes" (a book about a poem)

If a period is required after an italicized title that ends with a quotation mark, place the period before the quotation mark.

The study appears in New Perspectives on "The Eve of St. Agnes."

There are two common methods for identifying a normally italicized title when it appears within an italicized title. In one practice, the title within is neither italicized nor enclosed in quotation marks. This method is preferred in publications of the Modern Language Association.

Approaches to Teaching Murasaki Shikibu's The Tale of Genji (a book about a novel)
From The Lodger to The Lady Vanishes: Hitchcock's Classic British Thrillers (a book about films)

In the other method, all titles within italicized titles are placed in quotation marks and italicized.

Approaches to Teaching Murasaki Shikibu's "The Tale of Genji"
From "The Lodger" to "The Lady Vanishes": Hitchcock's Classic British Thrillers

Each approach has advantages and disadvantages. In the first method, the titles of works published independently and the material containing them are always given opposite treatments. This practice has the advantage of consistency, but it can lead to ambiguity: it is sometimes hard to tell where a title like Approaches to Teaching Murasaki Shikibu's The Tale of Genji ends and where the adjacent text begins.

The second method prevents confusion between titles and the adjacent text. However, it treats titles of works published independently two ways: they receive quotation marks in italicized titles but nowhere else. In addition, within italicized titles this method abandons the distinction between works that are published independently and those that are not.

Whichever practice you choose or your instructor requires, follow it consistently throughout your paper.
3.6.5. Exceptions

The convention of using italics and quotation marks to indicate titles does not generally apply to the names of scriptural writings (including all books and versions of the Bible); of laws, acts, and similar political documents; of musical compositions identified by form, number, and key; of series, societies, buildings, and monuments; and of conferences, seminars, workshops, and courses. These terms all appear without italics or quotation marks.

**SCRIPTURE**

- Bible
- Old Testament
- Genesis
- Gospels
- Talmud
- Koran
- Upanishads


**LAWS, ACTS, AND SIMILAR POLITICAL DOCUMENTS**

- Magna Carta
- Declaration of Independence

**MUSICAL COMPOSITIONS IDENTIFIED BY FORM, NUMBER, AND KEY**

- Beethoven's Symphony no. 7 in A, op. 92

**SERIES**

- University of North Carolina Studies in Comparative Literature
- Masterpiece Theatre

**SOCIETIES**

- American Medical Association

**BUILDINGS AND MONUMENTS**

- Sears Tower
- Arch of Constantine
3.6.6 Shortened Titles

If you cite a title often in the text of your paper, you may, after stating the title in full at least once, use a shortened form, preferably a familiar or obvious one (e.g., “Nightingale” for “Ode to a Nightingale”), or an abbreviation (for standard abbreviated titles of common literature, see 7.7).

3.7 QUOTATIONS

3.7.1 Use and Accuracy of Quotations

Quotations are effective in research papers when used selectively. Quote only words, phrases, lines, and passages that are particularly interesting, vivid, unusual, or apt, and keep all quotations as brief as possible. Overquotation can bore your readers and might lead them to conclude that you are neither an original thinker nor a skillful writer.

The accuracy of quotations in research writing is extremely important. They must reproduce the original sources exactly. Unless indicated in brackets or parentheses (see 3.7.6), changes must not be made in the spelling, capitalization, or interior punctuation of the
source. You must construct a clear, grammatically correct sentence that allows you to introduce or incorporate a quotation with complete accuracy. Alternatively, you may paraphrase the original and quote only fragments, which may be easier to integrate into the text. If you change a quotation in any way, make the alteration clear to the reader, following the rules and recommendations below.

3.7.2. Prose

If a prose quotation runs no more than four lines and requires no special emphasis, put it in quotation marks and incorporate it into the text.

"It was the best of times, it was the worst of times," wrote Charles Dickens of the eighteenth century.

You need not always reproduce complete sentences. Sometimes you may want to quote just a word or phrase as part of your sentence.

For Charles Dickens the eighteenth century was both “the best of times” and “the worst of times.”

You may put a quotation at the beginning, middle, or end of your sentence or, for the sake of variety or better style, divide it by your own words.

Joseph Conrad writes of the company manager in *Heart of Darkness*, “He was obeyed, yet he inspired neither love nor fear, nor even respect.”

or

“He was obeyed,” writes Joseph Conrad of the company manager in *Heart of Darkness*, “yet he inspired neither love nor fear, nor even respect.”

If a quotation ending a sentence requires a parenthetical reference, place the sentence period after the reference. (For more information on punctuating quotations, see 3.7.7.)

For Charles Dickens the eighteenth century was both “the best of times” and “the worst of times” (35).

“He was obeyed,” writes Joseph Conrad of the company manager in *Heart of Darkness*, “yet he inspired neither love nor fear, nor even respect” (87).
If a quotation extends to more than four lines when run into the text, 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 in this way, though sometimes the context may require a different mark of punctuation or none at all. If you quote only a single paragraph or part of one, do not indent the first line more than the rest. A parenthetical reference for a prose quotation set off from the text follows the last line of the quotation.

At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (186)

If you need to quote two or more paragraphs, indent the first line of each paragraph an additional quarter inch. If the first sentence quoted does not begin a paragraph in the source, however, do not indent it the additional amount. Indent only the first lines of the successive paragraphs.

In *Moll Flanders* Defoe maintains the pseudoautobiographical narration typical of the picaresque tradition:

My true name is so well known in the records, or registers, at Newgate and in the Old Bailey, and there are some things of such consequence still depending there relating to my particular conduct, that it is not to be expected I should set my name or the account of my family to this work. . . .

It is enough to tell you, that . . . some of my worst comrades, who are out of the way of doing me harm . . . know me by the name of Moll Flanders. . . . (1)

On omitting words within quotations, see 3.7.5. For translations of quotations, see 3.7.8.
3.7.3. Poetry

If you quote part or all of a single line of verse that does not require special emphasis, put it 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.

Bradstreet frames the poem with a sense of mortality: "All things within this fading world hath end" (1).

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

Verse quotations of more than three 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.

Elizabeth Bishop's "In the Waiting Room" is 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)

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. 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. If the spatial arrangement of the original lines, including indentation and spacing within and between them, is unusual, reproduce it as accurately as possible.

E. E. Cummings concludes the poem with this vivid description of a carefree scene, reinforced by the carefree form of the lines themselves:

it's spring
3.7.4

and
the
goat-footed
balloon Man
whistles
far
and
wee (16-24)

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.

In "I Sit and Sew," by Alice Dunbar-Nelson, the speaker laments that social convention compels her to sit uselessly while her male compatriots lie in need on the battlefield:

My soul in pity flings
Appealing cries, yearning only to go
There in that holocaust of hell, those fields of woe—
But—I must sit and sew. (11-14)

For translations of quotations, see 3.7.8.

3.7.4. Drama

If you quote dialogue between two or more characters in a play, set the quotation off from your text. Begin each part of the dialogue with the appropriate character's name indented one inch from the left margin and written in all capital letters: HAMLET. Follow the name with a period, and start the quotation. Indent all subsequent lines in that character's speech an additional quarter inch. When the dialogue shifts to another character, start a new line indented one inch from the left margin. Maintain this pattern throughout the entire quotation.

Marguerite Duras's screenplay for Hiroshima mon amour suggests at the outset the profound difference between observation and experience:


SHE. I saw everything. Everything. . . . The hospital, for instance,
I saw it. I'm sure I did. There is a hospital in Hiroshima. How could I help seeing it?
HE. You did not see the hospital in Hiroshima. You saw nothing in Hiroshima. (2505-06)

A short time later Lear loses the final symbol of his former power, the soldiers who make up his train:

GONERIL. Hear me, my lord.
What need you five-and-twenty, ten or five,
To follow in a house where twice so many
Have a command to tend you?
REGAN. What need one?
LEAR. O, reason not the need! (2.4.254-58)

In general, stage directions are treated like other quoted text: they should be reproduced exactly as they appear in the original source (see 3.7.1). When stage directions interrupt the grammatical sense of your sentence, they may be replaced with an ellipsis (see 3.7.5). For the other aspects of formatting, follow the recommendations above for quoting prose and poetry (3.7.2–3).

3.7.5. Ellipsis

Whenever you wish to omit a word, a phrase, a sentence, or more from a quoted passage, you should be guided by two principles: fairness to the author quoted and the grammatical integrity of your writing. A quotation should never be presented in a way that could cause a reader to misunderstand the sentence structure of the original source. If you quote only a word or a phrase, it will be obvious that you left out some of the original sentence.

But if omitting material from the original sentence or sentences leaves a quotation that appears to be a sentence or a series of sentences, you must use ellipsis points, or three spaced periods, to indicate that your quotation does not completely reproduce the original. Whenever you omit words from a quotation, the resulting passage—your prose and the quotation integrated into it—should be grammatically complete and correct.

For an ellipsis within a sentence, use three periods with a space before each and a space after the last (…).
3.7.5 THE MECHANICS OF WRITING

ORIGINAL
Medical thinking, trapped in the theory of astral influences, stressed air as the communicator of disease, ignoring sanitation or visible carriers. (Barbara W. Tuchman, *A Distant Mirror: The Calamitous Fourteenth Century* [1978; New York: Ballantine, 1979, print; 101–02])

QUOTATION WITH AN ELLIPSIS IN THE MIDDLE

In surveying various responses to plagues in the Middle Ages, Barbara W. Tuchman writes, "Medical thinking . . . stressed air as the communicator of disease, ignoring sanitation or visible carriers" (101-02).

When the ellipsis coincides with the end of your sentence, use three periods with a space before each following a sentence period—that is, four periods, with no space before the first or after the last.

QUOTATION WITH AN ELLIPSIS AT THE END

In surveying various responses to plagues in the Middle Ages, Barbara W. Tuchman writes, "Medical thinking, trapped in the theory of astral influences, stressed air as the communicator of disease . . . ."

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

QUOTATION WITH AN ELLIPSIS AT THE END FOLLOWED BY A PARENTHETICAL REFERENCE

In surveying various responses to plagues in the Middle Ages, Barbara W. Tuchman writes, "Medical thinking, trapped in the theory of astral influences, stressed air as the communicator of disease . . . ." (101-02).

In a quotation of more than one sentence, an ellipsis in the middle can indicate the omission of any amount of text.

ORIGINAL
Presidential control reached its zenith under Andrew Jackson, the extent of whose attention to the press even before he became a candidate is suggested by the fact that he subscribed to twenty newspapers. Jackson was never content to have only one organ grinding out his tune. For a time, the *United States Telegraph* and the *Washington Globe* were almost equally favored as party organs, and there were fifty-seven journalists on the government payroll. (William L. Rivers, *The Mass Media: Reporting, Writing, Editing* [2nd ed.; New York: Harper, 1975; print; 7])
QUOTATION OMITTING A SENTENCE
In discussing the historical relation between politics and the press, William L. Rivers notes:

Presidential control reached its zenith under Andrew Jackson, the extent of whose attention to the press even before he became a candidate is suggested by the fact that he subscribed to twenty newspapers. . . . For a time, the United States Telegraph and the Washington Globe were almost equally favored as party organs, and there were fifty-seven journalists on the government payroll. (7)

QUOTATION WITH AN OMISSION FROM THE MIDDLE OF ONE SENTENCE TO THE END OF ANOTHER
In discussing the historical relation between politics and the press, William L. Rivers notes, "Presidential control reached its zenith under Andrew Jackson. . . . For a time, the United States Telegraph and the Washington Globe were almost equally favored as party organs, and there were fifty-seven journalists on the government payroll" (7).

QUOTATION WITH AN OMISSION FROM THE MIDDLE OF ONE SENTENCE TO THE MIDDLE OF ANOTHER
In discussing the historical relation between politics and the press, William L. Rivers notes that when presidential control "reached its zenith under Andrew Jackson, . . . there were fifty-seven journalists on the government payroll" (7).

The omission of words and phrases from quotations of poetry is also indicated by three or four spaced periods (as in quotations of prose).

ORIGINAL

In Worcester, Massachusetts,
I went with Aunt Consuelo
to keep her dentist's appointment
and sat and waited for her
in the dentist's waiting room.
It was winter. It got dark
early. The waiting room .
was full of grown-up people,
arctics and overcoats,
lamps and magazines.
(Elizabeth Bishop, “In the Waiting Room” [Poets.org; Acad. of Amer. Poets, n.d.; Web; 30 May 2008; lines 1–10])
3.7.5 THE MECHANICS OF WRITING

QUOTATION WITH AN ELLIPSIS AT THE END

Elizabeth Bishop’s “In the Waiting Room” is rich in evocative detail:

In Worcester, Massachusetts,
I went with Aunt Consuelo
to keep her dentist’s appointment
and sat and waited for her
in the dentist’s waiting room.
It was winter. It got dark
early. The waiting room
was full of grown-up people. . . . (1-8)

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.

QUOTATION OMITTING A LINE OR MORE IN THE MIDDLE

Elizabeth Bishop’s “In the Waiting Room” is rich in evocative detail:

In Worcester, Massachusetts,
I went with Aunt Consuelo
to keep her dentist’s appointment
and sat and waited for her
in the dentist’s waiting room.
It was winter. It got dark
early. (1-3, 6-7)

In this example, the quotation ends in the middle of a line and at the end of a sentence. You do not need to indicate with an ellipsis that more material appears on the line in the original.

If the author you are quoting uses ellipsis points, you should distinguish them from your ellipses by putting square brackets around the ones you add or by including an explanatory phrase in parentheses after the quotation.

ORIGINAL

“We live in California, my husband and I, Los Angeles. . . . This is beautiful country; I have never been here before.” (N. Scott Momaday, House Made of Dawn [1968; New York: Perennial-Harper, 1977; print; 29])

QUOTATION WITH AN ADDED ELLIPSIS

In N. Scott Momaday’s House Made of Dawn, when Mrs. St. John arrives at
the rectory, she tells Father Olguin, "We live in California, my husband and I, Los Angeles. . . . This is beautiful country [ . . . ]" (29).

or

In N. Scott Momaday's *House Made of Dawn*, when Mrs. St. John arrives at the rectory, she tells Father Olguin, "We live in California, my husband and I, Los Angeles. . . . This is beautiful country . . . ." (29; 1st ellipsis in orig.).

### 3.7.6. Other Alterations of Sources

Occasionally, you may decide that a quotation will be unclear or confusing to your reader unless you provide supplementary information. For example, you may need to insert material missing from the original, to add *sic* (from the Latin for "thus" or "so") to assure readers that the quotation is accurate even though the spelling or logic might make them think otherwise, or to italicize words for emphasis. While such contributions to a quotation are permissible, you should keep them to a minimum and make sure to distinguish them from the original, usually by explaining them in parentheses after the quotation or by putting them in square brackets within the quotation.

A comment or an explanation that immediately follows the closing quotation mark appears in parentheses.

Shaw admitted, "Nothing can extinguish my interest in Shakspear" (sic).

Lincoln specifically advocated a government "for the people" (emphasis added).

A comment or an explanation that goes inside the quotation must appear within square brackets, not parentheses.

He claimed he could provide "hundreds of examples [of court decisions] to illustrate the historical tension between church and state."

Milton's Satan speaks of his "study [pursuit] of revenge."

Similarly, if a pronoun in a quotation seems unclear, you may add an identification in square brackets.

In the first act he soliloquizes, "Why she would hang on him [Hamlet's father] / As if increase of appetite had grown / By what it fed on. . . ."
3.7.7. Punctuation with Quotations

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.

Shelley held a bold view: "Poets are the unacknowledged legislators of the World" (794).

Shelley thought poets "the unacknowledged legislators of the World" (794).

"Poets," according to Shelley, "are the unacknowledged legislators of the World" (794).

Do not use opening and closing quotation marks to enclose quotations set off from the text, but reproduce any quotation marks that are in the passage quoted.

In "Memories of West Street and Lepke," Robert Lowell, a conscientious objector (or "C.O."), recounts meeting a Jehovah's Witness in prison:

I was so out of things, I'd never heard
of the Jehovah's Witnesses.

"Are you a C.O.?" I asked a fellow jailbird.

"No," he answered, "I'm a J.W." (36-39)

Use double quotation marks around quotations incorporated into the text, single quotation marks around quotations within those quotations.

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).

When a quotation consists entirely of material enclosed by quotation marks in the source work, usually one pair of double quotation marks is sufficient, provided that the introductory wording makes clear the special character of the quoted material.

Meeting a fellow prisoner, Lowell asks, "Are you a C.O.?" (38).
Except for changing internal double quotation marks to single ones when you incorporate quotations into your text, you should reproduce internal punctuation exactly as in the original. The closing punctuation, though, depends on where the quoted material appears in your sentence. Suppose, for example, that you want to quote the following sentence: “You’ve got to be carefully taught.” If you begin your sentence with this line, you have to replace the closing period with a punctuation mark appropriate to the new context.

“You’ve got to be carefully taught,” wrote Oscar Hammerstein II about how racial prejudice is perpetuated.

If the quotation ends with a question mark or an exclamation point, however, the original punctuation is retained, and no comma is required.

“How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form?” wonders the doctor in Mary Shelley’s *Frankenstein* (42).

“What a wonderful little almanac you are, Celia!” Dorothea Brooke responds to her sister (7).

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 reference.

N. Scott Momaday’s *House Made of Dawn* begins with an image that also concludes the novel: “Abel was running” (7).

If a quotation ends with both single and double quotation marks, the comma or period precedes both.

“The poem alludes to Stevens’s ‘Sunday Morning,’” notes Miller.

All other punctuation marks—such as semicolons, colons, question marks, and exclamation points—go outside a closing quotation mark, except when they are part of the quoted material.

ORIGINAL

I believe taxation without representation is tyranny!
QUOTATIONS
He attacked "taxation without representation" (32).
Did he attack "taxation without representation"?
What dramatic events followed his attack on "taxation without representation"!

but
He declared, "I believe taxation without representation is tyranny!"

If a quotation ending with a question mark or an exclamation point concludes your sentence and requires a parenthetical reference, retain the original punctuation within the quotation mark and follow with the reference and the sentence period outside the quotation mark.

In Mary Shelley's Frankenstein, the doctor wonders, "How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form?" (42).

Dorothea Brooke responds to her sister, "What a wonderful little almanac you are, Celia!" (7).

3.7.8. Translations of Quotations
If you believe that a significant portion of your audience will not be familiar with the language of a quotation you present, you should add a translation. If the translation is not yours, give its source in addition to the source of the quotation. In general, the translation should immediately follow the quotation whether they are run into or set off from the text, although their order may be reversed if most readers will not likely be able to read the original. If the quotation is run into the text, use double quotation marks around a translation placed in parentheses following the quotation but single quotation marks around a translation that immediately follows without intervening punctuation.

At the opening of Dante's Inferno, the poet finds himself in "una selva oscura" ("a dark wood"; 1.2; Ciardi 28).

At the opening of Dante's Inferno, the poet finds himself in "una selva oscura" 'a dark wood' (1.2; Ciardi 28).
Do not use quotation marks around quotations and translations set off from the text.

Dante's *Inferno* begins literally in the middle of things:

Nel mezzo del cammin di nostra vita
mi ritrova per una selva oscura,
ché la diritta via era smarrita.
Ahi quanto a dir qual era è cosa dura
esta selva selvaggia e aspra e forte
che nel pensier rinova la paura! (1.1-6)

Midway in our life's journey, I went astray
from the straight road and woke to find myself
alone in a dark wood. How shall I say
what wood that was! I never saw so drear,
so rank, so arduous a wilderness!
Its very memory gives a shape to fear. (Ciardi 28)

See also 3.2.8b for guidelines on translating a foreign word or phrase within a sentence.

### 3.8. CAPITALIZATION AND PERSONAL NAMES IN LANGUAGES OTHER THAN ENGLISH

The following section contains recommendations for writing personal names and for capitalizing in French, German, Italian, Spanish, and Latin. If you need such rules for other languages or if you need information on romanizing from languages that do not use the Latin alphabet, such as Russian or Chinese, consult the *MLA Style Manual and Guide to Scholarly Publishing* (3rd ed.; New York: MLA, 2008; print; 3.6–7, 3.11).

#### 3.8.1. French

**Personal Names**

With some exceptions, especially in English-language contexts, French *de* following a first name or a title such as *Mme* or *duc* is not used with the last name alone.
La Boétie (Étienne de La Boétie)
Maupassant (Guy de Maupassant)
Nemours (Louis-Charles d’Orléans, duc de Nemours)

but

De Quincey (Thomas De Quincey)

When the last name has only one syllable, however, *de* is usually retained.

d’Arcy (Pierre d’Arcy)

The forms *du* and *des*—combinations of *de* with *le* and *les*—are always used with last names and are capitalized.

Des Périers (Bonaventure Des Périers)
Du Bos (Charles Du Bos)

A hyphen is frequently used between French given names, as well as between their initials (Marie-Joseph Chénier, M.-J. Chénier). Note that *M.* and *P.* before names may be abbreviations for the titles *Monsieur* ‘Mr.’ and *Père* ‘Father’ (M. René Char, P. J. Reynard).

**Capitalization**

In prose and verse, French capitalization is the same as English except that the following terms are not capitalized in French unless they begin sentences or, sometimes, lines of verse: (1) the subject pronoun *je* ‘I,’ (2) the names of months and days of the week, (3) the names of languages, (4) adjectives derived from proper nouns, (5) titles preceding personal names, and (6) the words meaning “street,” “square,” “lake,” “mountain,” and so on, in most place-names.

Un Français m’a parlé anglais près de la place de la Concorde.

Hier j’ai vu le docteur Maurois qui conduisait une voiture Ford.

Le capitaine Boutillier m’a dit qu’il partait pour Rouen le premier jeudi d’avril avec quelques amis normands.
There are two widely accepted methods of capitalizing French titles and subtitles of works. One method is to capitalize the first word in titles and subtitles and all proper nouns in them. This method is normally followed in publications of the Modern Language Association.

*La chambre claire: Note sur la photographie*

*Du côté de chez Swann*

*La guerre de Troie n'aura pas lieu*

*Nouvelle revue d'onomastique*

In the other method, when a title or subtitle begins with an article, the first noun and any preceding adjectives are also capitalized.

*La Chambre claire: Note sur la photographie*

*Du côté de chez Swann*

*La Guerre de Troie n'aura pas lieu*

In this system, all major words in titles of series and periodicals are sometimes capitalized.

*Nouvelle Revue d'Onomastique*

Whichever practice you choose or your instructor requires, follow it consistently throughout your paper.

### 3.8.2. German

**Personal Names**

German *von* is generally not used with the last name alone, but there are some exceptions, especially in English-language contexts, where the *von* is firmly established by convention.

*Droste-Hülshoff* (Annette von Droste-Hülshoff)

*Kleist* (Heinrich von Kleist)

but

*Von Braun* (Wernher Von Braun)

*Von Trapp* (Maria Von Trapp)

In alphabetizing a German name with an umlaut (the mark over the vowel in ä, ö, ü), Germanists treat the umlauted vowel as if it were
followed by an e; thus, Götz would be alphabetized as Goetz and would precede Gott in an alphabetical listing. Nonspecialists, however, and many libraries in English-speaking countries alphabetize such names without regard to the umlaut; in this practice, Götz would be alphabetized as Gotz and would therefore follow Gott in an alphabetical listing. Whichever practice you choose or your instructor requires, follow it consistently throughout your paper.

Capitalization

In prose and verse, German capitalization differs considerably from English. Always capitalized in German are all nouns—including adjectives, infinitives, pronouns, prepositions, and other parts of speech used as nouns—as well as the pronoun Sie ‘you’ and its possessive, Ihr ‘your,’ and their inflected forms. Generally not capitalized unless they begin sentences or, usually, lines of verse are (1) the subject pronoun ich ‘I,’ (2) the names of languages and of days of the week used as adjectives, adverbs, or complements of prepositions, and (3) adjectives and adverbs formed from proper nouns, except when the proper nouns are names of persons and the adjectives and adverbs refer to the persons’ works or deeds.

Ich glaube an das Gute in der Welt.

Er schreibt, nur um dem Auf und Ab der Buch-Nachfrage zu entsprechen.

Fahren Sie mit Ihrer Frau zurück?

Ein französischer Schriftsteller, den ich gut kenne, arbeitet sonntags immer an seinem neuen Buch über die platonische Liebe.

Der Staat ist eine der bekanntesten Platonischen Schriften.

In letters and ceremonial writings, the pronouns du and ihr ‘you’ and their derivatives are capitalized.

In a title or a subtitle, capitalize the first word and all words normally capitalized.

Thomas Mann und die Grenzen des Ich

Ein treuer Diener seines Herrn

Zeitschrift für vergleichende Sprachforschung
3.8.3. Italian

**Personal Names**

The names of many Italians who lived before or during the Renaissance are alphabetized by first name.

Dante Alighieri
Leonardo da Vinci
Michelangelo Buonarroti

But other names of the period follow the standard practice.

Boccaccio, Giovanni
Cellini, Benvenuto
Stampa, Gaspara

The names of members of historic families are also usually alphabetized by last name.

Este, Beatrice d'
Medici, Lorenzo de'

In modern times, Italian *da, de, del, della, di,* and *d'* are usually capitalized and used with the last name alone.

D'Annunzio (Gabriele D'Annunzio)
Da Ponte (Lorenzo Da Ponte)
Del Buono (Oreste Del Buono)
Della Robbia (Andrea Della Robbia)
De Sica (Vittorio De Sica)
Di Costanzo (Angelo Di Costanzo)

**Capitalization**

In prose and verse, Italian capitalization is the same as English except that in Italian centuries and other large divisions of time are capitalized (*il Seicento*) and the following terms are not capitalized unless they begin sentences or, usually, lines of verse: (1) the subject pronoun *io* 'I,' (2) the names of months and days of the week, (3) the names of languages and nationalities, (4) nouns, adjectives, and adverbs derived from proper nouns, (5) titles preceding personal
names, and (6) the words meaning “street,” “square,” and so on, in most place-names.

Un italiano parlava francese con uno svizzero in piazza di Spagna.

Il dottor Bruno ritornerà dall'Italia giovedì otto agosto e io partirò il nove.

In a title or a subtitle, capitalize only the first word and all words normally capitalized.

*L'arte tipografica in Urbino
Bibliografia della critica pirandelliana
Collezione di classici italiani
Dizionario letterario Bompiani
Studi petrarcheschi

3.8.4. Spanish

Personal Names

Spanish *de* is not used before the last name alone.

Las Casas (Bartolomé de Las Casas)
Madariaga (Salvador de Madariaga)
Rueda (Lope de Rueda)
Timoneda (Juan de Timoneda)

Spanish *del*, formed from the fusion of the preposition *de* and the definite article *el*, is capitalized and used with the last name alone.

Del Río (Angel Del Río)

A Spanish surname may include both the paternal name and the maternal name, with or without the conjunction *y*. The surname of a married woman usually includes her paternal surname and her husband's paternal surname, connected by *de*. Alphabetize Spanish names by the full surnames (consult your sources or a biographical dictionary for guidance in distinguishing surnames and given names).

Carreño de Miranda, Juan
Cervantes Saavedra, Miguel de
LANGUAGES OTHER THAN ENGLISH

Díaz del Castillo, Bernal
García Márquez, Gabriel
Larra y Sánchez de Castro, Mariano José
López de Ayala, Pero
Matute, Ana María
Ortega y Gasset, José
Quevedo y Villegas, Francisco Gómez de
Sinués de Marco, María del Pilar
Zayas y Sotomayor, María de

Even persons commonly known by the maternal portions of their surnames, such as Galdós and Lorca, should be alphabetized by their full surnames.

García Lorca, Federico
Pérez Galdós, Benito

Capitalization

In prose and verse, Spanish capitalization is the same as English except that the following terms are not capitalized in Spanish unless they begin sentences or, sometimes, lines of verse: (1) the subject pronoun yo 'I,' (2) the names of months and days of the week, (3) the names of languages and nationalities, (4) nouns and adjectives derived from proper nouns, (5) titles preceding personal names, and (6) the words meaning "street," "square," and so on, in most place-names.

El francés hablaba inglés en la plaza Colón.
Ayer yo vi al doctor García en un coche Ford.
Me dijo don Jorge que iba a salir para Sevilla el primer martes de abril con unos amigos neoyorquinos.
In a title or a subtitle, capitalize only the first word and words normally capitalized.

Breve historia del ensayo hispanoamericano
Extremos de América
La gloria de don Ramiro
Historia verdadera de la conquista de la Nueva España
Some instructors follow other rules. In titles of series and periodicals, they capitalize all major words: *Revista de Filología Española*.

### 3.8.5. Latin

**Personal Names**

Roman male citizens generally had three names: a praenomen (given name), a nomen (clan name), and a cognomen (family or familiar name). Men in this category are usually referred to by nomen, cognomen, or both; your source or a standard reference book such as *The Oxford Classical Dictionary* will provide guidance.

- Brutus (Marcus Iunius Brutus)
- Calpurnius Siculus (Titus Calpurnius Siculus)
- Cicero (Marcus Tullius Cicero)
- Lucretius (Titus Lucretius Carus)
- Plautus (Titus Maccius Plautus)

Roman women usually had two names—a nomen (the clan name in the feminine form) and a cognomen (often derived from the father's cognomen): Livia Drusilla (daughter of Marcus Livius Drusus). Sometimes a woman's cognomen indicates her chronological order among the daughters of the family: Antonia Minor (younger daughter of Marcus Antonius). Most Roman women are referred to by nomen: Calpurnia, Clodia, Octavia, Sulpicia. Some, however, are better known by cognomen: Agrippina (Vipsania Agrippina).

When citing Roman names, use the forms most common in English.

- Horace (Quintus Horatius Flaccus)
- Julius Caesar (Gaius Iulius Caesar)
- Livy (Titus Livius)
- Ovid (Publius Ovidius Naso)
- Vergil (Publius Vergilius Maro)

Finally, some medieval and Renaissance figures are best known by their adopted or assigned Latin names.
Albertus Magnus  (Albert von Bollstädt)
Comenius  (Jan Amos Komenský)
Copernicus  (Niklas Koppernigk)
Paracelsus  (Theophrastus Bombast von Hohenheim)

Capitalization

Although practice varies, Latin most commonly follows the English rules for capitalization, except that ego ‘I’ is not capitalized.

Semper ego auditor tantum? Numquamne reponam / Vexatus totiens rauci
Theseide Cordi?

Quidquid id est, timeo Danaos et dona ferentes.

Nil desperandum.

Quo usque tandem abutere, Catilina, patientia nostra?

In a title or a subtitle, however, capitalize only the first word and all words normally capitalized.

De senectute
Liber de senectute
Pro Marcello