七、二 MLA 論文格式

1.5 COMPLING A WORKING BIBLIOGRAPHY

As you discover information and opinions on your topic, you should keep track of sources that you may use for your paper. A record of such sources is called a working bibliography. Your preliminary reading will probably provide the first titles for this list. Other title will emerge when you consult reference works and the library's central catalog and when you explore the Internet. If you read carefully through the bibliography and notes of each work you consult, more often than not you will discover additional important sources. Your working bibliography will frequently change during your research as you add new titles and eliminate those that do not prove useful and as you probe and emphasize some aspects of your subject in preference to others. The working bibliography will eventually evolve into the list of works cited that appears at the end of the research paper.

A computer is particularly useful for compiling the working bibliography. Create a computer file for this purpose, and enter full information about sources into the file as you proceed with your research. Whenever you wish to add new works to the list, to remove works you no longer think helpful, or to correct entries already stored, you retrieve the file, make the changes, and save the revised file for future use. As you research, you can arrange and rearrange your sources however you wish (e.g., in alphabetical order, in chronological order by date of publication, in order of relevance to your topic); you can also divide sources into groups (e.g., those already consulted and those not yet consulted, those most useful and those less so). At any point, you can print the file to review it or to use it or to use it for research. Since bibliography files are essential to researching and writing the paper, be certain to save these these files and to keep copies of them on paper and on a backup disk.

When you add sources to your working bibliography, be sure you enter all the publication information needed for the works-cited list. The information to be recorded depends on the kind of source used. Following are typical examples of citations for a book, an article in a scholarly journal, a newspaper or magazine article, and an Internet source. The sources you encounter might require more information. See chapter 4 for complete guidelines on compiling the works-cited list of the research paper.

BOOK (see 4.6)

1. Author's full name (last name first)
2. Full title (including any subtitle)
3. Edition (if the book is a second or later edition)
4. Number of the volume and the total number of volumes (if the book is a multivolume book)
5. City of publication
6. Shortened form of the publisher's name (see 6.5)
7. Years of publication

Budden, Julian. The Operas of Verdi. Rev. ed. 3 vols.
    Oxford: Clarendon, 1992.

ARTICLE IN A SCHOLARLY JOURNAL (SEE 4.7.1-4)

1. Author's name
2. Title of the article
3. Title of the journal
4. Volume number
5. Year of publication
6. Inclusive page numbers of the article (i.e., the number of the page on which the article ends)

I .

    A.

      1.

        a.

        (1)

           (a)

           (b)

        (2)

        a.

      1.

    A

     Ⅱ.

Logic requires that there be a Ⅱ to complement a Ⅰ, a B to complement an A. and so forth.

The following sample is a topic put lin e of section 1.4 of this book.

Frith, Simon. "The Black Box: The Value of Television and the Future of Television Research." <u>Screen</u> 41 (2000):33-50.

1.5.3 Reading Essential Publication Information

When you add source to your working bibliography, be sure you enter all the publication information needed for the works-cited list. The information to be recorded depends on the kind of source used. Following are typical examples of citations for a book, an article in a scholarly journal, a newspaper or magazine article, and an Internet source. The sources you encounter might require more information. See chapter 5 for complete guidelines on compiling the works-cited list of the research paper.

NEWPAPER OR MAGAZINE ARTICLE (see 5.7.5-6)

1. Author's name

2. Title of the article

3. Title of the periodical

4. Date of publication

5. Inclusive page numbers of the article

Hoover, Eric. "New Attacks on Early Decision." <u>Chronicle of higher Education</u>
     11 Jan. 2002:A45-46.

INTERNER SOURCE (see 5.9.1-4)

1. Author's name

2. Title of the document

3. Full information about any previous or simultaneous publication in print
   form

4. Title of the scholarly project, database, periodical, or professional or
   personal site

5. Name of the editor of the scholarly project or database

6. Date of electronic publication or last update

7. Name of the institution or organization sponsoring or associated with the site

8. Date when you accessed the source

9. Network address, or URL

2.7 QUOTATIONS

2.7.1 Use and Accuracy of Quotations

Quotations are effective in research papers when used selectively. Quote only words, phrases, line, and passages that are particularly interesting, vivid, unusual, or apt, and keep all quotation 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 2.7.6), 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 recommendation below.

2.7.2 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 time, 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 phase as part of your sentence.

> For Charles Dickens the eighteenth century was both "the best of times" and "the worst of time."

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 <u>Heart of Darkness.</u> "He was inspired neither love nor fear, nor even respect."

> or

"He was obeyed, "writes Joseph Conrad of the company manager in <u>Heart of Darkness</u>, "yet he 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 quotation, 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 company manager in <u>Heart of Darkness</u>, "yet he inspired neither love nor fear, nor even respect" (87).

If a quotation runs to more four lines in your paper, set it off from your text by beginning a new line, indenting one inch (or ten space if you are using a typewriter) 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 content 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 to a prose quotation set off from the text follows the last line of the quotation.

At the conclusion of <u>Lord of the Files</u>, 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 then 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)

When a verse quotation begins in the middle of a line, the partial line should be

positioned where it is the original and shifted to the left margin.

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

> I remember
>
> he glance at me in just that way, independent and unabashed, the handsome sidelong look that went round and about but never directly met my eye, for that would betray his soul. H was not being sly, only careful. (43-48)

For translations of quotations.

If you need to quote two or more paragraphs or more paragraphs, indent the first line of each paragraph an additional quarter inch (or three spaces on a typewriter). If the first sentence quoted does not begin a paragraph in the source, however, does 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 going me harm … know me by the name of Moll Flanders…(1)

On omitting words within quotations, see 3.7.5. For translations of quotation, 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 (or ten spaces if you are using a typewriter) from the left margin and written in all capital letters: HAMLET. Follow the name with a period, and start the quotation. Indent all subsequent line in that character's speech an additional quarter inch (or three spaces). When the dialogue shitts to another character, start a new line indented one inch (or ten spaces) from the left margin. Maintain this pattern throughout the entire quotation. For the other aspects of the formatting, following the recommendations above for quoting prose and poetry.

Marguerite Duras's screenplay for <u>Hiroshima mon amour</u> suggests ay the outset the profound difference between observation and experience:

> HE. You saw nothing in Hiroshima. Nothing.
> SHE. I saw <u>everything</u>. <u>Everything</u>. […] 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 load
>   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!

3.7.5. Ellipsis

Whenever you with 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.

In his inaugural address. John F. Kennedy spoke of a "new frontier."

Sting, narr. <u>Peter and the Wolf</u>, op. 67. By Sergei

Prokofiev. Chamber Orch. of Europe. Cond. Claudio Abbado. Deutsche

Grammophon, 1990.

If you are citing a specific song, place its title in quotation marks.

Bartoli, Cecilia. "Les filles de Cadix." By Pauline

Viardot. <u>Chant d'amour</u>. London, 1996.

Bono, Brian Eno, the Edge, and Luciano Pavarotti. "Miss Sarajevo." <u>Pavarotti</u>

<u>and Friends for the Children of Bosnia</u>. London, 1996.

Gabriel, Peter. "A Different Drum." Perf. Gabriel,

Shankar, and Youssou N'Dour. <u>Passion: Music for</u> The Last Temptation of

Christ,<u> a Film by Martin Scorsese</u>. Geffen, 1989.

Holiday, Billie. "God Bless the Child." Rec. 9 May 1941.

<u>The Essence of Billie Holiday</u>. Columbia, 1991.

Simon, Paul, and Milton Nascimento. " spirit Voices." <u>The Rhythm of the Saints</u>.

Warner Bros., 1990.

Treat a spoken-word recording as you would a musical recording. Begin with the speaker, the writer, or the production director, depending on the desired emphasis. You may add the original publication date of the work immediately after the title.

Burnett, Frances Hodgson. <u>The secret Garden</u>. 1911. Read

by Helena Bonham Carter. Audiocassette. Penguin-High Bridge, 1993.

Scott, George C., narr. <u>World War Ⅱ</u>. Audiocassette.

Carmichael, 1990.

Shakespeare, William. <u>Othello</u>. Perf. Laurence Olivier, Maggie Smith, Frank

Finley, and Derek Jacobi. Dir.

John Dexter. LP. RCA Victor, 1964.

Welles, Orson, dir. <u>The War of the Worlds</u>. by H. G.

wells. Adapt. Howard Koch. Mercury Theatre on the Air. Rec. 30 Oct.

1938. LP. Evolution, 1969.

Do not underline or encrose in quotation marks the uue or a private or archival

recording or tape. Include the date recorded (if known) and the location and

identifying number of the recording

Wilgus, D. K. southern folk Tales. Rec. 23-25 Mar. 1965.

Audiotape. U of California, Los Angeles, Archives of Folklore. B.76.82

In citing the libretto, the booklet, the liner notes, or other material accompanying

a recording, give the author's name, the title of the material (if any), and a description

of the material (*Libretto*). Then provide the usual bibliographic information for a

recording.

Colette. Libretto. <u>L'enfant et les sortileges</u>. Music by

Maurice Ravel. Orch. National Bordeaux-Aquitaine.

Gond. Alain Lombard. Valois, 1993.

Lawrence, Vera Brodsky. "Scott Joplin and <u>Treemonisha</u>."

Booklet. <u>Treemonisha</u>. By Scott Joplin. Deutsche Grammophpn, 1976

Lewiston, David. Linear notes. <u>The Balinese Gamelan</u>：

<u>Music from the Morning of the World</u>. LP. Nonesuch, n.d.

4.8.3 AFilm or Vedio Recording

A film entry usually begins with the title, underlined, and includes the director, the

distributor, and the year of release. You may include other data that seem pertinent—such as the names of the writer, performers, and producer—between the title and the distributor.

It's a Wonderful Life. Dir. Frank Capra. Perf. James
   Steward, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO,
   1946.
Like Water for Chocolate [Come agua para chocolate].
   Screenplay by Laura Esquivel. Dir. Alfonso Arau. Perf Lumi Cavazos,
   Marco Lombardi, and Regina Torne. Miramax, 1993.