

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*,

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.

*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, Fähre, 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.

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.



l. 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

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

ill-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-*, *pre-*, *re-*, *semi-*, *sub-*, *un-*, *under-*).

antiwar

overpay

semiretired

coworker

postwar

subsattellite

multinational

prescheduled

unambiguous

nonjudgmental

reinvigorate

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 "recuperate.")

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

MAAs            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	et al.	laissez-faire
cliché	etc.	lieder
concerto	genre	raison d'être
e.g.	hubris	versus

### 3.3.3. Emphasis

Italics for emphasis (“Booth *does* concede, however . . .”) is a device that rapidly becomes ineffective. It is rarely appropriate in research writing.

## 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.

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.

#### FIRST USE

Emily Dickinson

Harriet Beecher Stowe

Margaret Mead

#### SUBSEQUENT USES

Dickinson (not Miss Dickinson)

Stowe (not Mrs. Stowe)

Mead (not Ms. Mead)

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.

### 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	Talmud
Old Testament	Koran
Genesis	Upanishads
Gospels	

But italicize titles of individual published editions of scriptural writings (*The Interlinear Bible*, *The Talmud of the Land of Israel: A Preliminary Translation and Explanation*, *The Upanishads: A Selection for the Modern Reader*) and treat the editions in the works-cited list like any other published book.

#### 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

## CONFERENCES, SEMINARS, WORKSHOPS, AND COURSES

Strengthening the Cooperative Effort in Biomedical Research: A National  
Conference for Universities and Industry

Introduction to Calculus

Anthropology 102

Words designating the divisions of a work are also not italicized or put within quotation marks, nor are they capitalized when used in the text (“The author says in her preface . . . ,” “In canto 32 Ariosto writes . . .”).

preface

scene 7

introduction

stanza 20

list of works cited

chapter 2

appendix

### 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).