

## 6.1. PARENTHETICAL DOCUMENTATION AND THE LIST OF WORKS CITED

The list of works cited at the end of your research paper plays an important role in your acknowledgment of sources (see ch. 5), but the list does not in itself provide sufficiently detailed and precise documentation. You must indicate to your readers not only what works you used in writing the paper but also what you derived from each source and where in the work you found the material. The most practical way to supply this information is to insert a brief parenthetical acknowledgment in your paper wherever you incorporate another's words, facts, or ideas. Usually the author's last name and a page reference are enough to identify the source and the specific location from which you borrowed material.

Medieval Europe was a place both of "raids, pillages, slavery, and extortion" and of "traveling merchants, monetary exchange, towns if not cities, and active markets in grain" (Townsend 10).

The parenthetical reference "(Townsend 10)" indicates that the quotations come from page 10 of a work by Townsend. Given the author's last name, your readers can find complete publication information for the source in the alphabetically arranged list of works cited that follows the text of your paper.

Townsend, Robert M. *The Medieval Village Economy*. Princeton: Princeton UP, 1993. Print.

The sample references in 6.4 offer recommendations for documenting many other kinds of sources.

## 6.2. INFORMATION REQUIRED IN PARENTHETICAL DOCUMENTATION

In determining the information needed to document sources accurately, keep the following guidelines in mind.

**References in the text must clearly point to specific sources in the list of works cited.** The information in your parenthetical references

in the text must match the corresponding information in the entries in your list of works cited. For a typical works-cited-list entry, which begins with the name of the author (or editor, translator, or narrator), the parenthetical reference begins with the same name. When the list contains only one work by the author cited, you need give only the author's last name to identify the work: "(Patterson 183–85)." If your list contains more than one author with the same last name, you must add the first initial—"(A. Patterson 183–85)" and "(L. Patterson 230)"—or, if the initial is shared too, the full first name. If two or three names begin the entry, give the last name of each person listed: "(Rabkin, Greenberg, and Olander vii)." If the work has more than three authors, follow the form in the bibliographic entry: either give the first author's last name followed by *et al.*, without any intervening punctuation—"(Lauter et al. 2601–09)"—or give all the last names. If there is a corporate author, use its name, shortened or in full (see 6.4.5). If the work is listed by title, use the title, shortened or in full; if two or more anonymous works have the same title, add a publication fact, such as a date, that distinguishes the works (see 6.4.4). If the list contains more than one work by the author, add the cited title, shortened or in full, after the author's last name (see 6.4.6).

**Identify the location of the borrowed information as specifically as possible.** Sources include a variety of reference markers to help users locate passages. For sources that use page numbering, give the relevant page number or numbers in the parenthetical reference (see esp. 6.4.2) or, if you cite from more than one volume of a multivolume work, the volume and page numbers (see 6.4.3). In a reference to a common work of literature, it is sometimes helpful to give information other than, or in addition to, the page number—for example, the chapter, book, or stanza number or the numbers of the act, scene, and line (see 6.4.8). You may omit page numbers when citing complete works (see 6.4.1). A page reference is similarly unnecessary if you use a passage from a one-page work. Electronic publications sometimes include paragraph numbers or other kinds of reference numbers (see 6.4.2). Of course, sources such as films, television broadcasts, performances, and electronic sources with no pagination or other type of reference markers cannot be cited by number. Such works are usually cited in their entirety (see 6.4.1) and often by title (see 6.4.4).

### 6.3. READABILITY

Keep parenthetical references as brief—and as few—as clarity and accuracy permit. Give only the information needed to identify a source, and do not add a parenthetical reference unnecessarily. Identify sources by author and, if necessary, title; do not use abbreviations such as *ed.*, *trans.*, and *comp.* after the name. If you are citing an entire work, for example, rather than a specific part of it, the author's name in the text may be the only documentation required. The statement "Booth has devoted an entire book to the subject" needs no parenthetical documentation if the list of works cited includes only one work by Booth. If, for the reader's convenience, you wish to name the book in your text, you can recast the sentence: "Booth has devoted an entire book, *The Rhetoric of Fiction*, to the subject."

Remember that there is a direct relation between what you integrate into your text and what you place in parentheses. If, for example, you include an author's name in a sentence, you need not repeat the name in the parenthetical page citation that follows, provided that the reference is clearly to the work of the author you mention. The paired sentences below illustrate alternative ways of identifying authors. Note that sometimes one version is more concise than the other.

#### AUTHOR'S NAME IN TEXT

Tannen has argued this point (178-85).

#### AUTHOR'S NAME IN REFERENCE

This point has already been argued (Tannen 178-85).

#### AUTHORS' NAMES IN TEXT

Others, like Jakobson and Waugh (210-15), hold the opposite point of view.

#### AUTHORS' NAMES IN REFERENCE

Others hold the opposite point of view (e.g., Jakobson and Waugh 210-15).

#### AUTHOR'S NAME IN TEXT

Only Daiches has seen this relation (2: 776-77).

#### AUTHOR'S NAME IN REFERENCE

Only one scholar has seen this relation (Daiches 2: 776-77).

## AUTHOR'S NAME IN TEXT

It may be true, as Robertson maintains, that "in the appreciation of medieval art the attitude of the observer is of primary importance . . ." (136).

## AUTHOR'S NAME IN REFERENCE

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

To avoid interrupting the flow of your writing, place the parenthetical reference where a pause would naturally occur (preferably at the end of a sentence), as near as possible to the material documented. The parenthetical reference precedes the punctuation mark that concludes the sentence, clause, or phrase containing the borrowed material.

In his *Autobiography*, Benjamin Franklin states that he prepared a list of thirteen virtues (135-37).

A reference directly after a quotation follows the closing quotation mark.

In the late Renaissance, Machiavelli contended that human beings were by nature "ungrateful" and "mutable" (1240), and Montaigne thought them "miserable and puny" (1343).

If the quotation, whether of poetry or prose, is set off from the text (see 3.7.2-4), type a space after the concluding punctuation mark of the quotation and insert the parenthetical reference.

John K. Mahon adds a further insight to our understanding of the War of 1812:

Financing the war was very difficult at the time. Baring Brothers, a banking firm of the enemy country, handled routine accounts for the United States overseas, but the firm would take on no loans. The loans were in the end absorbed by wealthy Americans at great hazard—also, as it turned out, at great profit to them.

(385)

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)

For guidelines on citing common works of literature, see 6.4.8. If you need to document several sources for a statement, you may cite them in a note to avoid unduly disrupting the text (see 6.5.2).

When you borrow from a source several times in succession, you may be able to make your citations more concise by using one of the following techniques. However, always give your citations in full if these techniques would create ambiguity about your sources.

If you borrow more than once from the same source within a single paragraph and no borrowing from another source intervenes, you may give a single parenthetical reference after the last borrowing.

*Romeo and Juliet* presents an opposition between two worlds: "the world of the everyday . . . and the world of romance." Although the two lovers are part of the world of romance, their language of love nevertheless becomes "fully responsive to the tang of actuality" (Zender 138, 141).

Here it is clear that the first page number in the parenthesis must apply to the first quotation and the second number to the second quotation.

But suppose you decide to break the first quotation into two parts. Then the parenthetical citation will be ambiguous, because three quotations will be followed by two numbers. It will not be clear how the page numbers should be matched to the borrowings. In that case, the citations should be separated. You can use another technique for making citations more economical—not repeating what is understood.

*Romeo and Juliet* presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (Zender 138). *Romeo and Juliet's* language of love nevertheless becomes "fully responsive to the tang of actuality" (141).

The second parenthetical citation, "(141)," omits the author's name. This omission is acceptable because the reader will conclude that the author must be Zender. No other understanding is possible. If you include material from a different source between the two borrowings, however, you must repeat this author's name in the second citation: "(Zender 141)."

A third technique is to define a source in the text at the start.

According to Karl F. Zender, *Romeo and Juliet* presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (138). Romeo and Juliet's language of love nevertheless becomes "fully responsive to the tang of actuality" (141).

This technique can be useful when an entire paragraph is based on material from a single source. When a source is stated in this way and followed by a sequence of borrowings, it is important to signal at the end of the borrowings that you are switching to another source or to your own ideas. For example:

According to Karl F. Zender, *Romeo and Juliet* presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (138). Romeo and Juliet's language of love nevertheless becomes "fully responsive to the tang of actuality" (141). I believe, in addition, that . . .

#### Work Cited

Zender, Karl F. "Loving Shakespeare's Lovers: Character Growth in *Romeo and Juliet*." *Approaches to Teaching Shakespeare's Romeo and Juliet*. Ed. Maurice Hunt. New York: MLA, 2000. 137-43. Print.

## 6.4. SAMPLE REFERENCES

Each of the following sections concludes with a list of the works cited in the examples. Note that the lists for the first five sections (6.4.1–5) do not include more than one work by the same author. On citing two or more works by an author or authors, see 6.4.6.

### 6.4.1. Citing an Entire Work, Including a Work with No Page Numbers

If you wish to cite an entire work—whether a print source; a non-print source such as a film, television broadcast, or performance; or

a Web publication that has no pagination or other type of reference markers—it is often preferable to include in the text, rather than in a parenthetical reference, the name of the person (e.g., author, editor, director, performer) that begins the corresponding entry in the works-cited list. (See 6.4.4 for citing a work by title.)

Fukuyama's *Our Posthuman Future* includes many examples of this trend.

But Anthony Hunt has offered another view.

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

Chan considers the same topic in the context of Hong Kong cinema.

The utilitarianism of the Victorians “attempted to reduce decision-making about human actions to a ‘felicific calculus’” (Everett).

#### Works Cited

Chan, Evans. “Postmodernism and Hong Kong Cinema.” *Postmodern Culture* 10.3 (2000): n. pag. *Project Muse*. Web. 20 May 2002.

Everett, Glenn. “Utilitarianism.” *The Victorian Web*. Ed. George P. Landow. U Scholars Programme, Natl. U of Singapore, 11 Oct. 2002. Web. 18 May 2007.

Fukuyama, Francis. *Our Posthuman Future: Consequences of the Biotechnology Revolution*. New York: Farrar, 2002. Print.

Hunt, Anthony. “Singing the Dyads: The Chinese Landscape Scroll and Gary Snyder's *Mountains and Rivers without End*.” *Journal of Modern Literature* 23.1 (1999): 7-34. Print.

Kurosawa, Akira, dir. *Rashomon*. Perf. Toshiro Mifune. Daiei, 1950. Film.

#### 6.4.2. Citing Part of a Work

If you quote, paraphrase, or otherwise use a specific passage in a book, an article, or another work, give the relevant page or section (e.g., paragraph) number or numbers. When the author's name is in your text, give only the number reference in parentheses, but if the context does not clearly identify the author, add the author's last name before the reference. Leave a space between them, but do not insert punctuation or, for a page reference, the word *page* or *pages* or the

abbreviation *p.* or *pp.* If you used only one volume of a multivolume work and included the volume number in the bibliographic entry, you need give only page numbers in the reference (see the Lauter et al. example), but if you used more than one volume of the work, you must cite both volume and page numbers (see 6.4.3).

If your source uses explicit paragraph numbers rather than page numbers—as, for example, some electronic publications do—give the relevant number or numbers preceded by the abbreviation *par.* or *pars.* (see the Chan example); if the author's name begins such a citation, place a comma after the name. If another kind of section is numbered in the source (e.g., sections; see the Committee on Scholarly Editions example), either write out the word for the section or use a standard abbreviation (see ch. 7); if the author's name begins such a citation, place a comma after the name. When a source has no page numbers or any other kind of reference numbers, no number can be given in the parenthetical reference. The work must be cited in its entirety (see 6.4.1), though you may indicate in your text an approximate location of the cited passage (e.g., “in the final third of his article, Jones argues for a revisionist interpretation”). Do not count unnumbered paragraphs.

Although writings describing utopia have always seemed to take place far from the everyday world, in fact “all utopian fiction whirls contemporary actors through a costume dance no place else but here” (Rabkin, Greenberg, and Olander vii).

Between 1968 and 1988, television coverage of presidential elections changed dramatically (Hallin 5).

The cluster on literacy in the anthology by Lauter and his coeditors is a resource for teaching the place of oral cultures in postbellum America (155-66).

Litvak calls Winters's mumbling a “labor of disarticulation” (167).

Chan claims that “Eagleton has belittled the gains of postmodernism” (par. 41).

The Committee on Scholarly Editions provides an annotated bibliography on the theory of textual editing (sec. 4).



## Works Cited

- Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture* 10.3 (2000): n. pag. *Project Muse*. Web. 20 May 2002.
- Committee on Scholarly Editions. "Guidelines for Editors of Scholarly Editions." *Modern Language Association*. MLA, 25 Sept. 2007. Web. 22 Jan. 2008.
- Hallin, Daniel C. "Sound Bite News: Television Coverage of Elections, 1968-1988." *Journal of Communication* 42.2 (1992): 5-24. Print.
- Lauter, Paul, et al., eds. *The Heath Anthology of American Literature*. 5th ed. Vol. C. Boston: Houghton, 2006. Print.
- Litvak, Joseph. "The Aesthetics of Jewishness: Shelley Winters." *Aesthetic Subjects*. Ed. Pamela R. Matthews and David McWhirter. Minneapolis: U of Minnesota P, 2003. 153-70. Print.
- Rabkin, Eric S., Martin H. Greenberg, and Joseph D. Olander. Preface. *No Place Else: Explorations in Utopian and Dystopian Fiction*. Ed. Rabkin, Greenberg, and Olander. Carbondale: Southern Illinois UP, 1983. vii-ix. Print.

### 6.4.3. Citing Volume and Page Numbers of a Multivolume Work

When citing a volume number as well as a page reference for a multivolume work, separate the two by a colon and a space: "(Wellek 2: 1-10)." Use neither the words *volume* and *page* nor their abbreviations. The functions of the numbers in such a citation are understood. If, however, you wish to refer parenthetically to an entire volume of a multivolume work, there is no need to cite pages. Place a comma after the author's name and include the abbreviation *vol.*: "(Wellek, vol. 2)." If you integrate such a reference into a sentence, spell out *volume*: "In volume 2, Wellek deals with. . . ."

The anthology by Lauter and his coeditors contains both Stowe's "Sojourner Truth, the Libyan Sibyl" (B: 2601-09) and Gilman's "The Yellow Wall-Paper" (C: 578-90).

Between 1945 and 1972, the political-party system in the United States underwent profound changes (Schlesinger, vol. 4).

## Works Cited

Lauter, Paul, et al., eds. *The Heath Anthology of American Literature*.  
5th ed. 5 vols. Boston: Houghton, 2006. Print.

Schlesinger, Arthur M., Jr., gen. ed. *History of U.S. Political Parties*. 4 vols.  
New York: Chelsea, 1973. Print.

### 6.4.4. Citing a Work Listed by Title

In a parenthetical reference to a work alphabetized by title in the list of works cited, the full title (if brief) or a shortened version precedes the page, paragraph, section, or reference number or numbers (if any; see 6.2), unless the title appears in your text. When abbreviating the title, begin with the word by which it is alphabetized. Do not, for example, shorten *Glossary of Terms Used in Heraldry* to *Heraldry*, since this abbreviation would lead your reader to look for the bibliographic entry under *h* rather than *g*. If you are citing two or more anonymous works that have the same title, find a publication fact that distinguishes the works in their works-cited-list entries, and add it to their parenthetical references (see the “Snowy Owl” example). This fact could be the date of publication or the title of the work that encompasses the cited work. If you wish to cite a specific definition in a dictionary entry, give the relevant designation (e.g., number, letter) after the abbreviation *def.* (see the “Noon” example).

The nine grades of mandarins were “distinguished by the color of the button on the hats of office” (“Mandarin”).

International espionage was as prevalent as ever in the 1990s (“Decade”).

Even *Sixty Minutes* launched an attack on modern art, in a segment entitled “Yes . . . but Is It Art?”

In winter the snowy owl feeds primarily on small rodents (“Snowy Owl,” *Hinterland*), but in spring it also feeds on the eggs of much larger waterfowl, such as geese and swans (“Snowy Owl,” *Arctic*).

Milton’s description of the moon at “her highest noon” signifies the “place of the moon at midnight” (“Noon,” *def.* 4b).

*Voice of the Shuttle* has links to many helpful resources.

#### Works Cited

- "Decade of the Spy." *Newsweek* 7 Mar. 1994: 26-27. Print.
- "Mandarin." *The Encyclopedia Americana*. 1994 ed. Print.
- "Noon." *The Oxford English Dictionary*. 2nd ed. Oxford: Oxford UP, 1992. CD-ROM.
- "Snowy Owl." *Arctic Studies Center*. Natl. Museum of Natural History of the Smithsonian Inst., 2004. Web. 8 Aug. 2007.
- "Snowy Owl." *Hinterland Who's Who*. Canadian Wildlife Service, 2006. Web. 8 Aug. 2007.
- Voice of the Shuttle*. Ed. Alan Liu. Dept. of Eng., U of California, Santa Barbara, n.d. Web. 8 Aug. 2007.
- "Yes . . . but Is It Art?" Narr. Morley Safer. *Sixty Minutes*. CBS. WCBS, New York. 19 Sept. 1993. Television.

#### 6.4.5. Citing a Work by a Corporate Author

To cite a work by a corporate author, you may use the author's name followed by a page reference: "(United Nations, Economic Commission for Africa 79–86)." It is better, however, to include a long name in the text, so that the reading is not interrupted with an extended parenthetical reference. When giving the name of a corporate author in parentheses, shorten terms that are commonly abbreviated (see 7.4): "(Natl. Research Council 15)."

In 1963 the United Nations Economic Commission for Africa predicted that Africa would evolve into an advanced industrial economy within fifty years (1-2, 4-6).

According to a study sponsored by the National Research Council, the population of China around 1990 was increasing by more than fifteen million annually (15).

#### Works Cited

- National Research Council. *China and Global Change: Opportunities for Collaboration*. Washington: Natl. Acad., 1992. *National Academies Press*. Web. 15 Mar. 2007.
- United Nations. Economic Commission for Africa. *Industrial Growth in Africa*. New York: United Nations, 1963. Print.

#### 6.4.6. Citing Two or More Works by the Same Author or Authors

In a parenthetical reference to one of two or more works by the same author, put a comma after the author's last name and add the title of the work (if brief) or a shortened version and the relevant page reference: "(Frye, *Double Vision* 85)," "(Durant and Durant, *Age* 214-48)." If you state the author's name in the text, give only the title and page reference in parentheses: "(*Double Vision* 85)," "(*Age* 214-48)." If you include both the author's name and the title in the text, indicate only the pertinent page number or numbers in parentheses: "(85)," "(214-48)."

Shakespeare's *King Lear* has been called a "comedy of the grotesque" (Frye, *Anatomy* 237).

For Northrop Frye, one's death is not a unique experience, for "every moment we have lived through we have also died out of into another order" (*Double Vision* 85).

Moulthrop sees the act of reading hypertext as "struggle": "a chapter of chances, a chain of detours, a series of revealing figures in commitment out of which come the pleasures of the text" ("Traveling").

Hypertext, as one theorist puts it, is "all about connection, linkage, and affiliation" (Moulthrop, "You Say," par. 19).

#### Works Cited

- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 1957. Print.
- . *The Double Vision: Language and Meaning in Religion*. Toronto: U of Toronto P, 1991. Print.
- Moulthrop, Stuart. "Traveling in the Breakdown Lane: A Principle of Resistance for Hypertext." *Mosaic* 28.4 (1995): 55-77. *University of Baltimore*. Web. 15 Mar. 2007.
- . "You Say You Want a Revolution? Hypertext and the Laws of Media." *Postmodern Culture* 1.3 (1991): n. pag. *Project Muse*. Web. 3 Apr. 1997.

#### 6.4.7. Citing Indirect Sources

Whenever you can, take material from the original source, not a secondhand one. Sometimes, however, only an indirect source is available—for example, someone's published account of another's spoken remarks. If what you quote or paraphrase is itself a quotation, put the abbreviation *qtd. in* ("quoted in") before the indirect source you cite in your parenthetical reference. (You may document the original source in a note; see 6.5.1.)

Samuel Johnson admitted that Edmund Burke was an "extraordinary man" (*qtd. in* Boswell 2: 450).

#### Work Cited

Boswell, James. *The Life of Johnson*. Ed. George Birkbeck Hill and L. F. Powell. 6 vols. Oxford: Clarendon, 1934-50. Print.

#### 6.4.8. Citing Common Literature

In a reference to a commonly studied prose work, such as a novel or play, that is available in several editions, it is helpful to provide more information than just a page number from the edition used; a chapter number, for example, would help readers to locate a quotation in any copy of a novel. In such a reference, give the page number first, add a semicolon, and then give other identifying information, using appropriate abbreviations: "(130; ch. 9)," "(271; bk. 4, ch. 2)."

In *A Vindication of the Rights of Woman*, Mary Wollstonecraft recollects many "women who, not led by degrees to proper studies, and not permitted to choose for themselves, have indeed been overgrown children" (185; ch. 13, sec. 2).

When you cite an unpaginated source, the chapter number or similar designation may be the only identifying information you can give.

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

In citing commonly studied verse plays and poems, omit page numbers altogether and cite by division (act, scene, canto, book, part)

and line, with periods separating the various numbers—for example, “*Iliad* 9.19” refers to book 9, line 19, of Homer’s *Iliad*. If you are citing only line numbers, do not use the abbreviation *l.* or *ll.*, which can be confused with numerals. Instead, initially use the word *line* or *lines* and then, having established that the numbers designate lines, give the numbers alone (see fig. 33).

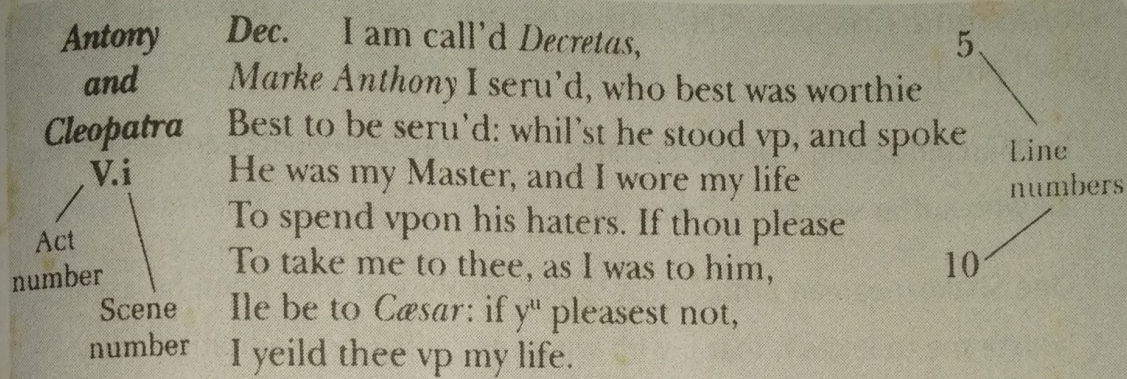


Fig. 33. A verse play with numbered divisions. Unless instructed otherwise, use arabic numerals for citations of acts, scenes, and other numbered divisions of works; titles of famous works are often abbreviated: “(*Ant.* 5.1.5–12).”

In general, use arabic numerals rather than roman numerals for division and page numbers. Although you must use roman numerals when citing pages of a preface or another section that are so numbered, designate volumes, parts, books, and chapters with arabic numerals even if your source does not. Some instructors prefer roman numerals, however, for citations of acts and scenes in plays (*King Lear* IV.i), but if your instructor does not require this practice, use arabic numerals (*King Lear* 4.1; see fig. 33). On numbers, see 3.5.

When citing scripture, provide an entry in the works-cited list for the edition you consulted. While general terms like Bible, Talmud, and Koran are not italicized, full and shortened titles of specific editions are italicized (see 3.6.5). The first time you borrow from a particular work of scripture in your manuscript, state in the text or in a parenthetical citation the element that begins the entry in the works-cited list (usually the title of the edition but sometimes an editor’s or a translator’s name). Identify the borrowing by divisions of the work—for the Bible, give the name of the book and chapter and verse

numbers—rather than by a page number. Subsequent citations of the same edition may provide division numbers alone (see the *New Jerusalem Bible* example).

When included in parenthetical references, the titles of the books of the Bible and of famous literary works are often abbreviated (1 Chron. 21.8, Rev. 21.3, *Oth.* 4.2.7–13, *FQ* 3.3.53.3). The most widely used and accepted abbreviations for such titles are listed in 7.7. Follow prevailing practices for other abbreviations (*Troilus* for Chaucer's *Troilus and Criseyde*, "Nightingale" for Keats's "Ode to a Nightingale," etc.).

In "Marching Song," Nesbit declares, "Our arms and hearts are strong for all who suffer wrong . . ." (line 11).

One Shakespearean protagonist seems resolute at first when he asserts, "Haste me to know't, that I, with wings as swift / As meditation . . . / May sweep to my revenge" (*Ham.* 1.5.35-37), but he soon has second thoughts; another tragic figure, initially described as "too full o' th' milk of human kindness" (*Mac.* 1.5.17), quickly descends into horrific slaughter.

In one of the most vivid prophetic visions in the Bible, Ezekiel saw "what seemed to be four living creatures," each with the faces of a man, a lion, an ox, and an eagle (*New Jerusalem Bible*, Ezek. 1.5-10). John of Patmos echoes this passage when describing his vision (Rev. 4.6-8).

#### Works Cited

- Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, 1845. *Department of History, University of Rochester*. Web. 15 Mar. 2007.
- Nesbit, E[dith]. "Marching Song." 1887. *Ballads and Lyrics of Socialism: 1883-1908*. London: Fabian Soc.; Fifield, 1908. 9. *Victorian Women Writers Project*. Web. 15 Mar. 2007.
- The New Jerusalem Bible*. Henry Wansbrough, gen. ed. New York: Doubleday, 1985. Print.
- Shakespeare, William. *Hamlet*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square-Pocket, 1992. Print.
- . *Macbeth*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square-Pocket, 1992. Print.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Ed. Carol H. Poston. New York: Norton, 1975. Print.

#### 6.4.9. Citing More Than One Work in a Single Parenthetical Reference

If you wish to include two or more works in a single parenthetical reference, cite each work as you normally would in a reference, and use semicolons to separate the citations.

(Fukuyama 42; McRae 101-33)

(Natl. Research Council 25-35; "U.S.'s Paulson")

(Craner 308-11; Moulthrop, pars. 39-53)

(*Guidelines*; Hallin 18-24)

Keep in mind, however, that a long parenthetical reference such as the following example may prove intrusive and disconcerting to your reader:

(Taylor A1; Moulthrop, pars. 39-53; Armstrong, Yang, and Cuneo 80-82; Craner 308-11; Fukuyama 42)

To avoid an excessive disruption, cite multiple sources in a note rather than in parentheses in the text (see 6.5.2).

#### Works Cited

- Armstrong, Larry, Dori Jones Yang, and Alice Cuneo. "The Learning Revolution: Technology Is Reshaping Education—at Home and at School." *Business Week* 28 Feb. 1994: 80-88. Print.
- Craner, Paul M. "New Tool for an Ancient Art: The Computer and Music." *Computers and the Humanities* 25.5 (1991): 303-13. Print.
- Fukuyama, Francis. *Our Posthuman Future: Consequences of the Biotechnology Revolution*. New York: Farrar, 2002. Print.
- Guidelines for Family Television Viewing*. Urbana: ERIC Clearinghouse on Elementary and Early Childhood Educ., 1990. CD-ROM. ERIC SilverPlatter. Oct. 1993.
- Hallin, Daniel C. "Sound Bite News: Television Coverage of Elections, 1968-1988." *Journal of Communication* 42.2 (1992): 5-24. Print.



McRae, Murdo William, ed. *The Literature of Science: Perspectives on Popular Science Writing*. Athens: U of Georgia P, 1993. Print.

Moulthrop, Stuart. "You Say You Want a Revolution? Hypertext and the Laws of Media." *Postmodern Culture* 1.3 (1991): n. pag. *Project Muse*. Web. 8 Aug. 2007.

National Research Council. *China and Global Change: Opportunities for Collaboration*. Washington: Natl. Acad., 1992. *National Academies Press*. Web. 15 Mar. 2007.

Taylor, Paul. "Keyboard Grief: Coping with Computer-Caused Injuries." *Globe and Mail* [Toronto] 27 Dec. 1993: A1+. Print.

"U.S.'s Paulson Urges China to Open Financial Markets." *CNN.com*. Cable News Network, 7 Mar. 2007. Web. 15 Mar. 2007.

## 6.5. USING NOTES WITH PARENTHETICAL DOCUMENTATION

Two kinds of notes may be used with parenthetical documentation:

- Content notes offering the reader comment, explanation, or information that the text cannot accommodate
- Bibliographic notes containing either several sources or evaluative comments on sources

In providing this sort of supplementary information, place a superscript arabic numeral at the appropriate place in the text and write the note after a matching numeral either at the end of the text (as an endnote) or at the bottom of the page (as a footnote). See the examples in 6.5.1–2.

### 6.5.1. Content Notes

In your notes, avoid lengthy discussions that divert the reader's attention from the primary text. In general, comments that you cannot fit into the text should be omitted unless they provide essential justification or clarification of what you have written. You may use a note, for example, to give full publication facts for an original source for which

you cite an indirect source and perhaps to explain why you worked from secondary material.

Brooks's "The Ballad of Chocolate Mabbie" is a poem about a series of proposed metonymic relations (Mabbie next to the grammar school gate, Mabbie next to Willie Boone) that concludes with the speaker's hopeful recognition that if Mabbie aligns herself with like figures (her "chocolate companions") she will achieve a positive sense of self-reliance ("Mabbie on Mabbie to be").<sup>1</sup>

#### Note

1. In this paper, I follow the definition of *metonymy* as a figure of contiguity. For a good definition of the term, see Martin.

#### Works Cited

Brooks, Gwendolyn. "The Ballad of Chocolate Mabbie." *Selected Poems*. New York: Perennial-Harper, 2006. 7. Print.

Martin, Wallace. "Metonymy." *The New Princeton Encyclopedia of Poetry and Poetics*. Ed. Alex Preminger and T. V. F. Brogan. Princeton: Princeton UP, 1993. *Literature Online*. Web. 26 Mar. 2008.

### 6.5.2. Bibliographic Notes

Use notes for evaluative comments on sources and for references containing numerous citations.

Many observers conclude that health care in the United States is inadequate.<sup>1</sup>

Technological advancements have brought advantages as well as unexpected problems.<sup>2</sup>

#### Notes

1. For strong points of view on different aspects of the issue, see Public Agenda Foundation 1-10 and Sakala 151-88.

2. For a sampling of materials that reflect the range of experiences related to recent technological changes, see Taylor A1; Moulthrop, pars. 39-53; Armstrong, Yang, and Cuneo 80-82; Craner 308-11; and Fukuyama 42.