

# JCCC MLA DOCUMENTATION HANDOUT

This Modern Language Association Style handout created for the Johnson County Community College Writing Center is intended to simplify the documentation process by providing an easy reference for students and faculty. We have attempted to make MLA citation as simple as possible; however, we know other sources may be used. Refer to the guidelines in the most recent MLA manual: the *MLA Handbook 8<sup>th</sup> Edition*. Handbooks and other websites may have their own version of MLA 8<sup>th</sup> Edition documentation.

Please know that MLA 8<sup>th</sup> edition has changed radically from previous versions, especially for the works cited page. In those previous versions, the format of the citations took precedence. Now, the focus is on providing essential information which can vary depending on the focus of the writer:

A writer whose primary purpose is to give credit for borrowed material may need to provide less information than a writer who is examining the distinguishing features of particular editions of sources text. Similarly, scholars working in specialized fields may need to cite details about their sources that other scholars making more use of the same resource do not. (4)

Ultimately, the goal is for writers to demonstrate “thoroughness” of scholarship while giving credit where credit is due, while also sharing the contributing sources, which helped to build, in a “consistent” and logical format, the writer’s knowledge (*MLA 8<sup>th</sup> 4*). If you need further assistance, please visit the Writing Center.

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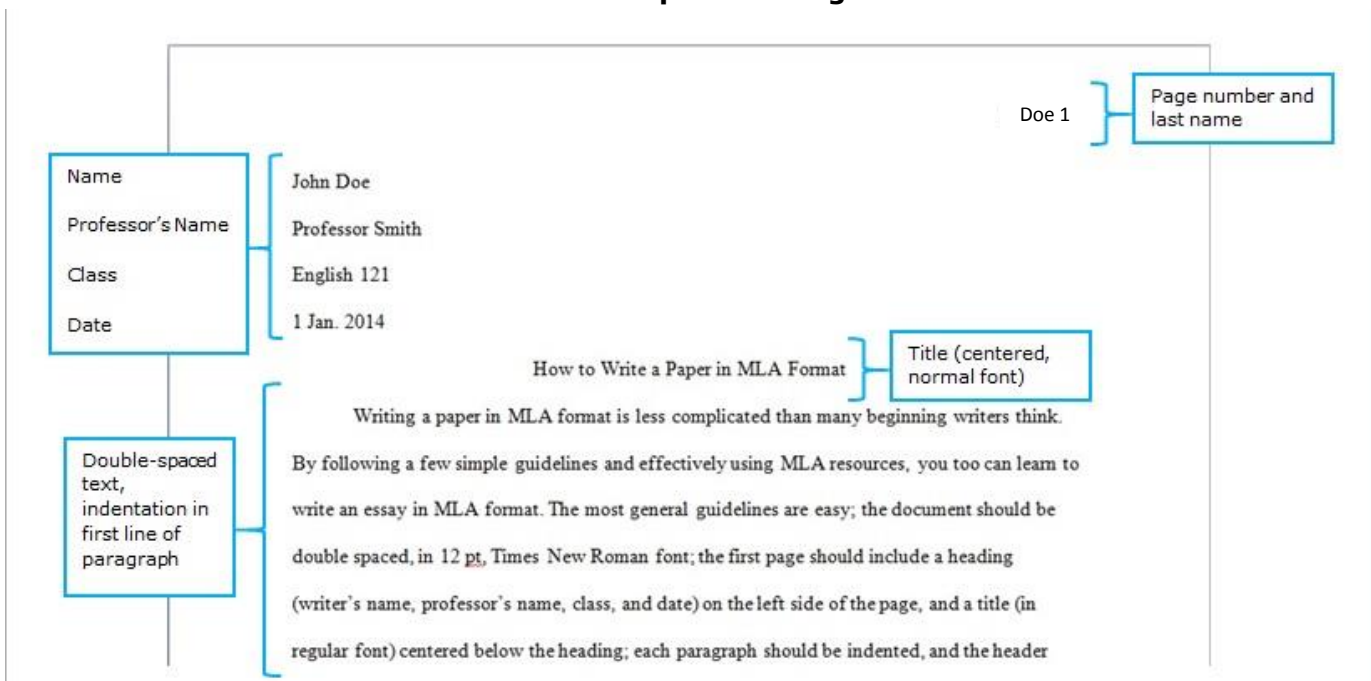
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# GUIDELINES

## FORMATTING THE PAPER

- Type all pages with one inch margins
- Double space your entire document with a clear, 12-pt font (Times New Roman)
- Indent each paragraph five spaces (or one "Tab")
- Include a header with your last name and page number
- On the first page, write a heading that includes
  - Your name, your professor's name, the class, and the date created left justified at the top of the page
  - A title, centered and in regular font

### Example First Page



## AVOIDING PLAGIARISM

Plagiarism is the use of someone else's words or ideas without giving credit to the original writer or speaker. Plagiarizing can be a serious detriment to your collegiate career, so it is very important to avoid it. To avoid plagiarism, correctly cite, using quotations, paraphrasing, or summarization to develop and **support your own original ideas**. You can obtain further information about paraphrasing and how to avoid plagiarizing from the Writing Center.

## IN-TEXT AND PARENTHETICAL CITATIONS

Regardless of whether you are quoting, paraphrasing, summarizing a source, or using a secondary source (explanations follow), you must acknowledge the source in your essay. This source should be acknowledged using either a **parenthetical or in-text citation**.

**In-text** citations are when the **author's name is in a sentence** of the paper with the page numbers contained in parenthesis at the end of the sentence. Do not repeat the author's name in the parentheses. Cite the page number(s) only.

Example:

Robert Maynard Hutchens once said, "My idea of education is to unsettle the minds of the young and inflame their intellect" (161).

**Parenthetical citations** capture the author's name and the page number in parenthesis at the end of the sentence in which the quote, paraphrase or summary occurs.

Example:

In fact, the best teachers seek "to unsettle the minds of the young and inflame their intellect" (Hutchens 161).

If the **author's name is not available**, use the first significant word of the title of the book (italicized) or article (in quotations).

Example:

Baby boomers, acknowledged as the first video generation, have become increasingly sedentary over the past twenty years ("Growing" 24).

## **DIRECT QUOTATIONS**

Either of these examples is considered a direct quotation. MLA prefers direct quotations to paraphrasing. When using source material that you want to quote exactly, follow either of these examples. Be sure to put the author's name and all necessary publication information on the Works Cited page at the end of the paper.

Example:

"Intentional plagiarizers cheat themselves" (Harris 17).

Work Cited page: Harris, Robert N. *Using Sources Effectively*. Pyrczak, 2002.

## **PARAPHRASING**

Paraphrasing means putting a source's ideas **into your own words and creating new sentence structures**. Do not simply rearrange the words in the sentence; instead, use the **ideas** in the text in your own language to strengthen your paper. When you use someone else's ideas, it is extremely important to cite anything you have paraphrased.

Original text:

"Grief, when it comes, is nothing we expect it to be" (Didion 26).

Plagiarized paraphrase (do **not** do this!):

When grief comes, it's not what we expect it to be (Didion 26).

Correctly paraphrased version:

Most, if not all, individuals are surprised by the emotions of grief; they have trouble anticipating what grief will feel like (Didion 26).

## **SUMMARIZING**

Summarizing differs from paraphrasing in that a summary takes a very broad view of the text, providing the **main points** of the reading, whereas paraphrasing generally puts a smaller passage of the reading into a reader's own words. However, an instructor may use paraphrasing and summarizing interchangeably.

## **INDIRECT OR SECONDARY SOURCES**

Whenever possible, original sources of quotations should be used. However, if you find a reference quoting another source and you want to comment on the quoted material and that source cannot be retrieved, then you will need to use the secondary or indirect source. Add the phrase "qtd. in" (which stands for "quoted in") to your parenthetical citation.

Example:

An old Chinese proverb advises, "Tell me and I forget. Show me and I remember. Involve me and I understand" (qtd. in Hedengren 9).

## **BLOCK QUOTES**

A block quote is used for quotations that are longer than four lines of your text (not four lines in the author/source you are quoting from). Do not use quotation marks. Introduce the block quote, then indent the entire quotation .5 inches, or one tab, or 5-7 spaces. At the end of your block quote, parenthetically provide the location information (page numbers, paragraph heading, URL/DOI) outside of any necessary punctuation. Be sure to specify the source in the introduction phrase/sentence.

Example

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)

While horror captures the boy's emotions, the imagery connotes naturalism and phenomenalism. In that...

Long quotations should be used rarely, however, because frequent use tends to break up your text and make the reader impatient. Also, be especially careful to integrate the quote into your paper. Introduce it, and comment afterwards on why it was important.

## ELLIPSES

Sometimes you do not need to quote the whole passage or clause. Ellipses are three spaced periods (. . .) which signify that original phrasing has been shortened. The ellipsis should not be used to “misrepresent” or “mischaracterize” the meaning of the original text; rather it should simply be used to connect two physically separated pieces of information.

- If the ellipsis is at the **end** of a sentence with **no parenthetical citation**, add a period before the ellipsis (. . . .)
- If the ellipsis is in the **middle** of quoted material, place a space before and after the last ellipsis.

Example:

Sometimes movies promote stereotypical attitudes about mental disorders such as the obsessive-compulsive behavior in *As Good As It Gets* when “ Jack Nicholson . . . avoids cracks in the pavement and locks and relocks his apartment door five times” (Mohr).

**\*Note for ellipses:** Some instructors may require the writer to place brackets around the ellipsis to show that it is the writer’s ellipsis and not part of the original material. If this is the case, follow the same rules as outlined about, and simply add brackets around the ellipses--[. . .].

## WORKS CITED PAGE

The Works Cited page is a continuation of your paper and is a list of sources referred to in your paper. It occurs on a **new page after the last page of your essay**. **The works cited page does not fulfill the required number of pages in the writing assignment**; the words “Works Cited” should be centered at the top of the page, and your sources should be cited in the following order.

In general, identify source **information** in the following order:

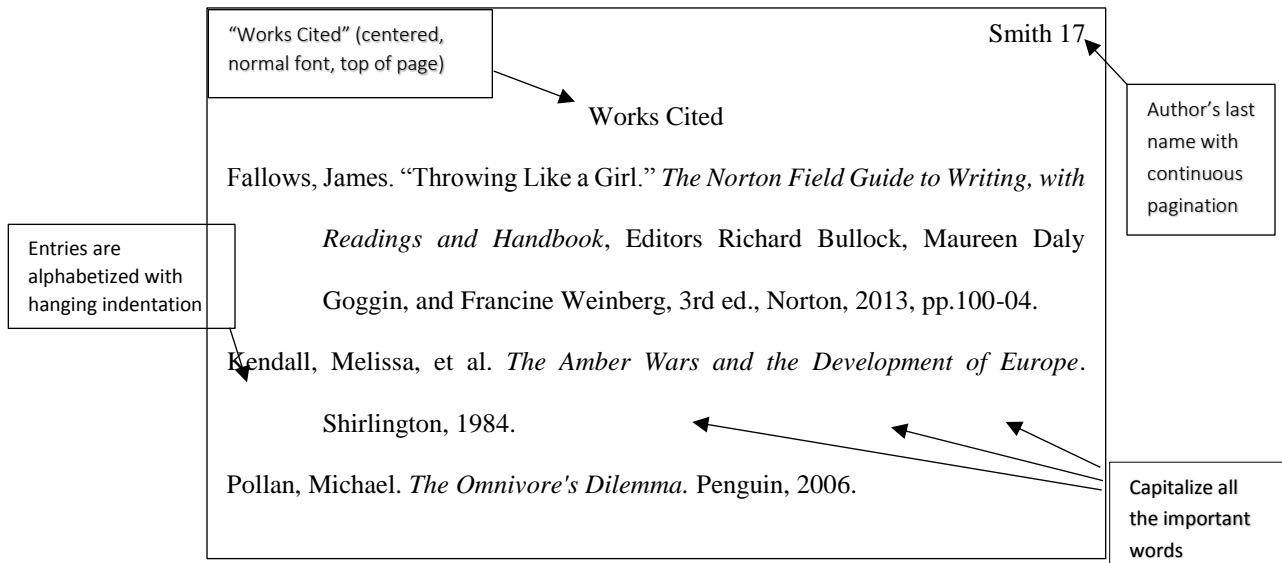
- |  |   |
|--|---|
| 1. Author(s),  | 5. Version,                                       |
| 2. Title of quoted source,   | 6. Number,  |
| 3. Title of container of source (A<br>container is a larger work<br>containing your cited source.) | 7. Publisher name,                                |
| 4. Other contributors (if any),  | 8. Date published,                                |
|  | 9. Location (page<br>numbers/paragraphs/URL/DOI). |

The entries should be **double spaced** and use **hanging indentation** for two lines or more of information.

**Alphabetize** the entries on the Works Cited page according to the citation’s **first important word** (whether it is an author’s last name or a title of a work). However, you should disregard articles (“A,” “An,” and “The”) when alphabetizing.

**Capitalize** important words in titles and proper nouns. Even if a source has creatively worded the title and used all lower case letters, the researcher should apply the rules when referring to that title. For more detailed information, refer to the *MLA 8<sup>th</sup> Edition Handbook* (25).

**Works Cited Page Example:**



## TABLES FOR UNDERSTANDING AND CONSTRUCTING AN MLA WORKS CITED PAGE

The following three tables are designed to help you understand the formatting for each entry of your works cited page. The first table provides the names of the core elements in order, provides examples of appropriate punctuation (notice only commas and periods are used), and supplies a description for each element. The second table provides examples of works cited format for commonly used sources and its parenthetical citation complement. The third table is a worksheet provided by MLA to help you easily identify and order the essential elements of your sources you will need to compile your works cited page. You will notice that the worksheet is longer and uses terms of second and third **container**. The term *container* captures the essence of how your referenced source was published. A container is a larger work containing your cited source. Some works stand alone, like a movie or a novel. But others are housed in larger sources, like an episode of a TV series or a short story in an anthology. Three containers are possible on the MLA worksheet, for example an episode of a TV show found and cited from a channel in *YouTube.com*. But, don't panic, you are asked to include only essential elements relevant to your research.

## TABLE WITH EXAMPLES

| Source                                 | Work Cited Example   | In-text Example          |
|--|--|--------------------------|
| <b>A Book by Single Author</b>         | Pollan, Michael. <i>The Omnivore's Dilemma</i> . Penguin, 2006.  | (Pollan 98)              |
| <b>A Source by Two Authors</b>         | Ryan, Leigh and Lisa Zimmerelli. <i>The Bedford Guide for Writing Tutors</i> . 6 <sup>th</sup> ed., Bedford/St. Martin's, 2016.  | (Ryan and Zimmerelli 37) |
| <b>A Book by Three or More Authors</b> | Kendall, Melissa, et al. <i>The Amber Wars and the Development of Europe</i> . Shirlington, 1984.<br><br>*Note: "et al." is shortened Latin phrase that means "and others." Thus, use the phrase in in-text citations of sources with more than one author and/or in the Works Cited page. | (Kendall et al. 53)      |
| <b>A Work of Visual Art</b>            | Schutz, Dana. <i>Surgery</i> . 2004. Nerman Museum of Contemporary Art, Overland Park, KS.   | (Schutz)                 |
| <b>Anthology</b>                       | Fallows, James. "Throwing Like a Girl." <i>The Norton Field Guide to Writing, with Readings and Handbook</i> , Editors Richard Bullock, et al., 3 <sup>rd</sup> ed., Norton, 2013, pp.100-04.  | (Fallows 103)            |
| <b>Article from a Database</b>         | Glass, Loren. "Nobody's Renown: Plagiarism and Publicity in the Career of Jack London." <i>American Literature</i> , vol.71, no.3, 1999, pp. 529-49. <i>JSTOR</i> , <a href="http://www.jstor.org/stable/2902738">www.jstor.org/stable/2902738</a> .                                       | (Glass 540)              |

| Source                         | Work Cited Example  | In-text Example  |
|--------------------------------|---|--|
| <b>Email</b>                   | Fatima, Surhan. "Re: Coming to America." Received by Dr. Kathryn Byrne, 22 August 2016.   | (Fatima) <i>No parenthetical if interviewee is mentioned in the sentence</i>     |
| <b>Film/ YouTube/ TED Talk</b> | Wesch, Michael. <i>The Machine is Us/ing Us</i> (final version). <i>YouTube</i> , 8 March 2007, <a href="https://youtu.be/NLIgopyXT_g">https://youtu.be/NLIgopyXT_g</a> .   | (Wesch 00:0:11)*<br><i>*Note: time coding</i>                                    |
| <b>Interview</b>               | Baez, Joan. "Joan Baez on Mountain Stage." Interviewed by Larry Groce. <i>Nprmusic</i> , 15 Oct. 2012, <a href="http://www.npr.org/event/music/162947284/joan-baez-on-mountain-stage">www.npr.org/event/music/162947284/joan-baez-on-mountain-stage</a> . | (Baez 00:25:37)  |
| <b>In direct:</b>              | Mbanefo, Dubaku. Telephone interview. 9 Apr. 2009.  | (Mbanefo)<br><i>No parenthetical if interviewee is mentioned in the sentence</i> |
| <b>In person:</b>              | Gillette, Mary Ann, and Carol Videon. "Seeking Quality on the Internet: A Case Study of Composition Students' Works Cited." <i>Teaching English in the Two-Year College</i> , vol. 26, no. 2, 1998, pp. 189-94.   | (Gillette and Videon 192)  |
| <b>Journal</b>                 | Veenman, Marcel V. J., et al. "Metacognition and Learning: Conceptual and Methodological Considerations." <i>Metacognition Learning</i> , vol.1, 8 Mar. 2006, pp. 3-14. doi:10.1007/s11409-006-6893-0.  | (Veenman et al. 4)   |
| <b>Print:</b>                  |   |  |
| <b>Online:</b>                 |   |  |



| Source                                       | Work Cited Example  | In-text Example   |
|--|---|-------------------|
| <b>Websites</b>                              |   |                   |
| <b>Entire Website</b>                        | <i>Nerman Museum of Contemporary Art</i> . Johnson County Community College, 2016, <a href="http://www.nermanmuseum.org/">www.nermanmuseum.org/</a> .   | ( <i>Nerman</i> ) |
| <b>Page on a Website (two Containers)</b>    | “Super Indian: Fritz Scholder 1967-1980.” <i>Nerman Museum of Contemporary Art</i> . Johnson County Community College, 2016, <a href="http://www.nermanmuseum.org/exhibitions/2016-06-23-scholder-fritz-super-indian.html">www.nermanmuseum.org/exhibitions/2016-06-23-scholder-fritz-super-indian.html</a> . | (“Super Indian”)  |
| <b>Government Website (three containers)</b> | “Pool Rules.” <i>Pool Complex, Leisure and Life Style, Parks and Recreation Dept. Prairie Village, KS</i> , 2016, <a href="http://pvkansas.com/leisure-and-lifestyle/pool-complex">pvkansas.com/leisure-and-lifestyle/pool-complex</a> .  | (“Pool Rules”)    |

**Please remember, you have options for citing. URLs are optional. Date accessed is optional.** Below are four different citations for the same resource. The difference depends on where the resource is found and how you (and/or your instructor) want to cite.

Citing a whole book, hard copy:

**Pollan, Michael. *The Omnivore’s Dilemma*. Houghton, 2005.**

Citing a chapter from a book, hard copy:

**Pollan, Michael. “Eating.” *The Omnivore’s Dilemma*, Houghton, 2005, pp. 24-45.**

Citing a chapter from a book, electronic version using URL:

**Pollan, Michael. “Eating.” *The Omnivore’s Dilemma*, Houghton, 2005, pp. 24-45. *JSTOR*, [www.jstor.org/stable/27820880](http://www.jstor.org/stable/27820880).**

Citing a chapter from a book, electronic version using DOI:

**Pollan, Michael. “Eating.” *The Omnivore’s Dilemma*, Houghton, 2005, pp. 24-45. *JSTOR*, doi:10.1162/desi.2010.26.1.67. Accessed 2 March 2016.**

# MLA Practice Template

|             |                     |
|-------------|---------------------|
| 1           | Author.             |
| 2           | Title of source.    |
| CONTAINER 1 |                     |
| 3           | Title of container, |
| 4           | Other contributors, |
| 5           | Version,            |
| 6           | Number,             |
| 7           | Publisher,          |
| 8           | Publication date,   |
| 9           | Location.           |
| CONTAINER 2 |                     |
| 3           | Title of container, |
| 4           | Other contributors, |
| 5           | Version,            |
| 6           | Number,             |
| 7           | Publisher,          |
| 8           | Publication date,   |
| 9           | Location.           |

From *MLA Handbook* (8th ed.), published by the Modern Language Association ([style.mla.org](http://style.mla.org)).

**\*\*\*See Example Student Paper--next page**

Professor Verysmart

HUM-167H-01H

26 July 2016

## The Eternal Celebrity:

## An Evaluation of the Hatsune Miku Phenomenon

Older generations remember megastars such as Elvis Presley or Madonna. These singers had their scandals but were not as scrutinized as modern stars. Today, social media and twenty-four-hour news networks hold pop stars like Justin Bieber and Taylor Swift under a microscope. Because of this constant surveillance, flaws are quickly picked out and criticized. Bieber has gained a sort of notoriety in recent years for his reckless, dangerous behavior, while Swift is now as famous for her hit songs as she is for--according to her song, "Blank Space"--her "long list of ex-lovers." However, the recent advent of virtual stars, notably Hatsune Miku, or first star of the future (Lunning), provides the public a star whose portrayal, style of music, and even background is completely up to the fans.

Miku has exploded everywhere, in both the virtual and real world. The internet is obviously in love with her: a search for "hatsune miku" yields 2,510,000 results on *YouTube*, 310,654 results on *DeviantArt*, and 49,302 results on *Zerochan*. On top of that, her merchandise (t-shirts, plushies, figurines, keychains, etc.) has repeatedly appeared at various conventions and online stores. Even Hot Topic, a store that caters to mostly fans of English music, has included Japanese Vocaloid products. Finally, Miku has her own concerts, which is a bizarre concept to many. Videos of her concerts online show a huge crowd of fans waving glowsticks and cheering at a digital image of Miku projected on stage. She dances and sings, and the fans often sing along. The concerts have been given great reviews by attendees (a 4.8/5 rating on Ticketmaster

by some 270 fans (“Hatsune Miku Tickets”), despite the ticket prices ranging from \$65 to \$125 (“Hatsune Miku Expo 2014 in New York Concert”). The *Fine Bros*, a YouTube channel that specializes in reaction videos, showed footage of a Miku concert to both elderly people and children. The opinions about Miku were split, but both age groups had skeptics who wondered why anyone would *pay* to watch someone who doesn’t really exist (“*Kids React*”). This same criticism against Miku’s concerts could easily be applied to movies; while venues such as live plays or concerts give fans the chance to be in the same room as their idol, movies (and Miku’s concerts) do not. Of course, it could be argued that, at least with some movies, the actors *are* real, so one *could* see them live, but other movies are completely animated. Few people criticize those who pay money to watch an animated film since a movie ticket is usually only about ten dollars; Miku’s concert tickets are upwards of six to twelve times that cost. Despite this, there is clearly a group of devoted fans that share the excitement for a Miku concert that other fans would for a real singer’s performance.

On the surface, Miku seems to be nothing more than a singer made possible by technology and large doses of creativity, but the lengths fans go to express their love for a character that isn’t real is unprecedented. Ultimately, the phenomenon is not detrimental to anyone, not even Miku, so the worst part about it is the fans who can’t seem to stop gushing about their idol (@vocaloid). Some may worry that digital stars will replace human ones, but human stars cannot completely fade away (Plante 00:09:00-00:09:24). There is a sort of connection people have with real stars that is irreplaceable. All the same, the connection Miku’s fans have with her is strong, and it does not seem the fandom will vanish any time soon. In fact, it may only grow larger in size and stronger in devotion (Zoladz). Even in the song “Hatsune Miku No Shoushitsu -DEAD END-” Miku said her life is eternal--at least, as long as the internet is eternal.

## Works Cited

- “Elders React to Vocaloids! (Hatsune Miku, Kagamine Rin / Len).” *Fine Brothers Entertainment, YouTube*, 18 April 2013, [www.youtube.com/watch?v=wHhluDhVtjU](http://www.youtube.com/watch?v=wHhluDhVtjU) . Accessed 30 June 2016<sup>1</sup>.
- “Hatsune Miku Expo 2014 in New York Concert.” *Miku Expo*. Organizer Crypton Future Media, [mikuexpo.com/ny\\_concert](http://mikuexpo.com/ny_concert). Accessed 30 June 2016.
- “Hatsune Miku Tickets.” *Ticketmaster*, [www.ticketmaster.com/Hatsune-Miku-tickets/artist/1989197](http://www.ticketmaster.com/Hatsune-Miku-tickets/artist/1989197). Accessed 30 June 2016.
- “Kids React to Hatsune Miku.” *Fine Brothers Entertainment, YouTube*, 2 Oct. 2011, [www.youtube.com/watch?v=egcfC7PCneQ](http://www.youtube.com/watch?v=egcfC7PCneQ) . Accessed 30 June 2016.
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- @vocaliod. “The White Stripes-Seven Nation Army.” *Twitter*, 29 Aug. 2016, 4:06 p.m., *Fine Brothers Entertainment*, [twitter.com/vocaloid/status/770366947988869120](https://twitter.com/vocaloid/status/770366947988869120).
- Zoladz, Lindsay. “Hatsune Miku Is a Piece of Software. She May Also Be the Future of Music. She has opened for Lady Gaga, collaborated with Pharrell, and sung more than 100,000 songs.” *New York Magazine*, 17 Nov. 2014. *Academic OneFile*, [go.galegroup.com/ps/i.do?id=GALE%7CA390750001&sid=summon&v=2.1&u=jcl\\_jccc&it=r&p=AONE&sw=w&asid=04f84e9b9d5973d4c9eabd1f722eac1e](http://go.galegroup.com/ps/i.do?id=GALE%7CA390750001&sid=summon&v=2.1&u=jcl_jccc&it=r&p=AONE&sw=w&asid=04f84e9b9d5973d4c9eabd1f722eac1e).

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<sup>1</sup> Date accessed is optional. Ask your professor.

Please visit the Writing Center for additional help or information

## **HOURS OF OPERATION**

### **Fall and Spring Semester**

Monday-Thursday: 8:00-8:00

Friday: 8:00-2:00

Saturday: 9:00-3:00

Sunday: 12:00-4:00

### **Summer Semester**

Monday-Thursday: 8:00-8:00

Closed between semesters and during breaks.

Grammar Hotline: 913-469-4413

E-Mail Hotline: [wcenter@jccc.edu](mailto:wcenter@jccc.edu)

The JCCC Writing Center promotes the college's mission of lifelong learning and service to the community by providing an environment for nurturing independent writing; valuing progress, not perfection; emphasizing process, not product.

This handout prepared by the Writing Center at Johnson County Community College.

**To access all our handouts go to  
the [Writing Center Webpage](#) from the  
the JCCC homepage**

### **Other Helpful Links**

Norton MLA Guide: <http://www.wwnorton.com/college/english/write/writesite/>

MLA 8<sup>th</sup> Edition: <https://www.mla.org/MLA-Style/What-s-New-in-the-Eighth-Edition>