

## Sample Works Cited Card

Assign  
each  
source  
card a  
letter

A	call number
<p>James, D.G. "The New Doubt." <i>Twentieth-Century Interpretations of Hamlet</i>. Ed. David Bevington. Englewood Cliffs: Prentice, 1968. 43-6. Print.</p>	
<p>(place a note here as to type of information you expect to get from this source)</p>	

## Sample Note Card

works cited  
letter  
  
heading

A	p. 44
Effects of Conscience	
<p>A major effect of conscience is thought. The operation of conscience, however, gives no direction for that thought. "Conscience makes demands; but it also provides no clear moral or metaphysical sense."</p>	

page  
from  
source

## Sample Outline

Center  
title above  
outline

Begin  
outline at  
left-hand  
margin

<p>The Negative Sides of Evolution in <i>The War of the Worlds</i></p> <p>Thesis: H.G. Wells's <i>The War of the Worlds</i> is a warning for mankind to distrust our own overconfidence in our superiority.</p> <p>I. Wells's outlook on life</p> <p style="padding-left: 20px;">A. Belief that man has uncontrollable intelligence</p> <p style="padding-left: 40px;">1. Weapons of mass destruction</p> <p style="padding-left: 40px;">2. Overconfidence</p> <p style="padding-left: 60px;">a. Colonization of foreign countries</p> <p style="padding-left: 60px;">b. British invasion of Tasmania</p> <p style="padding-left: 60px;">c. Martian invasion of earth</p> <p style="padding-left: 20px;">B. Hatred of religion</p> <p style="padding-left: 40px;">1. Belief in Darwinism (Survival of the Fittest)</p> <p style="padding-left: 40px;">2. Rejection of Christianity</p> <p>II. Weaponry</p> <p style="padding-left: 20px;">A. Similarities between the Martians' weapons and future human weaponry</p> <p style="padding-left: 40px;">1. Destruction of entire towns</p> <p style="padding-left: 40px;">2. Gas</p> <p style="padding-left: 20px;">B. Misuse of weapons</p> <p style="padding-left: 40px;">1. Proof of Martian superiority</p> <p style="padding-left: 40px;">2. Disregard for "lower" life forms</p> <p style="padding-left: 40px;">3. Defeat of ill-prepared enemies</p>
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# Sample Title Page

12 blank lines

double-spaced  
title

12-15 blank lines

by  
your name

by  
Indira Singh

15-18 blank lines

class information,  
single-spaced

American History  
Mr. A. Davidheiser  
May 14, 2009

due date

Center all lines

# Sample Page

Number pages starting with page 1 of text on the upper right side. (Use your last name and the page number.)

½ inch

Thompson 8

½ inch

left margin  
1 inch

long quotation  
indented  
10 spaces  
without  
quotation marks

right  
margin  
1 inch

and heartless. Even the nights of Paul were not safe:

Often Paul would wake up...aware of thuds downstairs. Instantly he was wide awake. Then he heard the booming shouts of his father... then the sharp replies of his mother...And then the whole was drowned in a piercing medley of shrieks and cries from the great wind-swept ash-tree. There was a feeling of horror, a kind of bustling in the darkness, and a sense of blood. (59-60)

The only time Walter and Paul undergo a brief sense of a normal relationship is when Walter does household tasks, and a father-son bond becomes somewhat apparent.

From the moment *Sons and Lovers* was published, critics realized it was autobiographical. In a 1913 review in the *Daily Chronicle*, Harold Missingham writes: “We suspect that Paul is a projection of the writer’s own personality” (qtd. in Murfin 14). Because of this, the reader can assume that D.H. Lawrence underwent all the trauma that the character Paul Morel encounters. Lawrence looked deep into his soul for Paul’s character, which is why the character is so believable and realistic. He drew from his own childhood experiences and symbolically showed the world his formation as an adult (Miller 27).

Lawrence uses “emotional oxymorons” and “passionate contradictions” to further explain the love and hate he experienced (Murfin 15). Lawrence’s account of Paul’s maturation is shown through living conditions, attitudes, friends, and symbolism.

Top and bottom  
margins should  
each be 1 inch

## Sample Works Cited Page

Notes: When writing the works cited page, drop "Press," "Book," "Publisher," "Company," or "Inc." from a publisher's name. Titles within titles are not punctuated; the underlining cancels itself out.

Miller 9

### Works Cited

- Baldick, Chris. "The Role of Knowledge in *Frankenstein*." *Bloom's Notes: Mary Shelley's Frankenstein*. Ed. Harold Bloom. Broomall, PA: Chelsea, 1996. 55-7. Print.
- Bloom, Harold. "Frankenstein or the New Prometheus." *Partisan Review* No. 4. Fall 1965. *Exploring Novels*. Gale Group, 2000. Web. 14 Apr. 2001.
- , ed. *Modern Critical Interpretations: Mary Shelley's Frankenstein*. New York: Chelsea, 1987. Print.
- Brooks, Peter. "Godlike Science/ Unhallowed Arts': Language, Nature, and Monstrosity." *The Endurance of Frankenstein: Essays on Mary Shelley's Novel*. Eds. George Levin and V.C. Knoeflmacher. U of California P, 1979. DISCovering Authors. Gale Group, 1997. Web. 7 Apr. 2001.
- Butler, Marilyn. "*Frankenstein* as Modern Science." Shelley 302-13. Print.
- Flaig, Bonnie. "*Frankenstein* or *Modern Prometheus*: Criticism." *Masterplots*. Ed. Frank Magill. Pasadena: Salem, 1996. 2422. Print.
- Homans, Margaret. "Bearing Demons: *Frankenstein's* Circumvention of the Maternal." Bloom *Interpretations* 133-53. Print.
- Levine, George. "*Frankenstein* and the Tradition of Realism." *Modern Critical Views: Mary Shelley*. Ed. Harold Bloom. New York: Chelsea, 1985. 81-100. Print.
- Nardo, Don. *Readings on Frankenstein*. San Diego, Greenhaven, 2000. Print.
- Poovey, Mary. "My Hideous Progeny: the Lady and the Monster." Bloom *Interpretations* 81-106. Print.
- Shelley, Mary. *Frankenstein*. Ed. Paul Hunter. New York: Norton, 1996. Print.
- Smith, Johanna. *Mary Shelley Revisited*. New York: Twayne, 1996. Print.
- Umland, Samuel J. *Cliff's Notes on Shelley's Frankenstein*. Lincoln, NE: Cliffs, 1982. Print.

## Sample Business Letter

1345 Kauffman Road  
Pottstown, PA 19464  
November 4, 2001

**Operate return  
4 times to leave  
3 blank spaces.**

Mr. Robert J. Murray, Director of Admissions  
Office of Admissions  
State University  
1300 College Avenue  
State College, PA 16000

**Double-space**

Dear Mr. Murray:

**Double-space**

I am presently a junior at Pottsgrove High School in Pottstown, Pennsylvania, and I am planning to attend State University after I graduate and to major in communications.

**Double-space**

Please send to me an undergraduate catalogue and any information you think that an incoming freshman should have.

**Double-space**

Thank you.

**Double-space**

Sincerely yours,

**Operate return  
4 times**

Joseph Simms

**For questions regarding material not found in this manual, consult the current edition of the *MLA Handbook for Writers of Research Papers*.**

### **Acknowledgements**

The Pottsgrove High School English Department would like to thank North Penn High School and Owen J. Roberts High School for the use of material from their English guides and Mr. James Regensburg for posting an online version of this guide on the Pottsgrove School District website.