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English
MLA Parenthetical (In-Text) Citations

1. Make a parenthetical citation whenever you:
 - a. Use facts that are not common knowledge,
 - b. Quote a source,
 - c. Paraphrase a source, or
 - d. Summarize a source.
2. In a parenthetical citation, provide enough information for the reader to do two things: identify the source on the “Work Cited” page, and find exact reference in the source itself.
3. You can usually provide enough information by giving the author’s last name and the page number(s) of the reference.

EXAMPLE: (Liechtenstein 169) or (Liechtenstein 170-72)

The author’s name points the reader to the entry in the “Works Cited” list, and the page number guides him or her to the exact location of the reference in the source itself.

4. If you include the author’s name in your text, all you need in parentheses is the page number (s).

EXAMPLE: Mark Nelson believes that even in the nineteenth century, colleges used sports mainly to make money (185).

EXAMPLE: Ellenberg’s attitude toward college athletes is probably best summarized by his statement, “Who cares whether that person graduates from college? Is it not important” (185).

5. You need not provide any parenthetical information if you are referring to an entire source.

EXAMPLE: E.M.W. Tillyard devotes a short book to explaining how the Elizabethans saw the structure of the cosmos.

But if the author of the entire source to which you are referring does not appear in your text, you must provide it in the parentheses.

EXAMPLE: A short book has been devoted to explaining how the Elizabethans saw the structure of the cosmos (Tillyard).

6. Give more information when you need to eliminate ambiguity. If you use more than one article by the same author, give the author’s last name, a portion or all the title, and the page number(s). Thus, if you used two articles by Liechtenstein, you would need to clarify them.

EXAMPLE: (Liechtenstein, “Playing for Money” 170-72)

7. If you are simultaneously discussing several sources by the same author, clarify them by introducing your references with the name of the source, or by providing adequate information in the parentheses.

EXAMPLE: Lawrence describes the two mothers differently. Elizabeth Bates in Odor of Chrysanthemums is “a tall dark woman of imperious mien, handsome, with definite black eyebrows” (248), whereas Paul’s mother in The Rocking-Horse Winner is simply “a woman who was beautiful” (271).

EXAMPLE: Lawrence describes the two women differently. Elizabeth Bates is “a tall dark woman of imperious mien, handsome, with definite black eyebrows” (Odor of Chrysanthemums 248), whereas Paul’s mother in is simply “a woman who was beautiful” (The Rocking-Horse Winner 271).

8. If the author of a source is anonymous, give the whole title or the first few words of the title, plus the page number(s).

EXAMPLE: It is generally agreed that pornography today contains more violence than it did in 1970 (“Sex and Violence: Pornography Hurts” 145).

9. You can refer to more than one source in a single parenthetical citation by separating the works with semicolons.

EXAMPLE: Two recent articles on pornography refer to experiments that show a link between television violence and the aggressivity of children who view it (“Sex and Violence” 149; Cline 154).

10. If you refer to someone quoted in a work but cannot find the original source of the quotation, you can use “qtd. in” (“qtd. in” = “quoted in”).

EXAMPLE: George Elliot believes that “to be civilized, to accept authority, to rule with order, costs deep in the soul” (qtd. in Cline 157)

11. Place the parenthetical citation after the material that needs referencing—usually at the end of a sentence or paragraph, but sometimes within a sentence. Put the parenthetical citation before the closing punctuation mark of the sentence or phrase if the mark is a comma, period, or semicolon, but if the closing punctuation is a question mark or exclamation point, it remains within the quotation marks.

EXAMPLE: Cline believes that his fourfold test protects us from both dangerous restrictions and dangerous influences: “Great artistic freedom would exist, but material that is exploitive or destructive would be limited” (155).

EXAMPLE: When Cline claims that his fourfold test can simultaneously protect artistic expression and curb harmful media production (155), he is being very naïve.

12. The exception to the general punctuation rule occurs in a long quotation. In the case of a long quotation, place the parenthetical citation outside the closing punctuation and indent the quotation ten spaces rather than use quotation marks.

EXAMPLE: Cline believes that his fourfold test protects us from both dangerous restrictions and dangerous influences:

Violence or sex depicted responsibly in the natural context of human experience would not be affected by this test. Great artistic freedom would exist, but material that is exploitive or destructive would be limited. In no way would the expression of ideas, regardless of worth or nonworth, heretical or conventional, be limited. (155)

In-Class Exercise
8:30 Class
Parenthetical Citation

Collins reports that only nine other sitcoms have reached a number one rating for an entire season. He argues that the quality of these shows suggest that even the best shows did not reach a number one rating at all. The *Dick Van Dyke Show* and *M*A*S*H*, for example, are more celebrated than the *Beverly Hillbillies*. And they never reached a number one rating.

“Impressive but not unique” is another way Collins describes *Seinfeld*. Some of the number one hits were good, possibly even better than *Seinfeld*. For example, the “loping conversations” between Andy and Barney in the sheriff’s office reached “comedic moments of unmatched beauty.” *Seinfeld* should be given credit for giving off the air before a decline in ratings, but it was not alone in that either. *I Love Lucy* and *The Andy Griffith Show* both ended their runs at the top spot.

The “show about nothing” aspect of *Seinfeld* makes it an innovative and exciting watch for many viewers, Collins states. However, the article then goes into the fact that *Seinfeld* himself has declared that the show has been influenced by Abbot and Costello. Collins reminds us that many of the antics in *Seinfeld* can indeed be found in past sitcoms, and that the individual qualities of many of these shows can make a strong statement to their own originality. In fact, the article even states that *Seinfeld* is no the best of its time. Collins praises both *The Larry Sander’s Show* and *The Simpsons* for being smarter than *Seinfeld*, and taking a rich view of the world, instead of the singular look into it by one comedian alone.

In-Class Exercise
11:30 Class
Parenthetical Citation

Collins concludes that some might argue Seinfeld was in fact an original comedy that combined both excellence and trend. Collins, however, felt differently. He argued that every comedy must have a beginning. Collins presents this because those producing the show have recognized that Seinfeld copies the show Abbot and Costello. Later, Collins goes on to say that Seinfeld is very much like the Simpsons, because the two shows unit several different forms of wit. Collins insists that Americans will, though often doubted, survive the departure of Seinfeld because the Simpsons will be airing for another season.

One of the first things that Collins states is that Seinfeld is only one of ten situational comedies to ever finish at number one at the season's end. But he also makes the point that just because Seinfeld did have a number one rating doesn't mean that the show was that great. And he also states that not all shows have hit number one, although they were, in his opinion, far better. He also accredits the producers of the show for ending the season while they were at number one before their ratings had a chance to drop. Seinfeld isn't the only show to have done this, Lucille Ball and Andy Griffith ended their shows while number one.

Since the announcement that Seinfeld was going off the air, many have been wondering if they could ever live pas the last episode. The author states that for many people, the end of Seinfeld is the end of the world. In the article "Good-Bye Already," Collins states that the television show isn't the best show and argues that the program in not as commendable, original, or essential as some reviews may suggest.

Parenthetical Citation Exercise

Television has taken away our society's social lives. With television gaining popularity, more and more people are leaving the reality of our world, and living in a false reality. As Americans, we now on an average spend over one-fourth (seven hours out of twenty four) of everyday watching television. No one source of entertainment in our history has ever consumed that much of someone's time daily. This time that is spent in front of the tube is time that would be spent experiencing the real world and building a social life.

Hamill opens his argument with the effects of illegal drugs on society. He makes his first connection between drugs and television during an interview with a twenty-two year old crack addict. While his main focus was on the epidemic of narcotics, Hamill subtly introduces us to children being raised by television. It is here we see a correlation of the drug user to the television viewer. As Hamill leaves the interview, he reflects on why so many people choose to negatively influence their live and the lives of their loved ones in these manners. He attacks political figures for their failing attempts to regulate the import of illegal substances to the United States. Hamill then relates these substances to the over whelming amount of entertainment our society consumes watching the "Box."

Also, television and drugs effects us intellectually. Television is a device that alters your mood. It effects your mental state of mind. In a flash, it can take you from your couch and put you at a football game, Disney World, comedy shows or in-touch with your local news station. As you surf through the channels with the remote control you experience many moods. Consequently, depending on what channel you stumble across, your mood can change from a feeling of laughter to a feeling of sadness.

Parenthetical Citation Exercise

Hamill compares television and drugs in different ways. Drugs, in a way, is some way, is some what considered to be like television. The TV can take control of the watcher just like drugs can control an addicted user. With just a click of a button or even just a hit of crack, they both can take you out of what Hamill calls, the “real world.” Surveys even show that in today’s life, some people consume up to seven hours a day of television. There are also reports that show the United States taking in 65% of the world’s heavy drugs and only 2% of the world’s population lives in this country. Hamill has asked many people why they spend their lives engulfed in TV and drugs. And still, on one could answer the question.

TV is a lot easier of an addiction to get rid of than illegal drugs. If our generation would start letting our children know the truth about television and not just sitting them down in front of a TV show to keep them occupied then we could cut down on this problem a lot. People need to spend more time finding out there own information and doing their own thinking instead of letting others do it for them.

With the times today, TV will not be going away any time soon. Hamill believes that its “addictive qualities” can be taken over, and a lot easier than a drug addict can turn away from his or her drugs. A way to control television is for the mother or father to take action right away, and tell their kid to watch a certain program and not let them just watch TV. Hamill believes that the schools should need to start teaching TV as a class and start using the TV as for educational purposes. Hamill also thinks that Americans need to be more involved in reading and less time watching television.

