**How to Cite a Modern Play Using MLA Formatting**

(This is NOT the same in quoting classic drama! We will discuss this again when we read Shakespeare).

<http://owl.english.purdue.edu/owl/resource/747/02/>

* If you will be quoting **less than four lines spoken by one character in a modern play** like *A Streetcar Named Desire*, it should look like this:

Character says, “Blab la bla” (Author page).

Blanche exclaims, “Daylight never exposed so total a ruin” (Williams 21).

* If you will be quoting **more than three lines spoken by one character,** which is usually the case when you quote a monologue, contextualize your quote with a complete sentence ending in a colon. Then, indent all lines an additional quarter inch. It should look like this:

Blanche’s attitude towards death is particularly apparent when she responds to Stella’s accusation that she was responsible for the loss of Belle Reve:

I, I, I took the blows in my face and body! All of those deaths! The long parade to the graveyard! Father, mother! Margaret, that dreadful way! So big with it, it couldn’t be put in a coffin! But had to be burned like rubbish! You just came home in time for the funerals, Stella. And funerals are pretty compared to deaths. Funerals are quiet, but deaths—not always. Sometimes their breathing is hoarse, and sometimes it rattles, and sometimes they even cry out to you, "Don’t let me go!" (Williams 26-27)

As she compares funerals to death, Blanche reveals how the combined effects of her parents’ and husband’s deaths have driven her to reflect on the “ugliness” of watching someone you love physically deteriorate.

* If you will be **quoting lines spoken by various characters**:

Contextualize your quote with a complete sentence ending in a colon. Then, begin each part of the dialogue with the appropriate character’s name one inch from the left margin and written in all capital letters followed by a colon. Indent all subsequent lines in that characters speech an additional quarter inch. Maintain this pattern throughout the entire quotation. The following example is from Arthur Miller’s *The Crucible:*

Miller establishes the Proctors’ icy relationship in the beginning of Act II, showing that the couple lives in a house of tension and unspoken sentiments. The couples’ exchange of dialogue is short, uncomfortable, and more is to be read between the lines than what is actually being said:

PROCTOR: I think you’re sad again. Are you?

ELIZABETH: (she doesn’t want friction, and yet she must). You

come so late I thought you’d gone to Salem this afternoon (Miller 56).

Such dialogue not only expresses Elizabeth’s suspicions regarding Proctor’s behavior, but also the tension that continues to build between them, in the unspoken words implied by their comments.