

MLA  
8<sup>th</sup> Edition  
Documentation

from

The Writing Center

524 West 59 Street

Room 1.68 NB

212-237-8569

John Jay College of Criminal Justice



## Table of Contents

Formatting the First Page of your paper	3-4
General format	5-6
Sample first page	7
Sample works cited page	8
Core principles of 8 <sup>th</sup> edition	9
List of Works Cited	9-10
Author	10-14
Title of Source	14-16
Title of Container	16-18
Other Contributors	18-20
Version	20
Number	20-21
Publisher	21
Publication Date	22
Locations	26
DOIs & URLs	26-27
Optional Elements	28-31
In-Text Citations	32-35
Formatting Quotations: Long/Short	35
Quoting Poetry	36
Adding or Omitting Words in Quotes	37
Locational Elements	38
Formatting and Ordering Works Cited List	39
Multiple Works by One Author	39
Multiple Works by Coauthors	40
Alphabetizing by Title	41
Author/Coauthors/Corporate Authors	41-42
Titles	42 – 43
Using Numbers in Modern Prose Works	43 – 44
Using Numbers in Modern Verse Works	44
Greek, Roman and Medieval Works	46
Scripture	45
Other Citations Not Involving Page Numbers	45
Punctuation in In-Text Citations	48
Citation in Forms Other Than Print	49-50

## MLA 8<sup>TH</sup> EDITION

The 8<sup>th</sup> edition of the *MLA Handbook* addresses the fact that, in the 21<sup>st</sup> century, information perpetually migrates from source to source, medium to medium, eventually and almost inevitably, into formats that likely do not exist at this writing. Thus the 8<sup>th</sup> edition was created as a means of encompassing an approach to those ever-changing formats and platforms.

### FORMATTING THE FIRST PAGE OF YOUR PAPER

MLA, which stands for the Modern Language Association, is a form of documenting sources in the humanities.<sup>1</sup>

- MLA requires in-text citations (author’s last name and page [or, when appropriate, another location]). See In-Text Citations.
- MLA is double-spaced from the first page to reference page, including all longer quotations, etc.
- MLA does *not* have a title page. However:
  - In the upper left-hand corner on the first page of your essay provide:
    - Your name
    - Your instructor’s name
    - The course
    - The date
- Double space again and center the title of your essay. Do not underline, italicize or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters.
- Double space again between the title and the first line of the text.
- Use quotation marks and/or italics when referring to other works in your title, just as you would in your text:
  - *Fear and Loathing in Las Vegas* as Morality Play
  - Human Weariness in “After Apple Picking”
- MLA requires one inch margins on all sides.
- In MLA a header appears on each page in the upper right-hand corner, half (1/2) inch below the top edge that includes: Your last name *and* the page number.

---

<sup>1</sup> The material in this handout comes from a variety of scattered internet and print sources, including *MLA Handbook* (8<sup>th</sup> ed.).

- Create a header in the upper right-hand corner that includes your last name, followed by a space with a page number; number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.), one-half inch from the top and flush with the right margin. (Note: Your instructor or other readers may ask that you omit last name/page number header on your first page. Always follow instructor guidelines.)
- To set header: Go to Insert; go to Header and Footer, click Page Number, click Top of Page, then Plain # 1; place cursor before #1 and type in first three or words of the title, space; click Home, under Paragraph, click the Align Right icon. To exit the Header and Footer box, double click, left, in the body of the text. (To reenter Header, double click left on Header).
- Do *not* justify the lines of text at the right margin; turn off your word processor's automatic hyphenation feature

## General Format

MLA style specifies guidelines for formatting manuscripts and using the English language in writing. MLA style also provides writers with a system for referencing their sources through parenthetical citation in their essays and Works Cited pages.

Writers who properly use MLA also build their credibility by demonstrating accountability to their source material. Most importantly, the use of MLA style can protect writers from accusations of plagiarism, which is the purposeful or accidental uncredited use of source material by other writers.

Nearly all research builds upon previous research. Researchers commonly begin a project by studying past work on their topics and deriving relevant information and ideas from their predecessors. This process is largely responsible for the continual expansion of human knowledge. In presenting their work, researchers generously acknowledge their debts to predecessors by carefully documenting each source, so that earlier contributions receive appropriate credit and readers can evaluate the basis for claims and conclusions.

As you prepare your paper, you should similarly seek to build on the work of previous writers and researchers. And whenever you draw on another's work, you must also document your source by indicating what you borrowed—whether facts, opinions, or quotations—and where you borrowed it from. Through documentation, you will provide your readers with a description of key features of each source (such as its authorship and its medium of publication). Documentation also assists readers in locating the sources you used. Cite only the sources you have consulted directly. Not citing is plagiarism.

### *Paper Format*

#### General Guidelines

- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.
- Double-space the text of your paper, and use a legible font (e.g. Times New Roman). Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough so that they are easily distinguished from each other.
- The font size should be 12 pt.
- Leave only one space after periods or other punctuation marks (unless otherwise instructed by your instructor).
- Set the margins of your document to 1 inch on all sides.
- Indent the first line of paragraphs one half-inch from the left margin. MLA recommends that you use the Tab key as opposed to pushing the Space Bar five times.

- Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. (Note: Your instructor may ask that you omit the number on your first page. Always follow your instructor's guidelines.)
- Use italics throughout your essay for the titles of longer works. In the 8<sup>th</sup> edition (i.e. in pages following), these are referred to as “Title of Source” and “Containers.” Only italicize for emphasis when absolutely necessary.
- If you have any endnotes, include them on a separate page *before* your Works Cited page. Entitle the section Notes (centered).

### Section Heading Formatting

- All sections of an essay should be labeled with a number followed by a period.
- For longer works:
- MLA 8<sup>th</sup> ed. does not offer specific guidelines for formatting book sections. If you are using only one level of subheadings, keep them grammatically similar.
- Keep your formatting consistent throughout the document.
- If you use multiple levels of headings, you may want to include a key or guide for your readers/editors.

Samantha Baldwin

Professor Greene

English 425

15 May 2016

Marriage as a Dubious Goal in *Mansfield Park*

Jane Austen's 1814 novel *Mansfield Park* begins and ends with the topic of marriage. In this regard it seems to fit into the genre of the courtship novel, a form, popular in the eighteenth century, in which the plot is driven by the heroine's difficulties in attracting an offer from the proper suitor. According to Katherine Sobba Green, the courtship novel "detailed a young woman's entrance into society, the problems arising from that situation, her courtship, and finally her choice (almost always fortunate) among suitors" (2). Often the heroine and her eventual husband are kept apart initially by misunderstanding, by the hero's misguided attraction to another, by financial obstacles, or by family objections.<sup>1</sup> The overcoming of these problems, with the marriage of the newly united couple, forms the happy ending anticipated by readers. Sometimes, as in a Shakespearean comedy, there are multiple marriages happily celebrated; this is the case, for example, in Austen's own *Pride and Prejudice*.

Despite the fact that *Mansfield Park* ends with the marriage of the heroine, Fanny Price, to the man whom she has set her heart on, her cousin Edmund Bertram, the novel expresses a strong degree of ambivalence toward the pursuit and achievement of

---

<sup>1</sup> See Green, especially 1-7, and also Hinnant, for further description and discussion of the courtship novel. Green considers *Mansfield Park* a courtship novel, including it in a list of such novels in the period 1740-1820 (163-64).

Sample Works Cited page
-------------------------

Baldwin 13

Works Cited

- Austen. Jane. *Mansfield Park*. Edited by Kathryn Sutherland. Penguin Books, 2014.
- . “To Cassandra Austen.” *Jane Austen 's Letters*, edited by Deirdre Le Faye, 3rd ed., Oxford UP, 1995, pp. 25-28.
- Brophy. Elizabeth Bergen. *Women 's Lives and the Eighteenth-Century English Novel*. U of South Florida P, 1991.
- Copeland. Edward. “Money.” *The Cambridge Companion to Jane Austen*, edited by Copeland and Juliet McMaster, Cambridge UP, 1997, pp. 131-48.
- Green. Katherine Sobba. *The Courtship Novel 1740-1820: A Feminized Genre*. UP of Kentucky, 1991.
- “Heavy, *Adj.*’ and *N.*” *Oxford English Dictionary*. Oxford UP, 2015, [www.oed.com/view/Entry/85246?rskey=aIe80M&result= 1](http://www.oed.com/view/Entry/85246?rskey=aIe80M&result=1).
- Hinnant. Charles H. “Jane Austen’s ‘Wild Imagination’: Romance and the Courtship Plot in the Six Canonical Novels.” *Narrative*, vol. 14, no. 3, 2006. pp. 294-310. *JSTOR*, [www.jstor.org/stable/20107392](http://www.jstor.org/stable/20107392).
- Johnson. Claudia L. “*Mansfield Park*: Confusions of Guilt and Revolutions of Mind.” *Mansfield Park*, by Jane Austen, edited by Johnson. W. W. Norton. 1998. pp. 458-76.
- Tomalin. Claire. *Jane Austen: A Life*. Vintage Books, 1999.



## CORE PRINCIPLES OF 8<sup>TH</sup> EDITION

### Cite simple traits shared by most works.

Each previous edition of the *MLA Handbook* was format-based, meaning: books, articles in periodicals, films, newspapers et cetera all had their own particular rule-bound way of being cited. The 8<sup>th</sup> edition deals with facts common to most works: author, title of source, container, contributors, et cetera. The new edition examines the source and records its visible features, attending to the work itself and set of universal guidelines. A work in a new medium thus can be documented without new instructions.

In MLA 8, every source type follows the exact same format. In other words, whether you are citing books, websites, periodicals, videos, photographs, and all other types of sources, you will use the very same standard format. Thus students must locate core elements from their sources in order to create their citations and place them in the proper order to create your citation. One of the key principals is that “there is often more than one correct way to document a source” – though that hardly means that “anything goes.” A student must adhere to the core principles.

## The List of Works Cited

### Core Elements

The “Core Elements” of an MLA 8 citation include the following (in this order):

1. Author.
2. Title of the source.
3. Title of container,
4. Other of contributors,
5. Version,
6. Numbers,
7. Publisher,
8. Publication date,
9. Location.

Each core element above is followed by the punctuation mark that should actually follow the citation: Author. Title of the source. Title of the container, Other contributors, Version, Numbers, Publisher, Publication date, Location.

### Works Cited Page

- Begin your Works Cited page on a separate page at the end of your research paper. It should have the same one-inch margins and last name, page number header as the rest of your paper.
- Label the page Works Cited (do not italicize the words Works Cited or put them in quotation marks) and center the words Works Cited at the top of the page.
- Double space all citations, but do not skip spaces between entries.
- Indent the second and subsequent lines of citations five spaces so that you create a hanging indent.

### **Formatting and Ordering the Works-Cited List**

- The entries you create for your sources are gathered into a list, with the heading “Works Cited.” (If the list contains only one entry, make the heading “Work Cited.”) In a research paper, this list is usually placed at the end, after any endnotes. In other forms of academic work, the list may appear elsewhere.
- Format the Works Cited list so that the second and subsequent lines of each entry are indented half an inch from the left margin. This format, called *hanging indentation*, helps the reader spot the beginning of each entry. When the creation of hanging indentation is difficult—in certain digital contexts, for instance—leaving extra space between entries will serve the same purpose. The list is arranged in alphabetical order by the term that comes first in each entry: usually the author’s last name but sometimes, when there is no author name, the title of the source.
- List page numbers of sources efficiently, when needed. If you refer to a journal article that appeared on pages 225 through 250, list the page numbers on your Works Cited page as 225-50.

## AUTHOR.

The term *author* is encompassing, referring to the person or group primarily responsible for producing the work. If the role of that person or group was something other than creating the work’s main content, follow the name with a label that describes that role.

Begin the entry with the author’s last name, followed by a comma and the rest of the name, as presented in the work. End this element with a period (unless a period that is part of the author’s name already appears at the end.)

**Baron, Naomi S.** “Redefining Reading: The Impact of Digital Communication Media.” *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.

**Holmes, Richard.** *Shelly: The Pursuit*. E. P. Dutton, 1975.

**Kincaid, Jamaica.** “In History.” *Callaloo*, vol. 24, no. 2, Spring 2001, pp. 620 – 260.

## Listing Author Names

Entries are listed by author name (or, for entire edited collections, editor names). Author names are written last name first; middle names or middle initials follow the first name:

Burke, Kenneth

Levy, David M.

Wallace, David Foster

*Do not* list titles (Dr., Sir, Saint, etc.) or degrees (PhD, MA, DDS, etc.) with names. A book listing an author named “John Bigbrain, PhD” appears simply as “Bigbrain, John”; do, however, include suffixes like “Jr.” or “II.” Putting it all together, a work by Dr. Martin Luther King, Jr. would be cited as “King, Martin Luther, Jr.,” with the suffix following the first or middle name and a comma.

## More than One Work by an Author

If you have cited more than one work by a particular author, order the entries alphabetically by title, and use three hyphens in place of the author's name for every entry after the first:

Burke, Kenneth. “A Grammar of Motives.” [...]

---. “A Rhetoric of Motives.” [...]

When an author or collection editor appears both as the sole author of a text and as the first author of a group, list solo-author entries first:

Heller, Steven, ed. *The Education of an E-Designer*. Heller, Steven and Karen Pomeroy. *Design Literacy: Understanding Graphic Design*.

When a source has **two authors**, include them in the order in which they are presented in the work. Reverse the first of the names, follow it with a comma and *and*, and give the second name in normal order.

Dorris, Michael, and Louise Erdrich. *The Crown of Columbus*. HarperCollins, 1999.

When a source has **three or more authors**, reverse the first of the names and follow it with a comma and *et al.* (“and others”).

Burdick, Anne, et al. *Digital Humanities*. MIT P. 2012.

If the source is an edited volume of essays that you need to document as a whole, the “author” for your purposes is the person who assembled the volume – its **editor**. Since the editor did not create the main content, the name is followed by a descriptive label.

**Newcombe, Jack, editor.** *Travels in the Americas*. Weidenfeld & Nicoloson, 1989.

**Goldthwaite, Melissa et al., editors.** *The Norton Reader: An Anthology of Nonfiction*. 14<sup>th</sup> ed. W. W. Norton, 2016.

A source **translated from another language**: your focus is on the translation; treat the translator as author.

**Belloc, Hilaire, translator.** *The Romance of Tristan and Iseult*. By Joseph Bedier, Fonthill Press, 2011.

**Marmur, Mildred, translator.** *Madame Bovary*. By Gustave Flaubert, Doubleday, 1997.

**Sullivan, Alan, and Timothy Murphy, translators.** *Beowulf*. Edited by Sarah Anderson, Pearson, 2004.

If the creator of the work’s main content does not appear at the start of the entry (as in the example for *The Romance of Tristan and Iseult*, above), give the name preceded by *By*, in the position of the other contributors.

Works in media such as **film and television** are usually produced by many people playing various roles. If your discussion of such a work focuses on the contributions of a particular person – say the performance of an actor or the ideas of the screenwriter – begin the entry with his or her name, followed by a descriptive label.

**Bolt, Robert, screenwriter.** *Lawrence of Arabia*. Columbia Pictures, 1962.

**Lee, Spike, director.** *Malcom X*. 40 Acres and a Mule Filmworks. 1992.

If you are writing on a film or television series without focusing on an individual’s contribution, begin with the title. You can include information about the director and other key participants in the position of other contributors.

*Lawrence of Arabia*. Created by David Lean, performance by Peter O’Toole, Columbia Pictures, 1962.

**Pseudonyms**, including online usernames, are mostly given like regular author names.

**@persiankiwi.** “We have report of large street battles in east & west of Tehran now - #Iranelection.” Twitter, 23 June 2009, 11:15 a.m., [twitter.com/persiankiwi/status/229806072](https://twitter.com/persiankiwi/status/229806072).

**Twain, Mark.** *The Adventures of Huckleberry Finn*. Dover Publications, 1994.

**Hacker, Prof.** “Synchronous Online Classes – With a Little Help from My Friends.” *The Chronicle of Higher Education*, 26 May 2016. [Chronicle.com/blogs/profhacker/synchronous-online-classes-with-a-little-help-from-my-friends622224](http://Chronicle.com/blogs/profhacker/synchronous-online-classes-with-a-little-help-from-my-friends622224).

When a work is published **without an author’s name**, do not list the author as “Anonymous.” Instead, skip the author element and begin the entry with the work’s title.

*Beowulf*. Translated by Alan Sullivan and Timothy Murphy, edited by Sarah Anderson, Pearson, 2004.

Authors do not have to be individuals. A work may be created by a **corporate author** – an institution, an association, a government agency, or another kind of organization.

**Microsoft.** *Microsoft Office 2013: Introductory (Shelly Cashman)*. Cengage Learning, 2013.

When a work is published by an organization that is also its author, begin the entry with the title, skipping the author element, and list the organization only as publisher.

*The Attorney General’s Guidelines for Domestic FBI Operations*. United States Department of Justice, 2015.

In an **interview**, treat the person being interviewed as the author. Provide the title of the interview. If the interview is untitled, include the generic description *interview*. List the interviewer, if known, as an “other” contributor. Below are examples of a published and an unpublished interview.

**Bratton, William.** “Bratton Says New NYPD Policy ‘Is Not a Get Out of Jail Card.’” Interview by Murray Weiss. *DNA Info New York*, 4 March 2016, [www.dnainfo.com/new-york/20160304/civic-center/interview-bratton-says-new-nypd-policy-is-not-get-out-of-jail-card](http://www.dnainfo.com/new-york/20160304/civic-center/interview-bratton-says-new-nypd-policy-is-not-get-out-of-jail-card).

**Saro-Wiwa, Ken.** “English Is the Hero.” Interview by Diri I. Teilanyo. *No Condition Is Permanent: Nigerian Writing and the Struggle for Democracy*, edited by

Holger Ehling and Claus-Peter Holste-von Mutius, *Rodopi*, 2001, pp. 13–19.

Walcott, Derek. Interview. By Susan Lang. 22 Oct. 2002.

## TITLE OF SOURCE.

After the author, the next element included in the entry in the works-cited list is the title of the source. The title is usually prominently displayed in the work, often near the author. Take the title from an authoritative location in the work, not, for example, from the cover or the top of a page. Copy the title without reproducing any unusual typography, such as special capitalization or lowercasing of all letters.

Holmes, Richard. *Shelly: The Pursuit*. E. P. Dutton, 1975.

A subtitle is included after the main title.

Bradford, Ernie. *Thermopylae: The Battle for the West*. Da Capo P, 1993.

Titles are given in the entry in full exactly as they are found in the source, except that capitalization and the punctuation between the main title and a subtitle are standardized.

The appropriate formatting of titles helps your reader understand the nature of your sources on sight. A title is placed in quotation marks if the source is part of a larger work. A title is italicized (or underlined if italics are unavailable or undesirable) if the source is self-contained and independent. For example, a **book** is a whole unto itself, and so its title is set in italics.

Jacobs, Alan. *The Pleasures of Reading in an Age of Distraction*. Oxford UP, 2011.

The same is true of a volume that is a **collection of essays, stories, or poems** by various authors.

Baron, Sabrina Alcorn, et al., editors. *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein*. U of Massachusetts P / Center for the Book, Library of Congress, 2007.

The title of an **essay, story or poem** in a collection, as a part of a larger whole, is placed in quotation marks.

Gusdorf, Georges. "Conditions and Limits of Autobiography." *Autobiography: Essays Theoretical and Critical*, edited by James Olney, Princeton University P, 1980, pp. 28 – 48.

When a work that is normally independent (such as a novel or a play) appears in a collection (*Ten Plays*, below), the work's title remains in italics.

Euripides. *The Trojan Women*. *Ten Plays*, translated by Paul Roche, New American Library, 1998, pp. 457 – 512.

The title of a **periodical** (journal, magazine, newspaper) is set in italics, and the title of an **article** in the

periodical goes in quotation marks.

Goldman, Anne. "Questions of Transport: Reading Primo Levi Reading Dante." *The Georgia Review*, vol. 64, no. 1, 2010, pp. 69 – 88.

The rule applies across media forms. The title of a **television series?** Italics.

*Downtown Abby*. Created by Julian Fellowes, performance by Jessica Brown Findley, Carnival Films and Masterpiece, 2010 – 2015.

The title of an **episode** of a television series? Quotation marks.

"Mother's Mercy." *Game of Thrones*, created by David Benioff and D. B. Weiss, performance by Jonathan Pryce, season 5, episode 10, HBO, 2015.

A **Web site?** Italics.

Hollmichel, Stefanie. *So Many Books*. 2003-13, somanybooksblog.com.

A **posting or an article** at a Web site? Quotation marks.

Hollmichel, Stefanie. "The Reading Brain: Differences between Digital and Print." *So Many Books*, 25 Apr. 2013, somanybooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/.

A **song or other piece of music** on an album? Quotation marks.

Beyoncé. "Pretty Hurts." *Beyoncé*, Parkwood Entertainment, 2013, www.beyonce.com/album/beyonce/7media\_view=songs.

When a **source is untitled**, provide a generic description of it, neither italicized nor enclosed in quotation marks, in place of a title. Capitalize the first word of a description and any proper nouns in it.

Revere, Paul. *Sons of Liberty silver bowl*, 1768, Museum of Fine Arts, Boston.

The description may include the title of another work to which the one being documented is connected. Examples include the description of an untitled comment in an online forum (which incorporates the title of the article commented on and the description of an untitled review (which incorporates the title of the work under review).

Identify a **short untitled message**, such as a "tweet," by reproducing its full text, without changes, in place of a title. Enclose the text in quotation marks.

@John Jay College. "Latest @JohnJayCollege Grads Include One of First #NYPD Female Partners to Go on Patrol <http://bit.ly/1UieHaP> via

@NY1 #JJCgrad." *Twitter*, 2 June 2016, 8:56 a.m.,  
<https://twitter.com/JohnJayCollege/status/738398770841419776>

When you document an email message, use its subject as the title. The subject is enclosed in quotation marks and its capitalization standardized, i.e.

Travis, Jeremy. "Distinguished Lecturer Rossana Rosado." Received by Daniel Rodriguez, 3 February 2016.

The title of **an essay, a story, or a poem** in a collection, as a part of a larger whole, is placed in quotation marks.

Dewar, James A., and Peng Hwa Ang. "The Cultural Consequences of Printing and the Internet." *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein*, edited by Sabrina Alcorn Baron et al., U of Massachusetts P / Center for the Book, Library of Congress, 2007, pp. 365-77.

In an **interview**, treat the person being interviewed as the author. Provide the title of the interview. If the interview is untitled, include the generic description *interview*. List the interviewer, if known, as an "other" contributor. Below are examples of a published and an unpublished interview.

Bratton, William. "Bratton Says New NYPD Policy 'Is Not a Get Out of Jail Card.'" Interviewed by Murray Weiss. *DNA Info New York*, 4 March 2016, [www.dnainfo.com/new-york/20160304/civic-center/interview-bratton-says-new-nypd-policy-is-not-get-out-of-jail-card](http://www.dnainfo.com/new-york/20160304/civic-center/interview-bratton-says-new-nypd-policy-is-not-get-out-of-jail-card).

Saro-Wiwa, Ken. "English Is the Hero." Interview by Diri I. Teilanyo. *No Condition Is Permanent: Nigerian Writing and the Struggle for Democracy*, edited by Holger Ehling and Claus-Peter Holste-von Mutius, Rodopi, 2001, pp. 13–19.

Walcott, Derek. **Interview**. By Susan Lang. 22 Oct. 2002.

### TITLE OF CONTAINER,

When the source being documented forms a part of a larger whole, the larger whole can be thought of as a container that holds the source. The container is crucial to the identification of the source. The title of the container is normally italicized and is followed by a comma, since the information that comes next describes the container.

The container may be a **book that is a collection** of essays, stories, poems, or other kinds



of works.

Gusdorf, Georges. "Conditions and Limits of Autobiography." *Autobiography: Essays Theoretical and Critical*, edited by James Olney, Princeton University P, 1980, pp. 28 – 48.

It may be a **periodical** (journal, magazine, newspaper), which holds articles, creative writing and so on.

Baron, Naomi S. "Redefining Reading: The Impact of Digital Communication Media." *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.

Williams, Joy. "Rogue Territory." *The New York Times Book Review*, 9 Nov. 2014, pp. 1+.

Or a **television series**, which is made up of episodes.

"Mother's Mercy." *Game of Thrones*, created by David Benioff and D. B. Weiss, performance by Jonathan Pryce, season 5, episode 10, HBO, 2015.

Or a **Web site**, which contains articles, postings, and almost any other sort of work.

Bratton, William. "Bratton Says New NYPD Policy 'Is Not a Get Out of Jail Card.'" Interviewed by Murray Weiss. *DNA Info New York*, 4 March 2016, [www.dnainfo.com/new-york/20160304/civic-center/interview-bratton-says-new-nypd-policy-is-not-get-out-of-jail-card](http://www.dnainfo.com/new-york/20160304/civic-center/interview-bratton-says-new-nypd-policy-is-not-get-out-of-jail-card).

Saro-Wiwa, Ken. "English Is the Hero." Interview by Diri I. Teilanyo. *No Condition Is Permanent: Nigerian Writing and the Struggle for Democracy*, edited by Holger Ehling and Claus-Peter Holste-von Mutius, Rodopi, 2001, pp. 13–19.

Sometimes a source is part of **two separate containers**, both of which are relevant to your documentation. For example, an excerpt from a novel may be collected in a textbook of readings. Documenting the containers in which sources are found is increasingly important, as more and more works are retrieved through databases. Your reader needs to know where you found your sources since one copy of a work may differ from other copies. It is usually best to account for all containers that enclose your source, particularly when they are nested. Each container likely provides useful information for a reader seeking to understand and locate the original source.

An article by Anne Goldman appeared in a journal, *The Georgia Review*, in 2010. Back issues

of *The Georgia Review* are contained in *JSTOR*, an online database of journals and books.

Goldman, Anne. "Questions of Transport: Reading Primo Levi Reading Dante." *The Georgia Review*, vol. 64, no. 1, 2010, pp. 69-88. *JSTOR*, [www.jstor.org/stable/41403188](http://www.jstor.org/stable/41403188).

"Under the Gun," broadcast in 2013, is an episode in the television series *Pretty Little Liars*. The series was watched online through *Hulu*.

"Under the Gun." *Pretty Little Liars*, season 4, episode 6, ABC Family, 16 July 2013. *Hulu*, [www.hulu.com/watch/511318](http://www.hulu.com/watch/511318).

Simon Gikandi's book *Ngugi wa Thiong'o*, a literary study, was published by Cambridge University Press in 2000 and is accessible online at *ACLS Humanities E-book*.

Gikandi, Simon. *Ngugi wa Thiong'o*. Cambridge UP, 2000. *ACLS Humanities E-book*, [hdl.handle.net/2027/heb.07588.0001.001](http://hdl.handle.net/2027/heb.07588.0001.001).

A short story by Edgar Allan Poe is included in volume 4 of a multivolume edition of his complete works that was published in 1902. The edition is available at *HathiTrust Digital Library*.

Poe, Edgar Allan. "The Masque of the Red Death." *The Complete Works of Edgar Allan Poe*, edited by James A. Harrison, vol. 4, Thomas Y. Crowell, 1902, pp. 250-58. *HathiTrust Digital Library*, [babel.hathitrust.org/cgi/pt?id=coo.31924079574368](http://babel.hathitrust.org/cgi/pt?id=coo.31924079574368).

A novel by W. D. Howells takes up all of volume 5 of a multivolume edition of his works published by Indiana University Press. The volumes in the edition were published over a span of years.

Howells, W. D. *Their Wedding Journey*. Edited by John K. Reeves, 1968. *A Selected Edition of W. D. Howells*, general editor, Edwin H. Cady, vol. 5, Indiana UP, 1968-83.

## OTHER CONTRIBUTORS,

Aside from an author whose name appears at the start of the entry, other people may be credited in the source as contributors. If their participation is important to your research or to the identification of the work, name the other contributors in the entry. Precede each name (or each group of names, if more than one person performed the same function) with a description of the role. Below are common descriptions.

adapted by  
 directed by  
 edited by  
 illustrated by  
 introduction by  
 narrated by  
 performance by  
 translated by

A few other kinds of contributors (e.g., guest editors, general editors) cannot be described with a phrase like those above. The role must instead be expressed as a noun followed by a comma.

general editor, Edwin H. Cady

The **editors** of scholarly editions and of collections and the **translators** of works originally published in another language are usually recorded in documentation because they play key roles.

Marie Bashkirtseff. *The Journal of Marie Bashkirtseff: I Am the Most Interesting Book of All, Volume I & Lust for Glory, Volume II.* Translated by Katherine Kernberger, Fonthill Press, 2013.

Chartier, Roger. *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries.* Translated by Lydia C. Cochrane, Stanford UP, 1994.

Dewar, James A., and Peng Hwa Ang. "The Cultural Consequences of Printing and the Internet." *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein*, edited by Sabrina Alcorn Baron et al., U of Massachusetts P / Center for the Book, Library of Congress, 2007, pp. 365-77.

If a source such as a film, television episode, or performance has **many contributors**, include the ones most relevant to your project. For example, if you are writing about a television episode and focus on a key character, you might mention the series creator and the actor who portrays the character.

*Downtown Abby.* Created by Julian Fellowes, performance by Laura Carmichael, season 6, episode 8, Carnival Films and Masterpiece, 2015.

A source contained in a collection may have a **contributor who did not play a role in the entire collection**. For instance, stories and poems in an anthology are often translated by various hands. Identify such a contributor after the title of the source rather than after that of the collection.

Fagih, Ahmed Ibrahim al-. *The Singing of the Stars*. Translated by Leila El Khalidi and Christopher Tingley. *Short Arabic Plays: An Anthology*, edited by Salma Khadra Jayyusi, Interlink Books, 2003, pp. 140-57.

## VERSION,

If the source carries a notation indicating that it is a version of a work released in more than one form, identify the version in your entry. Books are commonly issued in versions called *editions*. A revised version of a book may be labeled *revised edition* or be numbered (*second edition*, etc.). Versions of books are sometimes given other descriptions as well.

*The Bible*. Authorized King James Version, Oxford UP, 1998.

Cheyfitz, Eric. *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*. Expanded ed., U of Pennsylvania P, 1997.

Miller, Casey, and Kate Swift. *Words and Women*. Updated ed., HarperCollins Publishers, 1991.

Newcomb, Horace, editor. *Television: The Critical View*. 7th ed., Oxford UP, 2007.

Works in other media may also appear in versions.

Schubert, Franz. *Piano Trio in E Flat Major D 929*. Performance by Wiener Mozart-Trio, unabridged version, Deutsch 929, Preiser Records, 2011.

Scott, Ridley, director. *Kingdom of Heaven*. 2005. Performance by Orlando Bloom, director's cut, 20<sup>th</sup> Century Fox, 2007.

Shakespeare, William. *The Tragedy of Othello*. Edited by Barbara Mowat and Paul Werstine, version 1.3.1, Luminary Digital Media, 2013.

## NUMBER,

The source you are documenting may be part of a numbered sequence. A text too long to be printed in one book, for instance, is issued in multiple volumes, which may be numbered. If you consult **one volume of a numbered multivolume set**, indicate the volume number.

Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., vol. 2, Oxford UP,

2002.

Wellek, René. *A History of Modern Criticism, 1750-1950*. Vol. 5, Yale UP, 1986.

**Journal issues** are typically numbered. Some journals use both **volume and issue numbers**. In general, the issues of a journal published in a single year compose one volume. Usually, volumes are numbered sequentially, while the numbering of issues starts over with 1 in each new volume.

Baron, Naomi S. "Redefining Reading: The Impact of Digital Communication Media." *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.

Other journals do not use volume numbers but instead number all the issues in sequence.

Kafka, Ben. "The Demon of Writing: Paperwork, Public Safety, and the Reign of Terror." *Representations*, no. 98, 2007, pp. 1-24.

**Comic books** are commonly numbered like journals—for instance, with issue numbers.

Clowes, Daniel. *David Boring. Eightball*, no. 19, Fantagraphics 1998.

The **seasons of a television series** are typically numbered in sequence, as are the **episodes** in a season. Both numbers should be recorded in the works-cited list if available.

*Downtown Abby*. Created by Julian Fellowes, performance by Laura Carmichael, season 6, episode 8, Carnival Films and Masterpiece, 2015.

If your source uses another numbering system, include the number in your entry, preceded by a term that identifies the kind of division the number refers to.

## PUBLISHER,

The publisher is the organization primarily responsible for producing the source or making it available to the public. If two or more organizations are named in the source and they seem equally responsible for the work, cite each of them, separating the names with a forward slash (/). But if one of the organizations had primary responsibility for the work, cite it alone.

To determine the publisher of a **book**, look first on the title page. If no publisher's name appears there, look on the copyright page (usually the reverse of the title page).

Jacobs, Alan. *The Pleasures of Reading in an Age of Distraction*. Oxford UP, 2011.

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid*

*Economy*. Penguin Press, 2008.

- Omitting the name of a publisher for a work published before 1900 is permitted.
- If the work is privately printed, state so.

**Films and television series** are often produced and distributed by several companies performing different tasks. When documenting a work in film or television, you should generally cite the organization that had the primary overall responsibility for it.

Lean, David, director. *Lawrence of Arabia*. Columbia Pictures, 1962.

**Web sites** are published by various kinds of organizations, including museums, libraries, and universities and their departments. The publisher's name can often be found in a copyright notice at the bottom of the home page or on a page that gives information about the site.

Harris, Charles "Teenie." *Woman in Paisley Shirt behind Counter in Record Store*. Teenie Harris Archive, Carnegie Museum of Art, Pittsburgh, teenie.cmoa.org/interactive/index.html#date08.

*Manifold Greatness: The Creation and Afterlife of the King James Bible*. Folger Shakespeare Library/Bodieian Libraries, U of Oxford / Harry Ransom Center, U of Texas, Austin, manifoldgreatness.org.

A **blog network** may be considered the publisher of the blogs it hosts.

Clancy, Kate. "Defensive Scholarly Writing and Science Communication." *Context and Variation*, Scientific American Blogs, 24 Apr. 2013, blogs.scientificamerican.com/context-and-variation/2013/04/24/defensive-scholarly-writing-and-science-communication/.

A publisher's name may be omitted for the following kinds of publications, either because the publisher need not be given or because there is no publisher.

- A periodical (journal, magazine, newspaper)
- A work published by its author or editor
- A Web site whose title is essentially the same as the name of its publisher
- A Web site not involved in producing the works it makes available (e.g., a service for users' content like *WordPress.com* or *YouTube*, an archive like *JSTOR* or *ProQuest*). If the contents of the site are organized into a whole, as the contents of *YouTube*, *JSTOR*, and *ProQuest* are, the site is named earlier as a container, but it still does not qualify as a publisher of the source.

## PUBLICATION DATE,

Sources especially those published online—may be associated with more than one publication date. For instance, an article collected in a book may be accompanied by a note saying that the article appeared years earlier in a journal. A work online may have been published previously in another medium (as a book, a broadcast television program, a record album, etc.).

When a source carries more than one date, cite the date that is most meaningful or most relevant to your use of the source. For example, if you consult an **article on the Web site of a news organization** that also publishes its articles in print, the date of online publication may appear at the site along with the date when the article appeared in print. Since you consulted only the online version of the article, ignore the date of the print publication.

Deresiewicz, William. "The Death of the Artist—and the Birth of the Creative Entrepreneur." *The Atlantic*, 28 Dec. 2014, [www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/](http://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/).

A reader of the print version would find only one date of publication in the source and would produce the following entry.

Deresiewicz, William. "The Death of the Artist—and the Birth of the Creative Entrepreneur." *The Atlantic*, Jan.-Feb. 2015, pp. 92-97.

Whether to give the year alone or to include a month and day usually depends on your source: write the full date as you find it there. Occasionally, you must decide how full the cited date will be. For instance, if you are documenting an **episode of a television series**, the year of its original release may suffice.

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, episode 10, Mutant Enemy, 1999.

However, if you are discussing, say, the historical context in which the episode originally aired, you may want to supply the month and day along with the year.

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, episode 10, WB Television Network, 14 Dec. 1999.

If you are exploring features of that episode found on the season's **DVD set**, your entry will be about the discs and thus will include the date of their release.

“Hush.” 1999. *Buffy the Vampire Slayer: The Complete Fourth Season*, created by Joss Whedon, performance by Sarah Michelle Cellar, episode 10, Twentieth Century Fox, 2003, disc 3.

An entry for a **video on a Web site** includes the date when the video was posted there.

“*Buffy the Vampire Slayer: Unaired Pilot 1996.*” *YouTube*, uploaded by Brian Stowe, 28 Jan. 2012, [www.youtube.com/watch?v=WR3J-v7QXXw](http://www.youtube.com/watch?v=WR3J-v7QXXw).

Many kinds of **articles on the Web** plainly carry dates of publication.

Hollmichel, Stefanie. “The Reading Brain: Differences between Digital and Print.” *So Many Books*, 25 Apr. 2013, [somanycbooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/](http://somanycbooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/).

**Comments posted on Web pages** are usually dated. If an article, a comment, or another source on the Web includes a time when the work was posted or last modified, include the time along with the date.

Jeane. Comment on “The Reading Brain: Differences between Digital and Print.” *So Many Books*, 25 Apr. 2013, 10:30 p.m., [somanycbooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/#comment-83030](http://somanycbooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/#comment-83030).

When you document a **Web project as a whole**, cite a range of dates if the project was developed over time.

Eaves, Morris, et al, editors. *The William Blake Archive*. 1996- 2014, [www.blakearchive.org/blake/](http://www.blakearchive.org/blake/).

An **issue of a periodical** (journal, magazine, newspaper) usually carries a date on its cover or title page. Periodicals vary in their publication schedules: issues may appear every year, season, month, week, or day.

Baron, Naomi S. “Redefining Reading: The Impact of Digital Communication Media.” *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.

Belton, John. “Painting by the Numbers: The Digital Intermediate.” *Film Quarterly*, vol. 61, no. 3, Spring 2008, pp. 58-65.

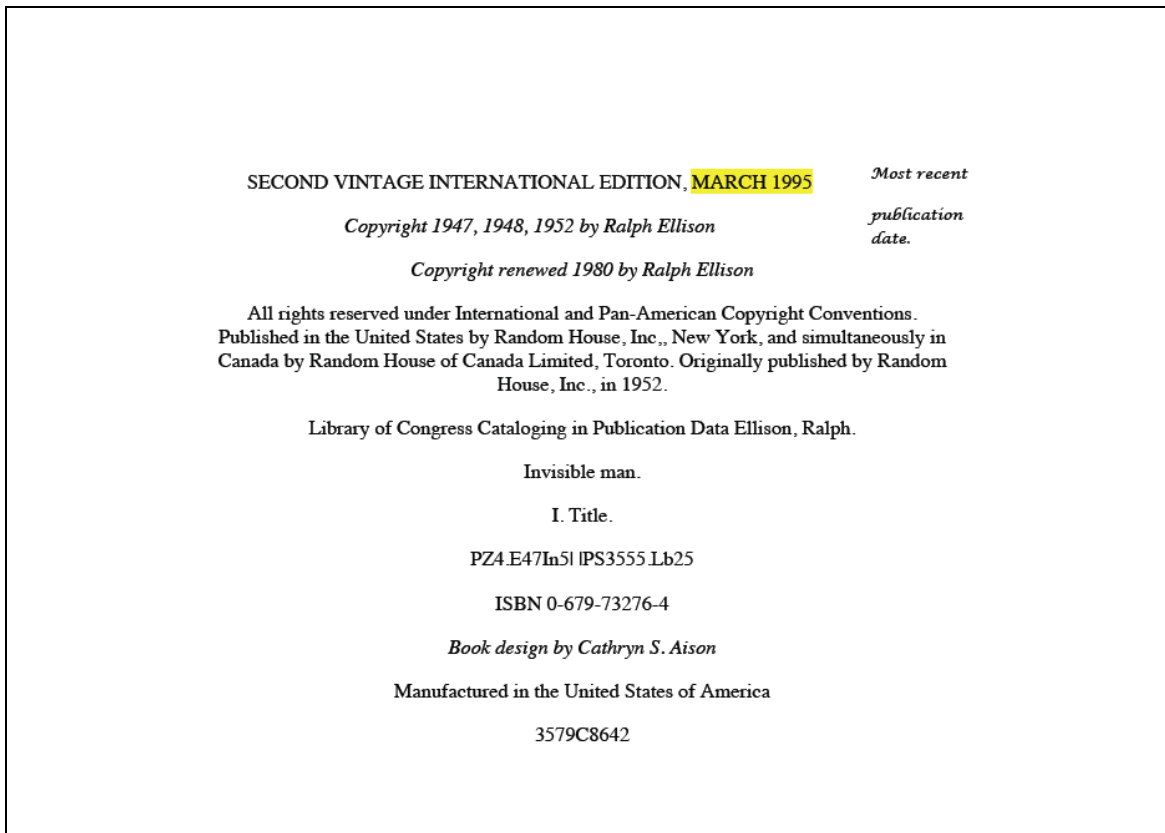
Kafka, Ben. “The Demon of Writing: Paperwork, Public Safety, and the Reign of Terror.” *Representations*, no. 98, 2007, pp. 1-24.



When documenting a **book**, look for the date of publication on the title page. If the title page lacks a date, check the book’s copyright page (usually the reverse of the title page). If more than one date appears on the copyright page, select the most recent one (see *fig. 5*).

Ellison, Ralph. *Invisible Man*. Vintage Books, 1995.

The second and later editions of a book may contain the dates of all the editions. Cite the date of the edition you used, normally the date on the title page or the last date listed on the copyright page. Do not take the publication dates of books from an outside resource—such as a bibliography, an online catalog, or a bookseller like *Amazon*—since the information there may be inaccurate.



## LOCATIONS.

How to specify a work's location depends on the medium of publication. In print sources a **page number** (preceded by *p.*) or a **range of page numbers** (preceded by *pp.*) specifies the location of a text in a container such as a book anthology or a periodical.

Adichie, Chimamanda Ngozi. "On Monday of Last Week." *The Thing around Your Neck*, Alfred A. Knopf, 2009, pp. 74-94.

Baron, Naomi S. "Redefining Reading: The Impact of Digital Communication Media." *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.

Deresiewicz, William. "The Death of the Artist—and the Birth of the Creative Entrepreneur." *The Atlantic*, Jan.-Feb. 2015, pp. 92-97.

The location of an online work is commonly indicated by its **URL**, or Web address.

Deresiewicz, William. "The Death of the Artist—and the Birth of the Creative Entrepreneur." *The Atlantic*, 28 Dec. 2014, [www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/](http://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/).

Hollmichel, Stefanie. "The Reading Brain: Differences between Digital and Print." *So Many Books*, 25 Apr. 2013, [somanycbooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/](http://somanycbooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/).

*Visualizing Emancipation*. Directed by Scott Nesbit and Edward L. Ayers, [dsl.richmond.edu/emancipation/](http://dsl.richmond.edu/emancipation/).

While URLs define where online material is located, they have several disadvantages: they can't be clicked on in print, they clutter the works-cited list, and they tend to become rapidly obsolete. Even an outdated URL can be useful, however, since it provides readers with information about where the work was once found. Moreover, in digital formats URLs may be clickable, connecting your reader directly to your sources. We therefore recommend the inclusion of URLs in the works-cited list, but if your instructor prefers that you not include them, follow his or her directions.

The publisher of a work on the Web can change its URL at any time. If your source offers URLs that it says are stable (sometimes called *permalinks*), use them in your entry.

## DOIs & URLs

Some publishers assign **DOIs**, or digital object identifiers, to their online publications. A DOI remains attached to a source even if the URL changes. When possible, citing a DOI is preferable to citing a URL.

Internet content can be changed, deleted, or moved to another location, so publishers have begun assigning a Digital Object Identifier (DOI) to journal articles, books, and other published material. Because a DOI offers a permanent link to the location of a source on the Internet, neither the date of retrieval nor the URL are needed. If a DOI is available for a source (usually found on the first page of an electronic journal article and on the database landing page for the article), include it rather than the date you retrieved the source and its URL. If possible, copy and paste the DOI into your reference list, as a DOI string may be long and it must appear exactly as it appears in the source. *A reader may locate the reference source by pasting the DOI into a Google Scholar search or at CrossRef.org, which is the official DOI search service.*

Example of DOI: 10.1080/1468385042000247583

Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture*, vol. 10, no. 3, May 2000. Project Muse, doi:10.1353/pmc.2000.0021.

### URLs

When giving a URL, copy it in full from your Web browser, but omit *http://* or *https://*. Avoid citing URLs produced by shortening services (like bit.ly), since such a URL may stop working if the service that produced it disappears.

Articles in journals are often assigned DOIs, or digital object identifiers. A DOI will continue to lead to an object online even if the URL changes. DOIs consist of a series of digits (and sometimes letters), such as 10.1353/pmc.2000.0021. When possible, cite a DOI (preceded by *doi:*) instead of a URL.

Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture*, vol. 10, no. 3, May 2000. Project Muse, doi:10.1353/pmc.2000.0021.

The location of a television episode in a DVD set is indicated by the **disc number**.

"Hush." *Buffy the Vampire Slayer: The Complete Fourth Season*, created by Joss Whedon, performance by Sarah Michelle Gellar, episode 10, WB Television Network, 2003, disc 3.

A physical object that you experienced firsthand (not in a reproduction), such as a work of art in a museum or an artifact in an archive, is located in a **place**, commonly an institution.

Give the name of the place and of its city (but omit the city if it is part of the place's name).

Bearden, Romare. *The Train*. 1975, **Museum of Modern Art, New York.**

The location of an object in an archive may also include a number or other code that the archive uses to identify the object.

Chaucer, Geoffrey. *The Canterbury Tales*. Circa 1400-10, **British Library, London, Harley MS 7334.**

Record the location of a performance, a lecture, or another form of live presentation by naming the **venue and its city** (but omit the city if it is part of the venue's name).

Atwood, Margaret. "Silencing the Scream." *Boundaries of the Imagination* Forum. MLA Annual Convention, 29 Dec. 1993, **Royal York Hotel, Toronto.**

### OPTIONAL ELEMENTS

The core elements of the entry—which should generally be included, if they exist—may be accompanied by optional elements, at the writer's discretion. Some of the optional elements are added to the end of the entry, while others are placed in the middle, after core elements that they relate to. Your decision whether to include optional elements depends on their importance to your use of the source.

#### **Date of Original Publication**

When a source has been republished, consider giving the date of original publication if it will provide the reader with insight into the work's creation or relation to other works. The date of original publication is placed immediately after the source's title.

Franklin, Benjamin. "Emigration to America." **1782.** *The Faber Book of America*, edited by Christopher Ricks and William L. Vance, Faber and Faber, 1992, pp. 24-26. Newcomb, Horace, editor. *Television: The Critical View*. 1976. 7th ed., Oxford UP, 2007.

Scott, Ridley, director. *Kingdom of Heaven*. **2005.** Performance by Orlando Bloom, director's cut, 20<sup>th</sup> Century Fox, 2007.

#### **City of Publication**

The traditional practice of citing the city where the publisher of a book was located usually serves little purpose today. There remain a few circumstances in which the city of publication might matter, however.

Books published before 1900 are conventionally associated with their cities of publication. In an entry for a pre-1900 work, you may give the city of publication in place of the publisher's name.

Goethe, Johann Wolfgang von. *Conversations of Goethe with Eckermann and Soret*. Translated by John Oxenford, new ed., London, 1875.

In addition, a publisher with offices in more than one country may release a novel in two versions—perhaps with different spelling and vocabulary. If you read an unexpected version of a text (such as the British edition when you are in the United States), stating the city of publication will help your readers understand your source. Place the name of the city before that of the publisher.

Rowling, J. K. *Harry Potter and the Philosopher's Stone*. London, Bloomsbury, 1997.

Finally, include the city of publication whenever it might help a reader locate a text released by an unfamiliar publisher located outside North America.

### Other Facts about the Source

There may be other information that will help your reader track down the original source. You might, for instance, include the total number of volumes in a **multivolume publication**.

Caro, Robert A. *The Passage of Power*. 2012. *The Years of Lyndon Johnson*, vol. 4, Vintage Books, 1982-. 4 vols.

Rampersad, Arnold. *The Life of Langston Hughes*. 2<sup>nd</sup> ed., Oxford UP, 2002. 2 vols.

Wellek, René. *A History of Modern Criticism, 1750-1950*. Vol. 8, Yale UP, 1992. 8 vols.

If the title page or a preceding page indicates that a book you are documenting is part of a **series**, you might include the series name, neither italicized nor enclosed in quotation marks, and the number of the book (if any) in the series.

Kuhnheim, Jill S. "Cultures of the Lyric and Lyrical Culture: Teaching Poetry and Cultural Studies." *Cultural Studies in the Curriculum: Teaching Latin America*, edited by Danny J. Anderson and Kuhnheim, MLA, 2003, pp. 105-22. Teaching Languages, Literatures, and Cultures.

Neruda, Pablo. *Canto General*. Translated by Jack Schmitt, U of California P, 1991. **Latin American Literature and Culture 7.**

If the source is an **unexpected type of work**, you may identify the type with a descriptive term. For instance, if you studied a radio broadcast by reading its transcript, the term *Transcript* will indicate that you did not listen to the broadcast.

*Fresh Air*. Narrated by Terry Gross, National Public Radio, 20 May 2008. **Transcript.**

Similarly, a **lecture or other address** heard in person may be indicated as such.

Atwood, Margaret. "Silencing the Scream." Boundaries of the Imagination Forum. MLA Annual Convention, 29 Dec. 1993, Royal York Hotel, Toronto. **Address.**

When a source was previously published in a form other than the one in which you consulted it, you might include **information about the prior publication**.

Johnson, Barbara. "My Monster / My Self." *The Barbara Johnson Reader: The Surprise of Otherness*, edited by Melissa Feuerstein et al., Duke UP, 2014, pp. 179-90. **Originally published in *Diacritics*, vol. 12, no. 2, 1982, pp. 2-10.**

When documenting a bill, report, or resolution of the **United States Congress**, you might include the number and session of Congress from which it emerged and specify the document's type and number.

United States, Congress, House, Permanent Select Committee on Intelligence. *Al-Qaeda: The Many Faces of an Islamist Extremist Threat*. Government Printing Office, 2006. **109<sup>th</sup> Congress, 2<sup>nd</sup> session, House Report 615.**

### **Date of Access**

Since online works typically can be changed or removed at any time, the date on which you accessed online material is often an important indicator of the version you consulted.

"Under the Gun." *Pretty Little Liars*, season 4, episode 6, ABC Family, 16 July 2013. *Hulu*, [www.hulu.com/watch/511318](http://www.hulu.com/watch/511318). **Accessed 23 July 2013.**

The date of access is especially crucial if the source provides no date specifying when it was produced or published.

This list of optional elements is not exhaustive. You should carefully consider the source you are documenting and judge whether other kinds of information might help your reader.

## In-Text Citations

The second major component of MLA documentation style is the insertion in your text of a brief reference that indicates the source you consulted. The in-text citation should direct the reader unambiguously to the entry in your works-cited list for the source—and, if possible, to a passage in the source—while creating the least possible interruption in your text.

A typical in-text citation is composed of the element that comes first in the entry in the works-cited list (usually the author's name) and a page number. The page number goes in parenthesis, which is placed, when possible, where there is a natural pause in the text. A parenthetical citation that directly follows a quotation is placed after the closing quotation mark. The other item (usually the author's name) may appear in the text itself or, abbreviated, before the page number in the parenthesis.

The goals of the in-text citation are brevity and clarity, guiding the reader as unobtrusively as possible to the corresponding entry in the works-cited list.

According to Naomi Baron, reading is “just half of literacy. The other half is writing” (194). One might even suggest that reading is never complete without writing.

or

Reading is “just half of literacy. The other half is writing” (Baron 194). One might even suggest that reading is never complete without writing.

### Work Cited

Baron, Naomi S. “Redefining Reading: The Impact of Digital Communication Media.” *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.

A reader interested in your source can flip to the indicated entry in your list of works cited; a reader not interested in the source can pass over the citation without being distracted. Rarely should the page number be mentioned in the text (e.g., “As Naomi Baron argues on page 194”) since it would disrupt the flow of ideas.



When a quotation, whether of prose or poetry, is so long that it is set off from the text, type a space after the concluding punctuation mark of the quotation and insert the parenthetical citation:

The forms of writing that accompany reading

can fill various roles. The simplest is to make parts of a text prominent (by underlining, highlighting, or adding asterisks, lines, or squiggles). More-reflective responses are notes written in the margins or in an external location—a notebook or a computer file. (Baron 194)

All these forms of writing bear in common the reader’s desire to add to, complete, or even alter the text.

There are circumstances in which a citation such as “(Baron 194)” doesn’t provide enough information to lead unambiguously to a specific entry. If you borrow from works by more than one author with the same last name (e.g., Naomi Baron and Sabrina Alcorn Baron), eliminate ambiguity in the citation by adding the author’s first initial (or, if the initial is shared too, the full first name).

Reading is “just half of literacy. The other half is writing” (N. Baron 194). One might even suggest that reading is never complete without writing.

Even if you cite only one author named Baron in your text, “(Baron 194)” is insufficient if more than one work appears under that author’s name in the works-cited list. In that case, include a short form of the source’s title.

Reading is “just half of literacy. The other half is writing” (Baron, “Redefining” 194). One might even suggest that reading is never complete without writing.

When an entry in the works-cited list begins with the title of the work—either because the work is anonymous or because its author is the organization that published it—your in-text citation contains the title. The title may appear in the text itself or, abbreviated, before the page number in the parenthesis.

*Reading at Risk: A Survey of Literary Reading in America* notes that despite an apparent decline in reading during the same period, “the number of people doing creative writing—of any genre, not exclusively literary works—increased substantially between 1982 and 2002” (3).

or

Despite an apparent decline in reading during the same period, “the number of

people doing creative writing—of any genre, not exclusively literary works—increased substantially between 1982 and 2002” (Reading 3).

#### Work Cited

*Reading at Risk: A Survey of Literary Reading in America*. National Endowment for the Arts, June 2004. Research Division Report 46.

If your source uses explicit paragraph numbers rather than page numbers—as some publications on the Web do—give the relevant number or numbers, preceded by the label *par.* or *pars.* Change the label appropriately if another kind of part is numbered in the source instead of pages, such as sections (*sec.*, *secs.*) or chapters (*ch.*, *chs.*). If the author’s name begins such a citation, place a comma after the name.

There is little evidence here for the claim that “Eagleton has belittled the gains of postmodernism” (Chan, par. 41).

When a source has no page numbers or any other kind of part number, no number should be given in a parenthetical citation. Do not count unnumbered paragraphs or other parts.

“As we read we... construct the terrain of a book” (Hollmichel), something that is more difficult when the text reflows on a screen.

In parenthetical citations of a literary work available in multiple editions, such as a commonly studied novel, play, or poem, it is often helpful to provide division numbers in addition to, or instead of, page numbers, so that readers can find your references in any edition of the work.

Austen begins the final chapter of *Mansfield Park* with a dismissive “Let other pens dwell,” thereby announcing her decision to avoid dwelling on the professions of love made by Fanny and Edmund (533; vol. 3, ch. 17).

For works in time-based media, such as audio and video recordings, cite the relevant time or range of times. Give the numbers of the hours, minutes, and seconds as displayed in your media player, separating the numbers with colons.

Buffy’s promise that “there's not going to be any incidents like at my old school” is obviously not one on which she can follow through (“Buffy” 00:03:16-17).

Identifying the source in your text is essential for nearly every kind of borrowing—not only quotations but also facts and paraphrased ideas. (The only exception is common knowledge.) The parenthetical citation for a fact or paraphrased idea should be placed as close as possible after the borrowed material, at a natural pause in your sentence, so that the flow of your

argument is not disrupted.

While reading may be the core of literacy, Naomi Baron argues that literacy can be complete only when reading is accompanied by writing (194).

or

While reading may be the core of literacy, literacy can be complete only when reading is accompanied by writing (Baron 194).

The second version above is usually preferable when a single fact or paraphrased idea is attributable to more than one source. List all the sources in the parenthetical citation, separating them with semicolons.

While reading may be the core of literacy, literacy can be complete only when reading is accompanied by writing (Baron 194; Jacobs 55).

Remember that the goal of the in-text citation is to provide enough information to lead your reader directly to the source you used while disrupting the flow of your argument as little as possible.

## Formatting Quotations

When you directly quote the works of others in your paper, you will format quotations differently depending on their length. Below are some basic guidelines for incorporating quotations into your paper. Please note, as heretofore stated, all pages in MLA should be **double-spaced**.

### *Short Quotations*

To indicate short quotations (fewer than four typed lines of prose or three lines of verse) in your text, enclose the quotation within double quotation marks (“”). Provide the author and specific page citation (in the case of verse, provide line numbers) in the text, and include a complete reference on the Works Cited page. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text. For example:

According to some, a person’s dreams express “profound aspects of personality” (Foulkes 184), though others disagree.

According to Foulkes's study, dreams may express “profound aspects of personality” (184).

Is it possible that dreams may express “profound aspects of personality” (Foulkes 184)?

### *Long Quotations*

For quotations that extend to more than four lines of verse or prose: place quotations in a free-standing block of text and omit quotation marks. Start the quotation on a new line, with the entire quote indented **one inch** from the left margin; maintain double-spacing. Only indent the first line of the quotation by a half inch if you are citing multiple paragraphs. Your parenthetical citation should come **after** the closing punctuation mark. When quoting verse, maintain original line breaks. (You should maintain double-spacing throughout your essay.) For example:

Nelly Dean treats Heathcliff poorly and dehumanizes him throughout her narration:

They entirely refused to have it in bed with them, or even in their room, and I had no more sense, so, I put it on the landing of the stairs, hoping it would be gone on the morrow. By chance, or else attracted by hearing his voice, it crept to Mr. Earnshaw’s door, and there he found it on quitting his chamber. Inquiries were made as to how it got there; I was obliged to confess, and in recompense for my cowardice and inhumanity was sent out of the house. (Bronte 78)

### *Poetry*

The rules for poetry differ from the rules for quoting prose in two key ways:

- Poetry requires writers to cite line numbers not page numbers.
- Poetry requires writers to keep line breaks intact.

**Quoting 1, 2 or 3 lines of poetry.** You can quote three or fewer lines of poetry without having to place the lines in a block quote. Use quotation marks. Use a slash to indicate the break between lines. Put the line numbers in parentheses. Place the period at the end of the line number(s):

Heaney directly compares poetry writing to the digging his ancestors did:  
 “Between my finger and my thumb / The squat pen rests. / I’ll dig with it” (29-31).

**Quoting 4 or more lines of poetry.** If you quote four or more lines of poetry, you need to block indent the poem ten spaces on the left margin.

The author, David Bottoms, is wise to the fact that men often use sports to communicate their feelings. The persona of the poem, however, takes years to realize his father’s message. Once he realizes the importance of sports to their relationship, he sends a message back to his father:

and I never learned what you were laying down.  
Like a hand brushed across the bill of a cap,  
let this be the sign  
I’m getting a grip on the sacrifice. (20-23)

**Do not use ellipses if you start quoting a poem midline.** If you want to start quoting in the middle of a line of poetry, just add indentions to indicate the text is only a partial line. Do **not** use ellipses points (. . .).

McDonald paints a picture of a family in pain, but he uses images that usually show up in cozier circumstances, such as children reading the comics:

At dawn  
we folded the quilts  
and funnies, crept softly  
through our chores. (13-16)

### **Adding or Omitting Words in Quotations**

If you add a word or words in a quotation, you should put brackets around the words to indicate that they are not part of the original text.

Jan Harold Brunvand, in an essay on urban legends, states: “some individuals [who retell urban legends] make a point of learning every rumor or tale” (78).

If you omit a word or words from a quotation, you should indicate the deleted word or words by using ellipsis marks, which are three periods (. . .) preceded and followed by a space. For example:

In an essay on urban legends, Jan Harold Brunvand notes that “some individuals make a point of learning every recent rumor or tale . . . and in a short time a lively exchange of details occurs” (78).

## Locational Elements

### PLUS SIGN WITH PAGE NUMBER

If a work in a periodical (journal, magazine, newspaper) is not printed on consecutive pages, include only the first page number and a plus sign, leaving no intervening space.

Williams, Joy. "Rogue Territory." *The New York Times Book Review*, 9 Nov. 2014, pp. 1+.

## Punctuation in the Works-Cited List

With a few exceptions, listed below, the punctuation in entries in the works-cited list is restricted to commas and periods. Periods are used after the author, after the title of the source, and at the end of the information for each container. Commas are used mainly with the author's name and between elements within each container.

### SQUARE BRACKETS

When a source does not indicate necessary facts about its publication, such as the name of the publisher or the date of publication, supply as much of the missing information as you can, enclosing it in square brackets to show that it did not come from the source. If a publication date that you supply is only approximated, put it after *circa* ("around").

[circa 2008]

If you are uncertain about the accuracy of the information that you supply, add a question mark.

[2008?]

If the city of publication is not included in the name of a locally published newspaper, add the city, not italicized, in square brackets after the name.

*The Star-Ledger* [Newark]

You need not add the city of publication to the name of a nationally published newspaper (e.g., *The Wall Street Journal*, *The Chronicle of Higher Education*).

### FORWARD SLASH

When a source presents multiple pieces of information for a single element in the entry—for instance, when more than one publisher is named—separate them with a forward slash.

Tomlinson, Janis A., editor. *Goya: Images of Women*. National Gallery of Art / Yale UP, 2002.

## Formatting and Ordering the Works-Cited List

The entries you create for your sources are gathered into a list, with the heading “Works Cited.” (If the list contains only one entry, make the heading “Work Cited.”) In a research paper, this list is usually placed at the end, after any endnotes. In other forms of academic work, the list may appear elsewhere.

Format the works-cited list so that the second and subsequent lines of each entry are indented half an inch from the left margin. This format, called *hanging indention*, helps the reader spot the beginning of each entry. When the creation of hanging indention is difficult—in certain digital contexts, for instance—leaving extra space between entries will serve the same purpose. The list is arranged in alphabetical order by the term that comes first in each entry: usually the author’s last name but sometimes, when there is no author name, the title of the source.

### LETTER-BY-LETTER ALPHABETIZATION

The alphabetical ordering of entries that begin with authors’ names is determined by the letters that come before the commas separating the authors’ last and first names. Other punctuation marks and spaces are ignored. The letters following the commas are considered only when two or more last names are identical.

Descartes, René  
De Sica, Vittorio

MacDonald, George  
McCullers, Carson

Morris, Robert  
Morris, William  
Morrison, Toni

Saint-Exupéry, Antoine de  
St. Denis, Ruth

Accents and other diacritical marks should be ignored in alphabetization: for example, *é* is treated the same as *e*. Special characters, such as ® in an online username, are also ignored.

### MULTIPLE WORKS BY ONE AUTHOR

To document two or more works by the same author, give the author’s name in the first entry only. Thereafter, in place of the name, type three hyphens. They stand for exactly the same name as in the preceding entry.

The three hyphens are usually followed by a period and then by the source’s title. If the

person named performed a role other than creating the work's main content, however, place a comma after the three hyphens and enter a term describing the role (*editor, translator, director, etc.*) before moving on to the title. If the same person performed such a role for two or more listed works, a suitable label for that role must appear in each entry. Multiple sources by the same person are alphabetized by their titles; terms describing the person's roles are not considered in alphabetization.

Borroff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. U of Chicago P, 1979.

—, translator. *Pearl: A New Verse Translation*. W. W. Norton, 1977.

—. "Sound Symbolism as Drama in the Poetry of Robert Frost." *PMLA*, vol. 107, no. 1, Jan. 1992, pp. 131-44. JSTOR, [www.jstor.org/stable/462806](http://www.jstor.org/stable/462806).

—, editor. *Wallace Stevens: A Collection of Critical Essays*. Prentice-Hall, 1963.

If a single author cited in one entry is also the first of multiple authors in the next entry, repeat the name in full; do not substitute three hyphens. Repeat the name in full whenever you cite the same person as part of a different team of authors.

Tannen, Deborah. *Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse*. 2<sup>nd</sup> ed., Cambridge UP, 2007. *Studies in Interactional Sociolinguistics* 26.

—. *You're Wearing That? Understanding Mothers and Daughters in Conversation*. Ballantine Books, 2006.

Tannen, Deborah, and Roy O. Freedle, editors. *Linguistics in Context: Connecting Observation and Understanding*. Ablex Publishing, 1988.

Tannen, Deborah, and Muriel Saville-Troike, editors. *Perspectives on Silence*. Ablex Publishing, 1985.

#### **MULTIPLE WORKS BY COAUTHORS**

If two or more entries citing coauthors begin with the same name, alphabetize them by the last names of the second authors listed.

Scholes, Robert, and Robert Kellogg

Scholes, Robert, and Eric S. Rabkin

To document two or more works by the same coauthors whose names appear in a consistent order in the works, give the names in the first entry only. Thereafter, in place of the names, type three hyphens, followed by a period and the title. The three hyphens stand for exactly the same names, in the same order, as in the preceding entry.

Gilbert, Sandra M., and Susan Gubar, editors. *The Female Imagination and the Modernist Aesthetic*. Gordon and Breach Science Publishers, 1986.

—. "Sexual Linguistics: Gender, Language, Sexuality." *New Literary History*, vol. 16, no. 3, Spring 1985, pp. 515-43 JSTOR, [www.jstor.org/stable/468838](http://www.jstor.org/stable/468838).



If the coauthors' names do not appear in the same order in the source works, record the names as found in the works and alphabetize the entries accordingly.

**ALPHABETIZING BY TITLE**

The alphabetization of an entry is based on the work's title in two situations. When no author is named at the start of the entry, the title determines the placement of the entry in the works-cited list. When the work's author appears at the start of more than one entry, the title determines the placement of the entry under the author's name.

Alphabetize titles letter by letter, ignoring any initial *A*, *An*, or *The* or the equivalent in other languages. For example, the title *An Encyclopedia of the Latin American Novel* would be alphabetized under *e* rather than *a* and the title *Le théâtre en France au Moyen Age* under *t* rather than *L*.

If the title begins with a numeral, alphabetize the title as if the numeral were spelled out. For instance, *1914: The Coming of the First World War* should be alphabetized as if it began with "Nineteen Fourteen."

**CROSS-REFERENCES**

To avoid unnecessary repetition in citing two or more sources from a collection of works such as an anthology, you may create a complete entry for the collection and cross-reference individual pieces to that entry. In a cross-reference, give the author and the title of the source; a reference to the full entry for the collection, usually consisting of the name or names starting the entry, followed by a short form of the collection's title, if needed; a comma; and the inclusive page or reference numbers.

Agee, James. "Knoxville: Summer of 1915." Oates and Atwan, pp. 171-75.

Angelou, Maya. "Pickin Em Up and Layin Em Down." Baker, *Norton Book*, pp. 276-78.

Atwan, Robert. Foreword. Oates and Atwan, pp. x-xvi.

Baker, Russell, editor. *The Norton Book of Light Verse*. W. W. Norton, 1986.

—, editor. *Russell Baker's Book of American Humor*. W. W. Norton, 1993.

Hurston, Zora Neale. "Squinch Owl Story." Baker, *Russell Baker's Book*, pp. 458-59.

Kingston, Maxine Hong. "No Name Woman." Oates and Atwan, pp. 383-94.

Lebowitz, Fran. "Manners." Baker, *Russell Baker's Book*, pp. 556-59.

Lennon, John. "The Fat Budgie." Baker, *Norton Book*, pp. 357-58.

Oates, Joyce Carol, and Robert Atwan, editors. *The Best American Essays of the Century*. Houghton Mifflin, 2000.

Rodriguez, Richard. "Aria: A Memoir of a Bilingual Childhood." Oates and Atwan, pp. 447-66.

Walker, Alice. "Looking for Zora." Oates and Atwan, pp. 395-411.

**Author**

**COAUTHORS**

If the entry in the works-cited list begins with the names of two authors, include both last names in the in-text citation, connected by *and*.

(Dorris and Erdrich 23)

If the source has three or more authors, the entry in the works-cited list begins with the first author’s name followed by *et al.* The in-text citation follows suit.

(Burdick et al. 42)

**CORPORATE AUTHOR**

When a corporate author is named in a parenthetical citation, abbreviate terms that are commonly abbreviated, such as *Department (Dept.)*. If the corporate author is identified in the works-cited list by the names of administrative units separated by commas, give all the names in the parenthetical citation.

In 1988 a federal report observed that the “current high level of attention to child care is directly attributable to the new workforce trends” (United States, Dept. of Labor 147).

**Work Cited**

United States, Department of Labor. *Child Care: A Workforce Issue*. Government Printing Office, 1988.

**Title**

**ABBREVIATING TITLES OF SOURCES**

When a title is needed in a parenthetical citation, abbreviate the title if it is longer than a noun phrase. For example, *Faulkner’s Southern Novels* consists entirely of a noun phrase (a noun, *novels*, preceded by two modifiers) and would not be shortened. By contrast, *Faulkner’s Novels of the South* can be shortened to its initial noun phrase, *Faulkner’s Novels*. The abbreviated title should begin with the word by which the title is alphabetized. If possible, give the first noun and any preceding adjectives, while excluding any initial article: *a, an, the*.

**Full Titles**

*The Double Vision: Language and Meaning in Religion*  
 “Traveling in the Breakdown Lane: A Principle of Resistance for Hypertext”  
 “You Say You Want a Revolution? Hypertext and the Laws of Media”

### Abbreviations

*Double Vision*

“Traveling”

“You”

If the title does not begin with a noun phrase, cite the first word if it is enough to direct the reader to the correct entry.

### Full Titles

*And Quiet Flows the Don*

*Can We Say No? The Challenge of Rationing Health Care*

*Under the Volcano*

### DESCRIPTIVE TERMS IN PLACE OF TITLES

If a work is identified in the works-cited list by a descriptive term, not by a unique title, cite the term or a shortened version of it in place of the title if a title needs to be included in a parenthetical citation. The descriptive term should be capitalized exactly as in the works-cited list and be neither italicized nor enclosed in quotation marks.

Margaret Drabble describes how publishers sometimes pressured Lessing to cut controversial details from her work— or to add them (Introduction xi-xii).

Americans’ “passion for material objects” reached a “climactic moment in the 1880s and 1890s” (Werner, Review 622).

### Works Cited

- Drabble, Margaret. Introduction. *Stories*, by Doris Lessing, Alfred A. Knopf, 2008, pp. vii-xvii. Everyman’s Library 316.
- . *The Millstone*. Harcourt Brace, 1998.
- Werner, Marta L. “Helen Keller and Anne Sullivan: Writing Otherwise.” *Textual Cultures*, vol. 5, no. 1, Spring 2010, pp. 1-45.
- . Review of *A Sense of Things: The Object Matter of American Literature and Surface and Depth: The Quest for Legibility in American Culture*. *American Literature*, vol. 76, no. 3, Sept. 2004, pp. 622-24.

### Numbers in In-Text Citations

#### **STYLE OF NUMERALS**

When you cite pages in a print work, use the same style of numerals as in the source— whether roman (traditionally used in the front matter of books), arabic, or a specialized style,

like *A1* (sometimes found in newspapers). Use arabic numerals in all your other references to divisions of works (volumes, sections, books, chapters, acts, scenes, etc.), even if the numbers appear otherwise in the source.

If you borrow from only one volume of a multivolume work, the number of the volume is specified in the entry in the works-cited list and does not need to be included in the in-text citations. If you borrow from more than one volume, include a volume number as well as a page reference in the in-text citations, separating the two with a colon and a space. Use neither the words *volume* and *page* nor their abbreviations. The functions of the numbers in such a citation are understood.

As Wellek admits in the middle of his multivolume history of modern literary criticism, “An evolutionary history of criticism must fail. I have come to this resigned conclusion” (5: xxii).

#### Work Cited

Wellek, René. *A History of Modern Criticism, 1750-1950*. Yale UP, 1955-92. 8 vols.

If you refer parenthetically to an entire volume of a multivolume work, place a comma after the author’s name and include the abbreviation *vol.*

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

#### Work Cited

Schlesinger, Arthur M., Jr., general editor. *History of U.S. Political Parties*. Chelsea House Publishers, 1973. 4 vols.

If you integrate such a reference into a sentence, spell out *volume*: “In volume 2, Wellek deals with...”

### NUMBERS IN WORKS AVAILABLE IN MULTIPLE EDITIONS

Commonly studied literary works are frequently available in more than one edition. In citations of a work available in multiple editions, it is often helpful to provide division numbers in addition to, or instead of, page numbers, so that readers can find your references in any edition of the work.

### Modern Prose Works

In a reference to a commonly studied modern prose work, such as a novel or a play in prose, give the page number first, add a semicolon, and then give other identifying information, using appropriate abbreviations: “(130; ch. 9),” “(271; book 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).

Willy Loman admits to his wife, “I have such thoughts, I have such strange thoughts” (Miller 9; act 1).

### Modern Verse Works

Editions of commonly studied poems and verse plays sometimes provide line numbers in the margins. In citing works in verse with line numbering, omit page numbers altogether and cite by division (act, scene, canto, book, part) and line, separating the numbers with periods—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, in your first citation, use the word *line* or *lines* and then, having established that the numbers designate lines, give the numbers alone.

According to the narrator of Felicia Hemans’s poem, the emerging prisoners “had learn’d, in cells of secret gloom, / How sunshine is forgotten!” (lines 131-32).

One Shakespearean protagonist seems resolute at first when he asserts, “Haste me to know’t, that I, with wings as swift / As meditation ... I 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.

Do not count lines manually if no line numbers are present in the source; doing so would obligate your reader to do the same. Instead, cite page numbers or another explicit division numbering, if available (e.g., “canto 12”). If the work is a poem that occupies a page or less in the source edition, there is no need to cite line numbers or any other numbers in your text. (The poem’s page number will appear in the works-cited list if the source is printed.)

If the work contains a mixture of prose and verse, determine which form of writing is predominant and use the corresponding citation format. For example, Shakespeare’s plays are usually treated as works in verse, although they contain prose passages.

## Greek, Roman, and Medieval Works

Works in prose and verse from ancient Greece and Rome, as well as some medieval texts, are generally not cited by page number alone. The text's division numbers are given. The divisions cited may differ from one work to another. For example, Aristotle's works are commonly cited by the page, column, and line in a landmark 1831 edition of the Greek text. Thus, "1453a15-16" means lines 15-16 of the left-hand column ("a") on page 1453 of the 1831 edition. These indicators appear in the margins of modern editions of Aristotle's works.

## Scripture

When documenting 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. The first time you borrow from a particular work of scripture in your project, 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 abbreviated 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.

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).

### Work Cited

*The New Jerusalem Bible*. General editor, Henry Wansbrough, Doubleday, 1985.

## OTHER CITATIONS NOT INVOLVING PAGE NUMBERS

Other kinds of sources may employ location indicators besides page numbers. An e-book (a work formatted for reading on an electronic device) may include a numbering system that tells users their location in the work. Because such numbering may vary from one device to another, do not cite it unless you know that it appears consistently to other users. If the work is divided into stable numbered sections like chapters, the numbers of those sections may be cited, with a label identifying the type of part that is numbered.

According to Hazel Rowley, Franklin and Eleanor Roosevelt began their honeymoon with a week's stay at Hyde Park (ch. 2).

Part numbers in any source should be cited only if they are explicit (visible in the document) and fixed (the same for all users of the document). Do not count unnumbered

parts manually. A source without page numbers or any other form of explicit, fixed part numbering must be cited as a whole: include in the text or in a parenthesis enough information for the reader to find the corresponding entry in the works-cited list—usually the author’s last name.

### 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, an author’s published account of someone’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 wish to clarify the relation between the original and secondhand sources in a note.)

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

### Repeated Use of Sources

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. Always give your citations in full, however, 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 other 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).

This structure makes clear that the first page number in the parenthesis applies to the first quotation and the second number to the second quotation.

But suppose you decide to break the first quotation into two parts, instead of using an ellipsis. 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 can only conclude that the author is Zender. 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.

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).

### **Punctuation in the In-Text Citation**

No punctuation is used in a basic parenthetical citation, consisting of a number or of an author’s last name and a number. When parenthetical citations are more complex, they must be punctuated for clarity.

Citations of multiple sources in a single parenthesis are separated by semicolons.

(Baron 194; Jacobs 55)

Citations of different locations in a single source are separated by commas.

(Baron 194, 200, 197-98)

In a citation of multiple works by the same author, the titles (shortened if necessary) are joined by *and* if there are two; otherwise, they are listed with commas and *and*.

(Glück, “Ersatz Thought” and “For”)

(Glück, “Ersatz Thought,” “For,” and Foreword)

Your explanation of how you altered a quotation is separated from the citation by a semicolon.

(Baron 194; my emphasis)



(29; 1<sup>st</sup> ellipsis in original)

If the number in a citation is not a page number or line number, it is usually preceded by a label identifying the type of part that is numbered. A comma separates such a reference from the author's name.

(Chan, par. 41)

(Rowley, ch. 2)

In a citation of commonly studied literature, a semicolon separates a page number from other part references. The other part references are separated by a comma.

(185; ch. 13, sec. 2)

When a quotation from a non-English work is given bilingually, a parenthesis may begin with the translation or the original version and continue with the sources of the two versions. All these elements are separated by semicolons.

At the opening of Dante's *Inferno*, the poet finds himself in "una selva oscura" ("a dark wood"; 1.2; Ciardi 28).

If a parenthetical citation falls in the same place in your text as another kind of parenthesis, do not put the two parentheses side by side. Instead, enclose both pieces of information in a single parenthesis, placing the more immediately relevant one first and enclosing the other in square brackets.

In *The American Presidency*, Sidney M. Milkis and Michael Nelson describe how "the great promise of the personal presidency was widely celebrated" during Kennedy's time in office—a mere thousand days (20 January 1961–22 November 1963 [325]).

## CITATIONS IN FORMS OTHER THAN PRINT

Throughout its history, the *MLA Handbook* has focused on the production of scholarship in traditional, printed form. Before the eighth edition, the title declared that the handbook was for "writers of research papers," and the contents gave advice on structuring and formatting such papers. Today academic work can take many forms other than the research paper. Scholars produce presentations, videos, and interactive Web projects, among other kinds of work. Where these projects rely on the work of other authors, however, they should still include information about their sources.

How to include such information in projects other than the research paper is not yet a settled matter, but we offer a few suggestions. The standards for source documentation in nonprint forms are certain to change as media themselves change, but the aims will remain the same: providing the information that enables a curious reader, viewer, or other user to track down your sources and giving credit to those whose work influenced yours.

In a slide-based presentation using software such as *PowerPoint* or *Keynote*, we suggest including brief citations on each slide that uses borrowed material (quotations, paraphrases, images, videos, and whatever else you copy or adapt) and adding a works-cited list on a slide

at the end. You might also offer printed copies of your works-cited list to your audience, if the venue of the presentation allows for them, or post the list online and include its URL on your works-cited slide.

In a video, you might overlay text at the bottom of the screen to provide your viewers with brief information about what they're seeing (the producer and title of a borrowed video clip, for instance, or the name of a person being interviewed) and include full documentation in your closing credits.

In a project on the Web, you might link from your citations to the online materials you cite, allowing a reader to follow references of interest. A works-cited list remains desirable as an appendix to the project, since it gives the reader an organized account of the full range of your sources.