

# MLA Style, 9th Edition

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## Introduction

Most college-level instructors ask students to follow a particular formatting style. You may be asked to use the Modern Language Association (MLA) formatting style when you write papers for English or other humanities courses. If you aren't sure whether to use this format, check with your instructor.

MLA Style guidelines cover two main elements: document format and citation format. Document format specifies details such as headings, margins, spacing, and page numbers. Citation format covers integrating and crediting information that is summarized, paraphrased, or quoted from a source.

Below is a condensed overview of various aspects of MLA Style. However, your best resources are the *MLA Handbook* (ninth edition), widely available for purchase, and the companion Style Center found at [style.mla.org](http://style.mla.org). The *MLA Handbook* is also available in most libraries' reference sections. If you're enrolled in a composition class or even a literature class, your textbook may have a section on MLA Style as well.

The ninth edition of the *MLA Handbook* continues to provide a universal set of guidelines adaptable to any source in whatever format you might access (print, online, audiovisual, etc.). It's crucial to understand the sources you're using as well as how and why you're using them; MLA allows for flexibility when choosing what it identifies as *core* and *supplemental elements*. These elements determine what to include in citations and how to present that information both in text and on the works-cited page. Please read the sections below carefully for further guidance on formatting these areas according to the *MLA Handbook*.

## Formatting Your Document

### First Page

At the top left of your first page only, double-space the following information, beginning one inch from the top of the page and flush with the left margin:

Your full name	Jane Smith
Your instructor's name	Professor Miller
The course name and number	English 213
The date	4 June 2021

Each item should appear on its own line, and the lines should be double-spaced. On the next line, center your title in plain type with no formatting changes (e.g., no italics, bold fonts, all caps, or quotation marks). However, if your title contains the names of other sources, format those names as you would in the essay's body (e.g., italicizing book or film titles). Capitalize all major words in your title, excluding articles, prepositions, and coordinating conjunctions. The text of the paper begins one double-spaced line below the title, with the first line of all paragraphs indented one-half inch.

### Title Page

For individually authored papers, MLA doesn't require a title page, so if your assignment instructions

request one, format it according to your instructor's preferences. However, if your paper is part of a group project, MLA recommends using a title page to include the names of the various group participants. In the top left corner, include the names of the participant's, each on their own line:

Full name of participant one

Full name of participant two

Full name of participant three

In the same heading, below the participants' names, include all other items in the chart above (instructor's name, etc.), each on its own line, at the top left of the page. Then, place the paper's title several lines below this information, centered halfway down the page.

### **Running Head and Page Numbers**

Every page should have a running head in the top right corner, one-half inch from the top edge of the paper and flush with the right margin. This running head should contain your last name followed by a space and the page number (e.g., Smith 2). Do not include p. with the page number or follow it with a period, hyphen, or any other symbol. If the paper has more than one author and all authors' last names do not fit in the running head, it should include only the page number(s) throughout the paper. Page numbers should continue consecutively from the first page through the works-cited page(s).

Use your word processor to create a running head with name(s) and page numbers instead of typing them onto each page so that page numbers automatically adjust as you revise.

### **Internal Headings**

Internal headings can be helpful organizational tools in longer research projects but should not be overused. Shorter, essay-length works usually do not need headings. If you're using headings, MLA recommends styling them so a first-level heading has the most prominence, and any subheadings are increasingly less prominent. For example, if you use bold on a first-level heading, a second-level heading could be in non-bold font, and a third-level heading could be in non-bold, italicized font. Headings should use the same font as the paper and should not use all caps; however, MLA does not give any other specific guidelines for styling the font of headings.

Do not center or indent headings. Instead, align them with the left margin. If you include any level of a heading, the essay should contain at least one additional heading at that level. Therefore, if you include one first-level heading, you should include another first-level heading in the paper. Also, continue double-spacing when inserting headings so that one blank line space appears above and below each heading.

### **Margins, Indentations, and Spacing**

Set your margins at one inch on each side (top, bottom, left, and right) of the document. Indent the first line of each new paragraph and all lines of any block quotations an additional one-half inch. Double-space all lines throughout your paper, including the heading, block quotations, notes, and works-cited page; do not use the *Enter/Return* key to double-space because it will cause spacing issues when you add or change content. Include a single space between the end punctuation for one sentence and the start of the next.

### **Font**

Unless your instructor has other specific preferences, use a standard-sized (e.g., 11- to 13-point), readable font in which the regular style is easily differentiated from the italic style (e.g., Times New Roman). MLA also notes that the hyphenating feature should be turned off in your word processing program. View a [sample MLA-formatted paper](#).

### **Tables and Figures**

Place any tables or illustrations within the body of the text, as close as possible to the text they reference. One double-spaced line below your text, label the table with the word Table and an applicable arabic numeral, numbering tables consecutively throughout the paper. One double-spaced line below this label, include the table's title. Capitalize the title as you would other titles. If the table's

title is longer than one line, double-space it, as in this example:

Table 1

Numbers of Degrees Conferred at Online Schools Compared to Numbers Conferred at More Traditional Universities and Colleges, 2016-2020

Illustrations such as graphs, charts, and photographs are labeled as Figures (abbreviated to *Fig.* without special formatting) and are also numbered consecutively using arabic numerals. Beneath each illustration, type the abbreviation *Fig.* followed by the figure number and the caption on the same line. Double-space captions and labels, and align them with the left margin of the paper:

Fig. 1. A daughter of Niger (Inigo Jones), from David Lindley, editor; *Court Masques*; Oxford UP, 1995, p. 159.

If the caption provides complete citation information for the source, and you do *not* cite this source within the body of your text, you need not repeat the source information on your works-cited page. Cite it as you would on the works-cited page, but do not invert the names of the author(s) or artist(s):

Fig. 2. Andrew Wyeth. *Study for the Quaker*. 1975, High Museum of Art.

## Formatting Quotations

MLA Style encourages student writers to focus on their research and ideas, using quotations thoughtfully and only to supplement the ideas expressed in a paper, presentation, or other type of project. Quotations should be as brief as possible and should provide specific, applicable insight that's unusually well-stated or intelligent. Your original writing takes priority and should fill most of the space in your paper.

When you choose to use quotations from a source, always quote words, phrases, or sentences exactly as they appear in the original source, using double quotation marks ("like this"). Use single quotation marks ('like this') when including a quotation within another quotation. In your paper, the spelling, capitalization, punctuation, italicization, or accents in the quotation should look just as it does in the source. However, a superscript number for an endnote or footnote that appears in the source should not be included when you quote from it. If you need to add emphasis, include extra notations, or edit quoted material to flow smoothly with the grammar of your sentence, follow the guidelines below.

## Signal Phrases

Never allow quotations to stand independently from your own sentences; instead, integrate each quotation into your own writing, making sure to construct grammatically complete sentences. You may choose to either use a signal phrase or write a complete sentence followed by a colon and then the quotation:

Davis claims that Andrew Carnegie institutionalized philanthropy, which "thereby established an impersonal, self-perpetuating mechanism for redistributing economic capital into symbolic capital at a crucial moment in the history of US labor relations" (784).

Abrams sets up an important binary: "Throughout the long history of this way of thinking, the antithesis and opponent of unitive love had been self-love, selfhood, egocentrism."

## Choosing Tense

The ninth edition of the *MLA Handbook* doesn't specify which verb tense to use, so check with your instructor; however, generally you'll use present-tense verbs when writing about literature. Keats likens Porphyro to "a throbbing star / Seen mid the sapphire heaven's deep repose" (318-19).

When discussing secondary research, you can also use present tense:

Gioia says that Frost's poetry is defined by "innovation and originality" (188).

However, you might also use perfect tense:

Gioia has said that Frost's poetry is defined by "innovation and originality" (188).

When discussing events that took place at a definite time in the past, use the past tense:

Keats's death was neither quick nor painless; Severn listened to the young poet drown in his own mucus for seven hours (Ward 402).

### **Inserting or Changing Material**

Use brackets [ ], not parentheses ( ), to enclose letters, words, or phrases that you change or add to a quotation, either for clarification or to fit the grammar of your sentence:

Discussing Flannery O'Connor's work, Hoffman notes that "[t]he spirit of evil abounds, and the premonition of disaster is almost invariably confirmed" (82).

Above, the uppercase *T* in the source text is lowercased to fit the grammar of the sentence; the brackets indicate that change. Similarly, if you need to capitalize the first letter of a quotation and it is not capitalized in the source, enclose the capital letter in brackets:

Writing about "A Good Man is Hard to Find," Hoffman notes, "[T]he premonition of disaster is almost invariably confirmed" (82).

Clarification is also sometimes needed when quoting. If your readers wouldn't understand a quotation without explanation, brackets can provide necessary context:

Seward confesses, "I seemed to wish to keep him [Renfield] to the point of his madness—a thing which I avoid with the patients as I would the mouth of hell" (Stoker 61).

The writer adds the character name *Renfield* in brackets to clarify who *him* refers to in the quotation.

### **Omitting Material**

Use three spaced ellipsis points ( . . . ) to clarify when you've left out words within a sentence:

The creature "approached; his countenance bespoke bitter anguish . . . while its unearthly ugliness rendered it almost too horrible for human eyes" (Shelley 241).

Use a period and three ellipsis points ( . . . ) when omitting an entire sentence or more from the quotation:

Frankenstein recounts, "One secret which I alone possessed was the hope to which I had dedicated myself. . . . I seemed to have lost all soul or sensation but for this one pursuit" (Shelley 278).

### **Including Supplementary Information**

If you want to emphasize a word or phrase in a quotation, italicize the word(s) and insert a semicolon and the words *my emphasis* or *emphasis added* after the locator information in the in-text citation:

Lanyon recalls of his reaction to Hyde, "At the time, I set it down to some idiosyncratic, personal

distaste, and merely wondered at the acuteness of the symptoms; but I have since had reason to believe the cause to lie much deeper in *the nature of man*" (Stevenson 48; my emphasis).

If you quote a text that misspells a word, uses an older version of a word, or spells a word in a different form of English, include the word *sic* in brackets after the unusual or inaccurate spelling:

Musing about death, C. S. Lewis writes, "What on earth is the trouble about there being a rumour [sic] of my death? There's nothing discreditable in dying: I've known the most respectful people do it!" (67-68).

### **Formatting Short Quotations From Prose**

Quotations of four lines or fewer *on your page* (not necessarily in the original) are usually incorporated into your own sentences. You can use a signal phrase (author's name plus a verb such as *says*, *concur*, *reports*, *questions*, *remarks*, etc.) to introduce the quotation:

The main character in Joanne Greenberg's *I Never Promised You a Rose Garden* remarks, "We lived simple lives. We lived good lives. We lived in dignity" (22).

Or you can incorporate a short quotation of a word or phrase directly into the flow of your sentence:

The main character in Joanne Greenberg's *I Never Promised You a Rose Garden* believes that she and her friends lived "simple" and "good lives" (22).

As the examples show, the closing double quotation marks belong directly after the final word of the quotation and before the opening parenthesis; the period goes after the closing parenthesis because the citation is considered part of the sentence in which the borrowed material appears.

### **Formatting Long Quotations From Prose**

Quotations that are longer than four lines of text *on your page* (not necessarily in the original) should be included in block quotation format. MLA Style provides specific standards for formatting a block quotation:

- Introduce the block quotation with a sentence followed by a colon, or introduce the block quotation with a signal phrase that allows for different punctuation (or none at all).
- Before a block quotation, when a verb such as *writes* or *explains* falls at the end of a signal phrase, follow it with a colon rather than a comma.
- Start the block quotation on a new line indented one-half inch from the left margin.
- Omit quotation marks around the block quotation.
- Maintain any quotation marks present in the passage you're quoting but do not insert any new quotation marks.
- Place the final punctuation mark of the block quotation before the parenthetical citation.
- Justify the quotation's alignment on the left but not on the right.
- Double-space the quotation.

Refer to [this example](#) of a block quotation in MLA Style.

### **Formatting Short Quotations From Poetry**

When quoting poetry, you should identify where each line ends. If you're including a short quotation (three lines or fewer from the original poem) within your essay, use a forward slash with one space on either side ( / ) to indicate where a line breaks, and retain the capitalization from the original source:

In "Mother to Son," Hughes uses the vivid metaphor of an aging set of stairs to show the mother's life has included "splinters / And boards torn up, / And places with no carpet on the floor" (30).

If your quotation includes lines from two stanzas (i.e., a line at the end of one stanza followed by the first line of the next stanza), indicate the stanza break with two forward slashes ( // ):

Using reverse chronology, Sexton reminisces, "My daughter, at eleven / (almost twelve), is like a garden. // Oh, darling! Born in that sweet birthday suit" (lines 1-3).

MLA Style provides some additional standards to follow when citing poetry:

- If the poem is longer than one page and does *not* contain line or division numbers, cite quotations by page number because counting lines to record line numbers would require readers to do the same.
- If the poem or song does have line or division numbers, cite the line or division numbers instead of page numbers in the parenthetical citation. To cite line numbers, include the word *line* or *lines* in the first citation only: (line 13) or (lines 139-45). Do not use abbreviations to indicate the line number. After the initial citation, include the numbers alone:
  - First instance: (lines 23-24)
  - Second instance: (25-27)

When poetry or other forms of verse contain a division, such as an act, scene, canto, book, or part, cite by division and line(s) in the in-text citation: (bk. 20, lines 30-33) or (canto 9). In addition, use arabic numerals, as in the Shakespearean example below, to cite act, scene, and line numbers:

In his misery, King Lear exclaims, "How sharper than a serpent's tooth it is / To have a thankless child" (Shakespeare 3.3.23-24).

### **Formatting Long Quotations From Poetry**

If you want to quote more than three lines of a poem or song, set up a block quotation and cite the lines as you would a prose passage:

Robert Frost's poem "Stopping by Woods on a Snowy Evening" conveys the speaker's weariness:

The only other sound's the sweep

Of easy wind and downy flake.

The woods are lovely, dark, and deep,

But I have promises to keep,

And miles to go before I sleep.

And miles to go before I sleep. (11-16)

Any line of poetry in a block quotation that extends to a second line should receive an extra indent where it begins on the subsequent line. In addition, if the poem you're citing has any unusual indentations—a line of the poem may begin at the middle of the line space on the page, for instance—reproduce that special formatting in your block quotation. For other special formatting when quoting poetry, follow these standards:

- Position the in-text citation on a subsequent line, flush with the right margin, if it will not fit on the same line as the end of the quotation.
- Place an ellipsis at the end of a line if your quotation stops before the end of the sentence: But I have promises to keep . . .
- Use a longer ellipsis (about the length of one of the poem's lines) to omit an entire line from a block quotation of poetry:

The only other sound's the sweep

Of easy wind and downy flake.

.....

But I have promises to keep,

And miles to go before I sleep. (11-15)

### Formatting Long Quotations From Drama

When quoting dialogue from a play, set the quotation off from the text of your essay by starting it on a new double-spaced line and indenting it one-half inch from the left margin. Before quoting, list the name of the character who is speaking in all caps, followed by a period: WILLY. If the character's speech goes onto any additional lines, indent them another one-half inch beyond the start of the first line. When shifting to a new character's speech, begin it one-half inch from the left margin, on a new line aligned under the beginning of the first character's speech. As with a block quotation for poetry, if the in-text citation doesn't fit at the end of the quotation, place it one double-spaced line below the last line of the quotation, flush with the right margin:

Years later, Willy continues to hold tightly to his blinders, refusing to see how his actions shaped his sons' lives. Discussing missed chances for Biff, Willy becomes offended when Bernard confronts him:

BERNARD. Well, don't get sore.

WILLY. What are you trying to do, blame it on me? If a boy lays down is that my fault?

BERNARD. Now, Willy, don't get—

WILLY. Well, don't—don't talk to me that way! What does that mean, "What happened?"

(Miller 94; act 2)

When citing a commonly referenced modern prose work like the novel or play above, list the author (if not listed in the signal phrase) and page number followed by a semicolon and important identifying information. In this case, the quotation above is found in act 2 of *Death of a Salesman*. Other works might be identified by section, chapter, or book: (sec. 3), (ch. 7), or (bk. 2). You may also list multiple identifiers as appropriate: (Smith 45; bk. 3, ch. 2). Abbreviate the identifier only if it's in the *MLA Handbook's* current list of accepted abbreviations (found in Appendix 1 on pages 294-95 in the ninth edition), such as *ch.*, *sec.*, or *vol.*

### Formatting Quotations From an Indirect Source

Ideally, all quotations should come from the original source, so make your best efforts to locate any source you'd like to quote in your writing. When this isn't possible, however, you may cite from an indirect source. If the passage you quote, paraphrase, or summarize from an indirect source is itself a quotation from another source, use the abbreviation *qtd. in* ("quoted in") before naming the indirect source in your parenthetical citation, enclosing the quoted material with double quotation marks:

In the nineteenth century, American women's rights activist Elizabeth Oakes Smith argued that marriage should entail "the deepest emotions of the heart, the highest affinities of intellect, and the utmost sense of beauty . . . to make it more desirable" (qtd. in Stoehr 118).

In addition, on the works-cited page, cite the work you're viewing, not the unavailable original source:

Stoehr, Taylor. *Free Love in America: A Documentary History*. AMS Press, 1979.

### Formatting Source Titles

Always transcribe the title of a work from its title page, not the cover or running head at the top of

each page. Do not preserve any non-standard formatting, such as a title in all caps or all lowercase. A title that appears as READING AND COMPOSITION FOR COLLEGE WRITERS on the cover of a textbook would appear as *Reading and Composition for College Writers* in your document.

If your source names the title of another source within its own title, write the other source's title following these standards:

- Italicize a title normally in italics when it appears within a title enclosed in quotation marks (e.g., "An Analysis of Walker Percy and Laura Mulvey: *The Moviegoer's* Conversion").
- Use single quotation marks around a title normally enclosed in double quotation marks if it appears in a title that is itself within quotation marks (e.g., "Dialect, Metaphor, and Imagery in 'Mother to Son'").
- Retain double quotation marks around a title normally enclosed in double quotation marks if it appears in a title that is italicized (e.g., *Frost in the Night: "Stopping by Woods on a Snowy Evening" and Nighttime Imagery in Robert Frost's Poetry*).
- Remove italics and use no special formatting for a title normally italicized that appears within a title that is itself in italics (e.g., *Modernity and Loss in Death of a Salesman*).

Generally, a title is italicized if the source is self-contained and independent; in contrast, the title for a source that's part of a larger work is placed in quotation marks. The chart below illustrates how to format the titles of different source types within your draft.

Italics	Quotation Marks
Book	Essay or Chapter in a Book
Play	Encyclopedia Entry
Long Poem Published as a Book (e.g., <i>Paradise Lost</i> )	Journal Article
Newspaper	Newspaper Article
Magazine Journal	Magazine Article
Dissertation	Press Release
Website (Not a Single Webpage)	Interview
Online Database (e.g., JSTOR)	Short Story
Film	Poem
Television or Streaming Series	Webpage (Not an Entire Website)
Radio Program	Episode of a Television or Streaming Series
Podcast	Episode of a Radio Broadcast
Music Album	Podcast Episode
Live Performance	Song
Long Musical Composition Identified by Name	Lecture or Speech
Work of Visual Art	Tweet
Video Game	Blog Post
App	

In a title or subtitle, capitalize the first word, the last word, and words that follow hyphens in compound forms (e.g., "Spanish-Speaking Countries"). Then, follow these rules for determining whether individual parts of speech should be capitalized:

Capitalized	Not Capitalized (Within a Title)
Nouns	Articles ( <i>a, an, the</i> )
Pronouns	Prepositions (e.g., <i>against, as, between, in, of, to</i> )
Verbs (Including Short Verbs Like <i>Is</i> and <i>Are</i> )	Coordinating Conjunctions ( <i>for, and, nor, but, or, yet, so</i> )
Adjectives	The <i>to</i> in Infinitives (e.g., <i>to Play, to Bite</i> )
Adverbs	
Subordinating Conjunctions (e.g., <i>After, Although, Because, Before, If, That, Unless, Until, Where</i> )	

Titles for some sources require neither italics nor quotation marks:

- Scripture (e.g., the Bible, the Koran, Genesis, the Gospels, the Talmud)



- Laws, acts, and similar political documents (e.g., the Magna Carta or the Bill of Rights)
- Musical compositions titled by form, number, and key (e.g., Mozart's Symphony no. 25 in G minor)
- Series (e.g., Landscape Performance Series)
- Conferences, workshops, courses, and events (e.g., Thomas R. Watson Conference, Introduction to Physics, or English 102)
- Earthworks, buildings, and ancient artworks (e.g., Table Rock, The Fox Theatre, or Mask of Agamemnon)

Below you'll find some examples of correct title format for different types of sources:

- A headline on the front page of *USA Today* declares, "Student Loan Debate Rages On."
- *Literacy: A Critical Sourcebook* includes "Community Literacy," an article about students who helped create a course addressing local political and social issues.
- "And Maggie Makes Three," a particularly compelling episode of Fox's long-running sitcom *The Simpsons*, demonstrates the strength of Homer's commitment to his family.
- My favorite song on Wilco's CD *Sky Blue Sky* is "Either Way."
- Professor Singer's lecture "The Fall of the Roman Empire" bored students in this semester's History of Western Civilization course.
- The Landscape Performance Series aims to embrace design, development, and sustainability in the landscaping process.
- In 2016, the Thomas R. Watson Conference was held at the University of Louisville, featuring the theme "Mobility Work in Composition: Translation, Migration, Transformation."

## Formatting In-Text Citations

To credit a source properly, you must cite it in two places: where you quote, paraphrase, or summarize the source within the paper (called an in-text or parenthetical citation) and at the end of the paper in the works-cited list, which will include the full publication information for each source you use within the essay.

Each in-text citation should begin with the shortest piece of information from the beginning of the corresponding entry in the works-cited list. This information is typically the last name of the author(s) or the title if the source doesn't have an author. You must include an in-text citation for every quotation, paraphrase, or summary from an outside source. Only when you mention a work in passing can you omit an in-text citation. For example, if you refer to a film once in your paper, it does not need to be cited; however, if the film is substantive to the paper and is referenced multiple times, it must be cited.

### Author Last Name and Page Number

The in-text citation should be placed after the information from your source, usually but not always at the end of a sentence. In a typical in-text citation, like this citation for a paraphrase, the page number falls after the author's last name, separated from it by a single space:

In the late 1890s, after some of her short stories were repeatedly rejected for publication, Chopin experienced a dry, silent time in her writing career (Toth 315).

If a sentence includes multiple quotations from different sources, every quotation may need its own in-text citation so readers can more easily pair each in-text citation with its source. In such sentences, an in-text citation may be placed directly after its corresponding quotation:

While most critics explore Kate Chopin's connections to the south in her "stories set in the sensual atmosphere of the Louisiana she remembered" (Toth 20), some of her work reveals the "awakening" in her "inner spirit" that she experienced during her honeymoon in Europe (Sloane 282).

You may identify the author in a signal phrase so your citation contains only locator information. When you first include a person's name (an author or an individual you're writing about), include it in full:

Emily Toth points out that Kate Chopin was quickly becoming a celebrity by the early 1890s and was even chosen as a “representative Southern Writer” in *Southern Magazine* (245).

Thereafter, only include the last name(s):

As Toth explains, both regional and national news outlets of the day reviewed Chopin’s work favorably (299).

If you’re citing an editor, translator, performer, or other creator in the place of an author, cite the last name as usual, without any abbreviations for the person’s function: (Lightner 45). Additionally, when you’re writing about, quoting, or paraphrasing someone who is famous, such as Shakespeare, the last name can be used each time.

If a source is only one page in length, MLA doesn’t require a page number in an in-text citation, but check your instructor’s preferences to determine whether they require a page number.

If a source does not have locator information, the in-text citation should include the author or identifier but not locator information. For example, citations for electronic sources without numbered pages or numbered paragraphs should usually include the author only.

To cite quotations spanning two pages, give the complete number range for numbers up to 99: (Toth 78-79). For higher numbers, you can repeat only the last two digits in the second number: (Toth 123-24). Additionally, if your in-text citation includes multiple references to non-consecutive pages from the same source, separate the applicable page numbers with commas: (Toth 163, 167, 170).

Citing an author’s last name won’t always be possible, and many sources won’t have page numbers. Below, you’ll see explanations for accurately noting other types of identifier and locator information in-text.

## **Identifier Variations**

### **Multiple Authors**

If the source has two authors, list each author’s name in either a signal phrase or in-text citation, using the order in which they appear on the source’s title page and the word *and* between them:

- Kitz and Caste explain . . .
- (Kitz and Castle 23)

For a source with three or more authors, the way you reference them can vary:

- Place the first author’s last name in the in-text citation, followed by the abbreviation *et al.* (“and others”): (Peck et al. 573). Do not place a comma between the last name and the abbreviation, and end the abbreviation with a period.
- Identify the authors in a signal phrase by listing all of their names: Peck, Flower, and Higgins discuss . . .
- Use the words *and others* or *and colleagues* in a signal phrase after the first author’s last name:
  - As Peck and others note, . . .
  - According to Peck and colleagues, . . .

### **Multiple Sources by the Same Author**

If you’re citing two or more sources by the same author(s), you must also include a title or shortened form of a title in the in-text citation so readers can distinguish the source you’re citing. There are three options for citing two or more works by the same author(s).

Include the last name of the author(s) in a signal phrase and the title of the source in parentheses in the in-text citation:

Toth points out that in the months after her husband’s death, Chopin “had discovered more about the

pleasures of being an independent woman—and that there were many men willing and eager to console a young widow” (*Kate Chopin* 162).

You can also insert both the last name of the author(s) and the title of the source in the signal phrase:

In *Kate Chopin*, Toth points out that after her husband’s death, Chopin “had discovered more about the pleasures of being an independent woman—and that there were many men willing and eager to console a young widow” (162).

Alternatively, you may choose to include all identifier information in the in-text citation. To do so, place the author’s last name, a comma, the title, and the applicable page number(s) in the citation: (Toth, *Kate Chopin* 163-64).

If the title is longer than a noun phrase, use a shortened version of the title before the page number(s). Do not put a comma after the abbreviated title: (Toth, “The Independent Woman” 650).

### **Authors With the Same Name**

If you cite more than one author with the same last name and wish to use a signal phrase, include the first and last name of the author in every signal phrase: Tim Markham writes, . . .

Alternatively, if an in-text citation will fit more smoothly into your sentence, include each author’s first initial as part of the in-text citations: (A. Markham 65) or (T. Markham 98).

### **No Author**

If the author’s name isn’t available for a source and, therefore, the title begins its works-cited entry, use the title or a shortened version to cite the source in your paper. For example, the article “Transport Your Tastebuds” would be cited as (“Transport Your Tastebuds” 12) in an in-text citation. The title could also be included in the text of the sentence:

In the article, “Transport Your Tastebuds,” Anthony Bourdain’s posthumous book *World Travel: An Irreverent Guide* is touted for its “essential advice on what to eat, where to stay, and in some cases, what to avoid” (12).

If the title is long and you would like to shorten it, there are specific guidelines to follow. If the title is a noun phrase, such as *Nova Scotia Birds*, use the whole title: (*Nova Scotia Birds* 45). If the title is longer than a noun phrase, you can shorten the title, beginning with the word used to alphabetize the title in the works-cited list. For example, an article with the title “Education is Top Priority in the Senate This Year” could be shortened to “Education” in the parenthetical citation: (“Education” 51). MLA provides other possibilities for citing titles:

- List the title up to the first noun along with any adjectives before it (e.g., “Data-Driven Ways to Be Happier, Healthier, and Even a Little Smarter” could be shortened to “Data-Driven Ways”).
- Include words in the title by stopping at the first punctuation mark, phrase, or clause (e.g., “Design It, Post It, Sell It” could be shortened to “Design It” or “From Commoditized to Customized” could be shortened to “From Commoditized”).
- Omit any initial articles in the title (e.g., “The Spirited Side of Kentucky Farms” can be shortened to “Spirited Side”).
- Include a full question if it’s short, even if it extends beyond a noun (e.g., “Is Nowhere Safe?”).

### **One Citation, Multiple Sources**

If more than one source supports an idea in your text, separate the sources by a semicolon in the citation: (Smith 23; Jones 56). You can order multiple sources in an in-text citation as you see fit—alphabetically, by date, or by their order of importance within the context of your writing.

However, when you need to cite more than one source by the same author, join their titles with the word *and*: (Toth, "The Independent Woman" and *Kate Chopin*).

### **Locator Information Variations**

#### **No Locator Information**

If a source does not have numbered pages or numbered paragraphs, as is the case with many electronic sources, the in-text citation should include the author or other identifier but will not include locator information. For example, the following in-text citations follow MLA guidelines for a source without locator information.

- Kellogg advises that separating memory from personal items promotes minimalization because "[y]ou free yourself from having to hold onto certain things."

In anticipation of governing solar radiation management, both state and private actors must agree on its potential impact on the environment in order to understand its limitations (Geden and Dröge).

#### **Time Stamps**

If you're citing an audio or video recording such as a song, an episode of a television series, a film, etc., cite the performer, other contributor relevant to your discussion, or the title, depending on the first element in the corresponding works-cited entry. Then, include a time stamp for the dialogue, item, or part under discussion. To create the time stamp, share the applicable hours, minutes, and seconds by separating the numbers with colons without extra spaces around them: ("Working with Images" 00:00:14-15).

#### **Non-Standard Page Numbering**

If your source has non-standard page numbers, use them in your citations. Roman numerals, such as *iv*, are often used in book publishing to number preface information. Newspapers often use alphanumeric numbering, such as *B2*, for their pages. In all cases of non-standard page numbering, use your source's numbering system in your in-text citations: (Smith *iv*) or (Jones *B2*).

#### **Section Numbering**

If your citation needs to identify parts of a source, such as a section, chapter, or volume, and this information is listed in the source, use arabic numerals to identify the parts, even if the original source doesn't use arabic numerals:

- (sec. 5) or (secs. 4-5)
- (ch. 1) or (chs. 1-2)
- (vol. 2) or (vols. 1-2)

If you're citing a commonly studied poem or verse play with line numbers listed, cite by division, such as an act and scene, followed by the line numbers rather than page numbers. Each of these elements should be separated by periods. For example, (*The Tempest* 3.3.80-82) refers to act 3, scene 3, lines 80-82 of Shakespeare's play *The Tempest*.

#### **Paragraph Numbering**

If a source lists a number beside each paragraph in the document, cite the paragraph number with the abbreviation *par.*, separated from the author's name by a comma: (Jones, *par.* 4). Do not count and cite paragraph numbers if the source doesn't explicitly number them. If you need to cite multiple paragraphs, add an *s* to the abbreviation: (Jones, *pars.* 2-3).

#### **Repeated Use**

After you quote from a source, if you refer to the same quotation again, MLA Style allows you to cite the source only with the initial quotation. As long as you've clearly referred back to the same quotation, the single in-text citation will sufficiently show readers that subsequent quotations belong to that citation:

When the city officials come to talk to Miss Emily about paying taxes and enter her house, "[i]t smelled of dust and disuse—a close, dank smell" (Faulkner 2160). Throughout the story, Miss Emily and the house are intertwined, and descriptions of the house can be attributed to her. For example,

due to the loss of her sweetheart, Homer Barron, Miss Emily also falls into “disuse.”

If you quote or paraphrase a single source multiple times in a paragraph and there are no quotes or paraphrases from other sources intermixed, you can cite the source in every sentence with borrowed material. However, MLA also offers other options. For example, if the first in-text citation includes author and page number, the second can include only the page number:

- First in-text citation: (Faulkner 2160)
- Second in-text citation: (2161)

A third option is to include one in-text citation after the last instance of borrowed material:

In addition, the house is similar to Miss Emily. For example, at the beginning of the story, it is described as “big” and “squarish,” and it is discolored due to decay. Similarly, the city officials see that Miss Emily is fat, and “[s]he looked bloated, like a body submerged in motionless water, and of that pallid hue” (Faulkner 2160, 2161). Not only is Miss Emily oversized like her house, but this hue shows she is also discolored.

## Formatting the Works Cited

The works-cited list includes only the sources referred to within your project; sources you used only for background knowledge may be cited in a separate works-consulted list, but ask your instructor whether this is required for your assignment. Follow these guidelines to prepare your works-cited list:

- Place it on a separate page at the end of the essay or after endnotes if you’re including them, as a separate slide at the end of a slide presentation, or on a final page or appendix to an online presentation or other kind of project.
- Begin it with the heading Works Cited (or Work Cited if your project cites only a single source) without any font change, special formatting, or punctuation.
- List each work in alphabetical order by author’s last name or the first eligible word in the entry, ignoring the articles *A*, *An*, and *The*.
- Use a hanging indent of one-half inch for the second and subsequent lines of each entry.
- Double-space the entire works-cited list without extra spaces between each entry.

Refer to the [example of a works-cited page](#).

## Core Elements

To create entries in a works-cited list, writers focus on MLA’s core elements, which are universal to all kinds of sources. If an element doesn’t apply to a source, simply omit that element from the entry. Additionally, some entries may include supplemental elements if readers would benefit from more information about a source. The template below shows the core elements with the punctuation mark that should follow each element. Also note that each entry should end with a period.

Author. Title of Source. Title of Container, Contributor, Version, Number, Publisher, Publication Date, Location.

Below, you’ll find more specific information for each element in this template as well as for supplemental elements that may be included in the works-cited entry when appropriate.

## Author

A works-cited entry provides the name of the primary creator of the source you’re using, even if the name is a screen name such as LitProf., a username such as @LauraMulveyFem, or a corporate author such as the United Nations. If the person in the Author element is not the primary creator, provide a label to describe the applicable role, such as for an editor or a translator.

## General Format

Cite the first author's last name followed by a comma and then the first name. If a middle initial is listed, include it after the first name with no intervening punctuation, but follow the initial with a period. If a suffix is included, such as Jr., include it after the first name or middle initial if provided. Precede the initial with a comma. End the author position in the entry with a period:

Morrison, Toni. *Beloved*. Plume, 1987.

### **Pseudonyms and Simplified Names**

If your source's author publishes under a simplified name (shortened version of their name) or pseudonym, use that form of the name in your works-cited entry:

- Adele (Adele Laurie Blue Adkins)
- Dante (Dante Alighieri)
- Dr. Seuss (Theodor Seuss Geisel)
- Voltaire (Francois-Marie Arouet)

For authors whose pseudonyms or other non-traditional names are more than one word, do not reverse them as you would for an author listed by last name first in a works-cited entry. Therefore, the username JackScepticEye would remain in the order listed.

If you know the real name of an author who is using a pseudonym, shortened name, or screen name, you may choose to include it in brackets:

Smith, Rosamond [Joyce Carol Oates]. *Lives of the Twins*. Simon and Schuster, 1987.

When an author is best known by a pseudonym, the author's real name doesn't need to be listed:

Elliot, George. *Silas Marner*. Signet Classic, 1981.

When you're citing from an author's online account name and it differs from the author's handle, you may want to include the handle in brackets after the name as listed on the account:

Warner, Justin [@EatFellowHumans]. "It's #StopFoodWasteDay. I'm happy to work on

#GroceryGames with the king @GuyFieri where food bank trucks pull up every day. . . ."

*Twitter*, 28 Apr. 2021, [twitter.com/EatFellowHumans?ref\\_src=twsrc%5Egoogle%7](https://twitter.com/EatFellowHumans?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor)

[Ctwcamp% 5Eserp%7Ctwgr%5Eauthor](https://twitter.com/EatFellowHumans?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor).

Note that if you supply information in brackets after an author's name, one space comes between the two without intervening punctuation.

### **Sources With Multiple Authors**

If a source includes two authors, list the first author followed by a comma and the word *and*; then list the second author in first name last name format:

Katzen, Mollie, and Ann Henderson. *Pretend Soup and Other Real Recipes*. Tricycle Press, 1994.

When citing sources with three or more authors, include only the name of the first author, inverted as above and followed by a comma and the abbreviation *et al.* to signify *and others*:

Peck, Wayne Campbell, et al. "Community Literacy." *Literacy: A Critical Sourcebook*, edited by Ellen

Cushman et al., Bedford/St. Martin's, 2001, pp. 571-87.

If two or more coauthored entries begin with the same first author, alphabetize by the last names of the second authors. However, a work by a single author is placed before a work by two or more authors when the first author is the same in all entries:

Katzen, Mollie. *The New Enchanted Broccoli Garden*. Ten Speed Press, 2000.

Katzen, Mollie, and Ann Henderson. *Pretend Soup and Other Real Recipes*. Tricycle Press, 1994.

Katzen, Mollie, and Walter Willet. *Eat, Drink, and Weigh Less: A Flexible and Delicious Way to Shrink Your Waist Without Going Hungry*. Hachette Books, 2007.

### **Organizations and Government Authors**

If the author is an organization or group, cite its full name. For a source authored and published by the same organization, skip the Author element and list the organization only in the Publisher element to avoid redundancy:

*Global Music Report 2021*. International Federation of the Phonographic Industry, 2021,  
[www.ifpi.org/wp-content/uploads/2020/03/GMR2021\\_STATE\\_OF\\_THE\\_INDUSTRY.pdf](http://www.ifpi.org/wp-content/uploads/2020/03/GMR2021_STATE_OF_THE_INDUSTRY.pdf).

Gorillaz. *Song Machine: Season One*. Parlophone Records, 2020.

Rolling Stones. *Now*. London Records, 1964.

Note that an article should not be included before a corporate author. For example, The Rolling Stones would become Rolling Stones in your works-cited list.

If the author is governmental, record the author as listed on the source. If multiple government groups are listed, record them from largest to smallest by naming the government first, followed by a comma and then the agency:

United States, Congress, House. Apprenticeship Access for All Act of 2021. *Congress.gov*,  
[www.congress.gov/bill/117th-congress/house-bill/683/text?r=8&s=1](http://www.congress.gov/bill/117th-congress/house-bill/683/text?r=8&s=1).

U.S. Department of Labor. *Occupational Outlook Handbook, 2020-2021*. Bernan Press, 2019.

### **Determining the Author**

Labels are sometimes used to describe the role of the person(s) listed in the Author element. If you're primarily focusing on the translation of a particular work or an edited book housing a collection of articles written by different people, a role should be identified after the person(s) in the Author element:

Folk, Moe, and Shawn Apostel, editors. *Online Credibility and Digital Ethos: Evaluating Computer-Mediated Communication*. Information Science Reference, 2013.

### **Multiple Works by the Same Author(s)**

When listing more than one work by the same author (with no additional authors), provide the name in the first entry only. For other works, type three em dashes or hyphens (which stand in for the author's name) followed by a period and then the title. If the person named is an editor, translator, compiler, or other type of contributor, follow the three em dashes or hyphens with a comma and the proper term (editor, translator, or director). These labels do not affect the order of entries in your works cited; alphabetize the entries according to the title of the source:

Morrison, Toni. *Beloved*. Plume, 1987.

———. *Sula*. Plume, 1982.

If two authors are listed in the same order for two consecutive works-cited entries, use three em dashes or hyphens to substitute for both names:

Apostel, Shawn, and Moe Folk. "First Phase Information Literacy on a Fourth Generation Website: An Argument for a New Approach to Website Evaluation Criteria." *Computers and Composition Online*, spring 2005, cconlinejournal.org/apostelfolk/c\_and\_c\_online\_apostel\_folk/apostel\_folk.htm.

———. "Shifting Trends in Evaluating the Credibility of CMC." *Handbook of Research on Computer-Mediated Communication*, edited by Sigrid Kelsey and Kirk St. Amant, Information Science Reference, 2008, pp. 185-95.

### **No Author Available**

Skip the Author element when no author is available; continue with the Title of Source element. Follow the capitalization and formatting rules for titles, and when alphabetizing the entry in the works cited, ignore any articles (i.e., *A*, *An*, *The*). The two works below are alphabetized by "Doctors" and "Fresh":

*The Doctors Book of Home Remedies*. Edited by Debora Tkac, Rodale Press, 1990.

"A Fresh Look at Kentucky Farms." *Edible Kentucky and Indiana*, no. 62, spring 2021, pp. 37-39.

### **Title of Source**

In most cases, use the complete title of the source, including any subtitles. Include a colon between the main title and subtitle, formatting both titles according to standard capitalization conventions for titles, even if they don't follow these conventions in the original source. See [Formatting Source Titles](#) for rules about capitalization, italics, and quotation marks. If a source is part of a larger work, then the title of the smaller source usually appears in quotation marks; if the source stands on its own and is self-contained, the title is italicized.

If a source typically stands on its own but you're accessing a version that's included in a larger collection, then both the title of the source and the larger collection are italicized:

Shakespeare, William. *Romeo and Juliet*. *The Necessary Shakespeare*, edited by David Bevington, 2nd ed., Pearson Education, 2005, pp. 460-505.

### **Shortened Titles**

A title that is very long can be shortened in the works-cited list, but enough of the title must be included so identifying the work won't be difficult for your readers. Use an ellipsis when shortening a title, and follow the ellipsis with a comma or period depending on where the title falls in the entry:

Kirk, Laura. "Smart Girl in Charge: Eve Unsell." *When Women Wrote Hollywood: Essays on Female Screenwriters . . .*, edited by Rosanne Welch, McFarland, 2018, pp. 80-87.

Rebello, Stephen, and Richard Allen. *Reel Art: Great Posters from the Golden Age . . .*. Cross River Press, 1988.

### **No Title Available**

When a source is untitled, provide a description of it within the Title of Source element. Use plain text, without quotation marks or italics, capitalizing only the first word of the description and any proper nouns within it:

Advertisement for Verizon. *Wired*, Oct. 2012, p. 105.

French, Edwin Davis. Library of the Metropolitan Museum of Art bookplate. 1895, *The Met*,



www.metmuseum.org/art/collection/search/821879?searchField=All&sortBy=Relevance&high=on&ao=on&showOnly=openAccess&ft=edwin+davis+french&offset=0&rpp=20&pos=1.

This description may include the title of another work, such as a comment in an online forum. In this instance, the phrase *Comment on* remains in plain font with the title of what is being commented on in quotation marks or italics, depending on the type of source:

Hussong, Susan. Comment on "Rivers and Ladders and Bad Breaks, Oh My!" *MLA Style Center*, 7 Jan. 2021, 1:01 p.m., style.mla.org/rivers-and-ladders/.

For brief, untitled messages, such as tweets, include the full text if it's short. Otherwise, include an initial fragment or the full text without any nontextual elements (e.g., emojis) found at the end of the message. Follow a shortened message with an ellipsis. Place the message in quotation marks as the Title of Source element without changing the original format:

Warner, Justin [@EatFellowHumans]. "It's #StopFoodWasteDay. I'm happy to work on #GroceryGames with the king @GuyFieri where food bank trucks pull up every day. . . ." *Twitter*, 28 Apr. 2021, twitter.com/EatFellowHumans?ref\_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor.

If the post only features a photograph or image, give a description in the Title of Source element:

Questlove. Photo of Philadelphia bombing on May 13, 1985. *Instagram*, 13 May 2021, www.instagram.com/p/CO0pPFEh4AE/.

### **Email**

To title email messages, write *Email to* in plain font followed by the recipient's name:

Boss, Pauline. E-mail to Shakir Ali. 12 Nov. 2019.

Alternatively, when citing an email you received, refer to yourself in the Title of Source element:

Klapheke, Nancy. E-mail to the author. 2 May 2021.

### **Title of Container**

MLA uses Title of Container to describe a work that contains another work. When your source is contained in another work, such as an article within a journal, episode of a television series, or webpage within a larger website, then the larger work becomes the container.

Usually, the container appears in italics after the title of your source and includes a comma afterward. If the container is untitled, however, like some newsletters, and needs to be described in the Container element, it should be in plain font. In the following example, the anthology is the container for the poem by Anne Sexton:

Sexton, Anne. "The Starry Night." *The Norton Anthology of American Literature*, Nina Baym, general editor, shorter 6th ed., W. W. Norton, 2003, pp. 2753-54.

Frequently, a source can be housed in more than one container. For instance, if you access an academic journal through an online database such as *JSTOR*, the journal is considered the first

container, and the database becomes the second container, housing your article and its journal:

Wardi, Anissa Janine. "A Laying on of Hands: Toni Morrison and the Materiality of *Love*." *MELUS*, vol. 30, no. 3, fall 2003, pp. 201-18. *JSTOR*, [www.jstor.org/stable/30029779](http://www.jstor.org/stable/30029779).

Likewise, if you access an episode of a television series through an online streaming service such as *Netflix* or *Hulu*, the television series is listed as the first container and the streaming service becomes the second container:

"The Mandalore Plot." *Star Wars: The Clone Wars*, season 2, episode 12, Lucasfilm Animation, 2010. *Disney Plus*, [www.disneyplus.com](http://www.disneyplus.com).

### **Determining the Container**

Some common sources and their containers are included in the chart below:

Container	Contained
Journal, Magazine, or Newspaper	Article
Anthology	Short Story, Poem, or Essay
Blog	Blog Post
Website or App (i.e., <i>Instagram</i> or <i>Twitter</i> )	Photo, Video Clip, or Tweet
TV Series, Podcast, or Radio Program	Episode
Album	Song
Website (i.e., <i>SoundCloud</i> or <i>Bandcamp</i> )	Song
Website (i.e., <i>YouTube</i> )	Video or Movie
Museum Website	Digital Image of Artwork

Websites can be containers for some sources but not for others. For example, if you click on a news article from a social media website, the website is not a container of the article; however, if you cite a post on that same website, then the website serves as a container.

If your source is a stand-alone book or website and its title is already italicized, you will not need the Container element.

### **Contributor**

Sources you're working with may include contributors (such as a person, group, or organization) that contributed to a work but are not its primary creator.

Use phrases such as *edited by*, *created by*, or *translated by* before the contributor's name to identify the applicable role. Capitalize or lowercase the first word of the phrase based on whether a period or comma, respectively, is immediately before it. If your source has three or more contributors in any of these roles, include only the name of the first contributor, followed by a comma and the abbreviation *et al.*, as in the second example below:

Kafka, Franz. *The Penal Colony*. Translated by Willa Muir and Edwin Muir, Schocken Books, 1948.

Peck, Wayne Campbell, et al. "Community Literacy." *Literacy: A Critical Sourcebook*, edited by Ellen Cushman et al., Bedford/St. Martin's, 2001, pp. 571-87.

Certain roles cannot be expressed in this way, such as a general editor, so they are described with a noun or noun phrase:

Sexton, Anne. "The Starry Night." *The Norton Anthology of American Literature*, Nina Baym, general editor, shorter 6th ed., W. W. Norton, 2003, pp. 2753-54.

### **Key Contributors**

Some contributors are key to a source and should always be listed in the Contributor element:

- Editors
- Translators
- Directors
- Music conductors
- Performance groups

Key contributors may be in the Author element if your paper focuses primarily on that person's contribution to the work, such as when you're discussing the director of a film:

Coppola, Francis Ford, director. *Apocalypse Now: Redux*. Zoetrope, 2000.

### **Other Contributors**

Other contributors may be included if they shaped the overall presentation of the work or you focus on them in your paper. For example, if you're discussing an actor's performance in a film, the actor is another contributor to the source and should be included in the works-cited entry. As you consider how to cite your sources, look for the following as potential other contributors:

- Illustrators
- Actors
- Organizations
- Creators
- Singers
- Narrators

Include only those contributors who impact how you're using the source or who would be helpful for readers searching for your version of a source. If there are no other contributors to include aside from the source's main contributor or author, omit this element.

### **Version**

If the source you're working with indicates that it's a particular version of a work, such as the second or third edition of a book, director's cut of a film, or Authorized King James Version of the Bible, provide that information in the Version element of a works-cited entry. When citing numbered editions of books, use arabic numerals and abbreviate *edition*:

- 2nd ed.
- 14th ed.
- Expanded ed.
- Rev. ed.

Capitalize or lowercase a word before *ed.* based on whether a period or comma precedes it.

Other terms may be needed in the Version element. Common terms include *unabridged version*, *director's cut*, *version 3*. When citing a source with a version that's a proper noun, such as Revised Standard, the words should be capitalized as with other titles.

*The Bible*. Revised Standard Version, 2nd ed., Thomas Nelson, 1972.

*Blade Runner*. 1982. Directed by Ridley Scott, final cut, Warner Bros., 2007.

Keats, John. "Ode on a Grecian Urn." *Realms of Gold: The Letters and Poems of John Keats*, narrated by Samuel West with Matthew Marsh, audiobook ed., unabridged version, Naxos, 2006.

### **Number**

When working with a book or other type of source that's part of a sequence, such as a volume, issue, episode, or season, indicate the division and number of your source. A numbered source may be an article from a journal or an episode from a series. The division should be listed before the number. Some division indicators, such as *vol.*, are abbreviated, while others, such as *season*, are spelled in

full. A journal article or magazine article will typically indicate the volume number and/or issue number: *vol. 30, no. 3*. An episode is usually listed by the season number and episode number:

"The Mandalore Plot." *Star Wars: The Clone Wars*, season 2, episode 12, Lucasfilm Animation, 2010.

*Disney Plus*, [www.disneyplus.com](http://www.disneyplus.com).

Wardi, Anissa Janine. "A Laying on of Hands: Toni Morrison and the Materiality of *Love*." *MELUS*,

vol. 30, no. 3, fall 2003, pp. 201-18. *JSTOR*, [www.jstor.org/stable/30029779](http://www.jstor.org/stable/30029779).

Capitalize the first letter of the Number element if it follows a period; lowercase the first letter if it follows a comma.

### **Publisher**

In MLA Style, the publisher is the entity that produces a source. A publisher may be a company responsible for printing a book, a studio or network that produces television and film, a government agency in charge of a report, or a company that creates a website. Some of the more common ways to cite the publisher for different kinds of sources are included below.

### **Books**

The publisher of a book is usually found on the title page or the copyright page. While words such as *Publishers*, *Publishing*, and *Books* should be included in works-cited entries, some words commonly in publishers' names should not be included:

- Company
- Corporation
- Incorporated
- Limited

Additionally, an initial article like *The* should not be included. If a publisher's name contains an ampersand (&) or plus (+) symbol, it should be spelled out as *and* in the works-cited entry. For example, a works-cited entry for the publisher "Grosset & Dunlap" would be listed as "Grosset and Dunlap":

Darrie-Strumpfen, Robert, and Charles F. Berlitz, editors. *Berlitz Basic French Dictionary*. Grosset and Dunlap, 1957.

Some publishers' names should include abbreviations. For example, if the name of an academic press contains the words *University* and/or *Press*, they are abbreviated to *U* and *P*:

Roberts, J. M. *History of the World*. Oxford UP, 1993.

If the Publisher element does *not* include the word *University*, spell *Press* in full, without italics:

Minear, Richard. *Dr. Seuss Goes to War: The World War II Editorial Cartoons of Theodor Seuss Geisel*. New Press, 1999.

### **Films and Television Series**

For film and television, determining the company to cite as the publisher can be challenging. The publishers for these sources are usually found in a screen credit at the beginning or end of the work. They may also be listed on the landing page or menu page of streaming services.

Generally, you should cite the company that appears to have the primary responsibility for the work. If the source appears to have two publishers with equal responsibility, then cite both, separating them with a forward slash ( / ) and including one space on either side of it.

"The Mandalore Plot." *Star Wars: The Clone Wars*, season 2, episode 12, Lucasfilm Animation, 2010.

*Disney Plus*, [www.disneyplus.com](http://www.disneyplus.com).

*Toy Story*. Directed by John Lasseter, Disney / Pixar, 1995.

### **Websites**

Websites are published by a variety of organizations or individuals. The publisher of a website may be listed in the copyright information at the bottom of a website's homepage or on a page that provides information about the site. Stanford UP is the publisher in the following example:

Delmont, Matthew F. *Black Quotidian: Everyday History in African-American Newspapers*. Stanford UP, 2019, [www.sup.org/books/title/?id=29420](http://www.sup.org/books/title/?id=29420).

### **Omitting the Publisher Element**

There are several instances when you can omit a publisher from a works-cited entry, even if one is named in your source:

- a periodical (journal, magazine, or newspaper)
- a work published by its author or editor
- a website with a publisher that has the same name as the website's title
- a source from a site that is not responsible for the sources it houses, such as *YouTube* or *JSTOR* (these sites are listed as containers in the entry already)

The following example of a complete works-cited entry is for a source with a publisher that has the same name as the website. Therefore, no publisher element is included:

"Coastal Community Heroes." *World Wildlife Organization*, 8 Apr. 2021, [www.worldwildlife.org/stories/coastal-community-heroes](http://www.worldwildlife.org/stories/coastal-community-heroes).

### **Publication Date**

As sources are frequently published in a variety of media and on different dates, look for the date associated with the version you're accessing. For instance, if you're accessing an online version of a news article that originally appeared in print on a different date, use the date posted on the website as the publication date. In a works-cited entry, the Publication Date element could feature one or more of the following:

- year
- day and month
- season
- time stamp
- range of dates or years

MLA notes that you should generally provide the most specific date you see on your source. The first example below uses the day-month-year format because all three are listed on the source. Some sources show only the year, a range of dates, or time stamps:

Hussong, Susan. Comment on "Rivers and Ladders and Bad Breaks, Oh My!" *MLA Style Center*, 7 Jan. 2021, 1:01 p.m., [style.mla.org/rivers-and-ladders/](http://style.mla.org/rivers-and-ladders/).

Kierkegaard, Søren. *Concluding Unscientific Postscript*. Translated by David F. Swenson and Walter Lowrie, Princeton UP, 1964.

Wardi, Anissa Janine. "A Laying on of Hands: Toni Morrison and the Materiality of *Love*." *MELUS*, vol. 30, no. 3, fall 2003, pp. 201-18. *JSTOR*, [www.jstor.org/stable/30029779](http://www.jstor.org/stable/30029779).

Warhol, Andy. *Revelation*. 5 July-29 Nov. 2020, Speed Art Museum, Louisville.

For print books, ebooks, and government documents, include only the year of publication even if other specifics such as a day and month are listed. For approximate dates, cite the date as listed and spell out phrases that would typically be spelled out in your paper, even if the source lists numerals:

Kuhn, Walt. *The Tragic Comedians*. Circa 1916, The Smithsonian. *Treasures of the Smithsonian*, by Edwards Park, Smithsonian Books, 1983, p. 187.

Ribera, José de. *Saint John the Evangelist in Patmos*. Seventeenth century. *Museo Del Prado*, [www.museodelprado.es/en/the-collection/artist/ribera-jusepe-de-lo-spagnoletto/37bb9553-eccf-459b-8d69-33a6f3cfd004](http://www.museodelprado.es/en/the-collection/artist/ribera-jusepe-de-lo-spagnoletto/37bb9553-eccf-459b-8d69-33a6f3cfd004).

Publication dates can be found in different locations depending on the source:

- On the title page or a front page
- On the copyright page
- Near the author's name in a byline
- Near the top of an article
- On a download page of a streaming service
- On an album cover

When working with websites, finding a date when a particular article or webpage was posted can be a challenge. If no date is available, do *not* use the date the site was last updated. Instead, since content online can change frequently, include the date you accessed the source:

Braunlich, Donna. "The History of the Sea Turtle Preservation Society." *Sea Turtle Preservation Society*, [seaturtlespacecoast.org](http://seaturtlespacecoast.org). Accessed 17 May 2021.

### **Location**

Specifying the location of a source depends on its format. If your source is an article found in a journal or anthology with page numbers, include those as the location. If your source is located at a physical site you visited, name that site and provide its location. If, however, you accessed the source online, use the URL or DOI for the location.

### **Page Numbers**

If a source is contained in another work that has page numbers, check the first and last page of the source to include the full range of page numbers when applicable. For the second number in a range of numbers, you can usually keep the last two digits unless more are necessary for clarification:

Wardi, Anissa Janine. "A Laying on of Hands: Toni Morrison and the Materiality of Love." *MELUS*, vol. 30, no. 3, fall 2003, pp. 201-18. JSTOR, [www.jstor.org/stable/30029779](http://www.jstor.org/stable/30029779).

The presentation of page numbers should vary depending on how they're listed in the source. A source may be on a single page, for example. Additionally, a plus sign may follow a page number if your source isn't on consecutive pages. A letter may also accompany a page number, or page numbers could be in roman numerals, uppercase, or lowercase:

Howe, Jeff. "The Disruptor." *Wired*, Mar. 2013, pp. 74+.

Lane, Annie. "Don't Let Pandemic Fatigue Set In." *Courier Journal*, 17 Feb. 2021, p. 17B.

McGrath, Alistair. Preface. *C. S. Lewis: A Life*, by McGrath, Hodder, 2013, pp. x-xvi.

### **Internet Resources**

The URL is the web address for your source. When citing URLs, you can usually leave off *http://* or

*https://* unless you would like to provide readers with hyperlinks to your sources; consult your instructor to determine what's preferred. If a URL is longer than three full lines on your paper or is longer than the rest of the works-cited entry, you can shorten it by retaining at least the host. For example, the full URL for "The History of the Sea Turtle Preservation Society" is longer than all elements in the remainder of its entry:

<https://seaturtlespacecoast.org/wp-content/uploads/History/STPS%20Timeline%20with%20Origin%20Story%20Approved%20Jan%202021.pdf?t=1619645640>

Therefore, the URL is shortened to refer only to the main page of the website:

Braunlich, Donna. "The History of the Sea Turtle Preservation Society." *Sea Turtle Preservation Society*, seaturtlespacecoast.org. Accessed 17 May 2021.

A DOI is more stable than a URL and preferable if it's assigned to a source. Both books and articles can have DOIs, so check the copyright information or title page for a DOI. Below are examples for including the URL and the DOI in your works-cited entries:

Apostel, Shawn, and Moe Folk. "First Phase Information Literacy on a Fourth Generation Website: An Argument for a New Approach to Website Evaluation Criteria." *Computers and Composition Online*, spring 2005, cconlinejournal.org/apostelfolk/c\_and\_c\_online\_apostel\_folk/apostel\_folk.htm.

Falloon, Garry. "From Digital Literacy to Digital Competence: The Teacher Digital Competency (TDC) Framework." *Education Technology Research and Development*, vol. 68, no. 5, Oct. 2020, pp. 2449-72. EBSCOhost, <https://doi.org/10.1007/s11423-020-09767-4>.

### **Physical Sites**

If you viewed a work of art in a museum or attended a live performance at a theater, those sites should be named. Include the institution and city (or city and state if needed to identify the location):

Bosch, Heironymus. *The Garden of Earthly Delights Triptych*. 1490-1510, Museo Del Prado, Madrid.

LaRocco, Michael. "Extreme Healing: The Catharsis of Heavy Metal." Tedx BellarmineU 2021, 6 Feb. 2021, Bellarmine University, Louisville.

### **Supplemental Elements**

The *MLA Handbook* includes some examples of supplemental elements for a works-cited entry if you need or want to supply them. The location of a supplemental element varies:

- After the Title of Source element if it *does not* apply to the whole entry
- At the end of the entry if it *does* apply to the whole entry
- After a container when it *does not* apply to multiple containers in an entry

A supplemental element should be followed by a period no matter where it's placed in the entry, but if you consecutively include more than one supplemental element, separate them with commas. The supplemental material you include will vary based on the sources you use, but some supplemental elements are more common than others:

- Contributor to a source contained in another work
- Date of original publication
- Generic section label
- Date of access
- Medium of publication

- Series title
- Recurring columns and sections

### **Contributor**

When a source is contained in another work and contributions have been made to that source that do not apply to the entire work, the contributor should be incorporated into the middle of the works-cited entry. This contributor information is essential to the entry and is placed after the source to which the contribution was made:

Homer. *The Iliad*. Translated by Andrew Lang et al. *The Ancient Foundations*, edited by Robert Warnock and George K. Anderson, Scott, Foresman, 1950, pp. 111-48.

In this example, Andrew Lang et al. contributed the translation of the source by Homer but did not translate the entire work, *The Ancient Foundations*.

### **Date of Original Publication**

When citing a later publication or reproduction of a source, including its original publication date can be important, especially if you're interested in the time period when it was originally published or no date is given for a container. The date should appear just after the title of the source.

*Blade Runner*. 1982. Directed by Ridley Scott, final cut, Warner Bros., 2007.

United States, Supreme Court. *Michigan v. Environmental Protection Agency*. 29 June 2015. *Legal Information Institute*, Cornell Law School, [www.law.cornell.edu/supremecourt/text/14-46%23DISSENT\\_5-2](http://www.law.cornell.edu/supremecourt/text/14-46%23DISSENT_5-2).

In the first example, the original date is important to the writer's discussion. In the second example, the date given is for the decision, and the container does not list a date of online publication.

### **Generic Section Label**

When an introduction, preface, foreword, afterword, or other similar section is uniquely titled, a generic section label may be added after the Title of Source element:

Pohanka, Brian C. "Photographing Their Brother's Face." Foreword. *Portraits of the Civil War: In Photographs, Diaries, and Letters*, by Charles Phillips and Alan Axelrod, Barnes and Noble Books, 1998, pp. 1-3.

### **Date of Access**

Online sources are updated, removed, and changed fairly regularly, so providing a date when you accessed a source can be helpful so readers know what version you used. In particular, MLA Style recommends that you include this date when there is no date of publication available. The date of access should appear in day-month-year format. It should follow the word *Accessed* and the final period of the works-cited entry:

Beaton, Kate. "A Young Professional." *Hark! A Vagrant*, [www.harkavagrant.com/index.php?id=69](http://www.harkavagrant.com/index.php?id=69). Accessed 18 May 2021.

### **Medium of Publication**

When the medium of publication varies and you did not consult the default version, include the medium as a supplemental element at the end of a works-cited entry to clarify which version you used. A video of a song may be provided alongside the song's lyrics, or a transcript of a talk may be included on the same webpage as the video of the talk:



Gorman, Amanda. "Using Your Voice Is a Political Choice." *TED*, Nov. 2018, [www.ted.com/talks/amanda\\_gorman\\_using\\_your\\_voice\\_is\\_a\\_political\\_choice/transcript](http://www.ted.com/talks/amanda_gorman_using_your_voice_is_a_political_choice/transcript). Transcript.

### **Series Title**

For some audiences, knowing the name of a book series, when applicable, is important. When including the name of a book series, place it as a final supplemental element:

Sutherland, Tui T. *The Dangerous Gift*. Scholastic, 2021. Wings of Fire.

### **Recurring Columns and Sections**

For some sources, noting the column title, section title, or any recurring featured article title can help readers locate the source in the work. When readers would benefit from knowing this sort of title, include it as a supplemental element at the end of the source's works-cited entry:

"How Can I Learn More About What's New in the Ninth Edition of the Handbook?" MLA Style Center, Modern Language Association of America, 11 May 2021, [style.mla.org/mla-handbook-webinar/](http://style.mla.org/mla-handbook-webinar/). Ask the MLA.

### **Works-Cited Formatting Model**

Following a template can be helpful as you create your works-cited entries. The templates below show how to input information from your sources into MLA's core elements. Whenever an element isn't present in or relevant to your source, skip that element and move to the next. Once you've finished the template, review any supplemental elements you might want to include and check the section above for information about where to include them. The examples below show how to cite different kinds of journal articles you can find online. For each article, the template includes the core elements, which are each then input into a works-cited entry.

### **Short Story in an Anthology**

Author.	Chopin, Kate.
Title of Source.	"The Storm."
Title of Container,	<i>The Norton Anthology of American Literature</i> ,
Contributor,	Nina Baym, general editor,
Version,	shorter 6th ed.,
Number,	
Publisher,	W. W. Norton,
Publication Date,	2003,
Location.	pp. 1603-07.

Chopin, Kate. "The Storm." *The Norton Anthology of American Literature*, Nina Baym, general editor, shorter 6th ed., W. W. Norton, 2003, pp. 1603-07.

### **Journal Article From a Database**

Author.	Davis, Kathleen.
Title of Source.	"Tycoon Medievalism, Corporate Philanthropy, and American Pedagogy."
<b>Container 1</b>	
Title of Container,	<i>American Literary History</i> ,
Contributor,	
Version,	
Number,	vol. 22, no. 4,
Publisher,	
Publication Date,	winter 2010,
Location.	pp. 781-800.

<b>Container 2</b>	
Title of Container,	JSTOR,
Contributor,	
Version,	
Number,	
Publisher,	
Publication Date,	
Location.	www.jstor.org/stable/40890823.

Davis, Kathleen. "Tycoon Medievalism, Corporate Philanthropy, and American Pedagogy." *American Literary History*, vol. 22, no. 4, winter 2010, pp. 781-800. JSTOR, www.jstor.org/stable/40890823.

## Additional Formatting Options

MLA style guidelines outline preferences for citing sources and formatting your document but also allow for other options when necessary.

### Endnotes and Footnotes

While MLA Style relies on in-text citations to document sources, notes are acceptable and can be a helpful way of adding commentary. MLA publications use endnotes when needed, but footnotes are also an option depending on your instructor's preference. A few style guidelines will assist you if you're including notes:

- Title a notes section at the end of a paper with one of the following:
  - Endnotes
  - Notes
- Use arabic numerals to number notes, preferably styled in superscript, which should occur automatically with your word processing program.
- Enclose page numbers in parentheses if they accompany a sentence, whether in the middle of the sentence or at the end:

<sup>4</sup> As Edge (49) and Davis (799) argue, when America was experiencing its most prosperous decades during the nineteenth and twentieth centuries, the percentages of people living in poverty were larger than less prosperous times.

<sup>5</sup> Edge indicates that perception was a concern as those who came from generations of poor farmers did not believe farming could help boost their communities (63).

- Omit parentheses around page numbers if the note is only pointing out the location of specific information: <sup>3</sup> See Edge 216.

### Bibliographic Notes

Use bibliographic notes to refer to sources in the works-cited list. These may include multiple sources:

<sup>1</sup> See Fishman, *The Big Thirst*, esp. ch. 7; Bryson, *A Walk* 265; Bourdain and Woolever; Edge, *The Potlikker Papers* 37; Davis, "Tycoon Medievalism" 783.

Bibliographic notes can also refer to different editions or translations of the same work if you use more than one:

<sup>2</sup> Citations in this chapter are from the first edition of *Tarantula*, which Bob Dylan began writing in 1966.

## Content Notes

If you want to provide commentary that isn't necessary for the main text but adds to your discussion, consider including a content note. For instance, a content note can be used to share additional examples:

<sup>1</sup> Pohanka further points out that "[t]he fledgling photographic art took another dramatic step forward in 1851 when Englishman Frederick Scott Archer announced his invention of a process that enabled photographic images to be recorded on plates of glass covered with a chemical called collodion" (1).

A content note can also explain possibilities for future research:

<sup>2</sup> Further research might involve larger-sized communities of the target population.

Further, you may use a content note to identify or clarify an allusion:

<sup>3</sup> Although some fans think the song refers to falling asleep, it actually laments what would be lost due to an untimely death.

Other reasons for content notes include amplifying the main text, explaining a particular word choice in your text that differs from a researcher's word choice, justifying your study or paper, providing counterexamples, acknowledging someone who helped with your work, and identifying authors or contributors who aren't listed due to the use of *et al.*

## Lists

Lists can be useful for organizing information. While MLA prefers that writers integrate lists into their prose, they allow for vertical lists as well. Lists integrated into prose may be introduced by a colon, incorporated grammatically into a sentence without punctuation, or numbered using arabic numerals placed in parentheses, as these examples show:

The Space Trilogy by C. S. Lewis includes three books: *Out of the Silent Planet*, *Perelandra*, and *That Hideous Strength*.

The books that make up C. S. Lewis's Space Trilogy are *Out of the Silent Planet*, *Perelandra*, and *That Hideous Strength*.

C.S. Lewis's Space Trilogy includes three books that take place in sequence: (1) *Out of the Silent Planet*, (2) *Perelandra*, and (3) *That Hideous Strength*.

If your list is lengthy or includes complex components, you may incorporate it into your paper vertically with bullets or numbers. You can compose the items in a list as complete or incomplete sentences, but your choice should be consistent throughout the list.

For further information on formatting your work, please visit the [MLA Style Center](#).

## Examples of In-Text Citations and Works-Cited Entries

The elements available in the source you're citing determine the format of the works-cited entry. A number of examples are included below, but the templates above can be used to cite any sources for which you don't see an example.

<b>Books and Contributions to Books</b>	<b>Print Periodicals</b>
One Author	Journal Article
Two Authors	Magazine Article
More Than Two Authors	Newspaper Article
Organization as Author	<b>Reference and Other Print Sources</b>
Numbered or Named Edition	Dissertation
Edited	Dictionary Entry
Translated	Encyclopedia Entry
Edited and Translated	<b>Legal Documents</b>
In a Series	U.S. Constitution
Essay in an Edition	Federal Bill
Short Story in an Anthology	Public Law
Introduction, Preface, Foreword, or Afterword	State Senate Bill
One Volume of a Multivolume Work	U.S. Supreme Court Case
Religious Work	International Resolution
Comic Book or Graphic Novel	Treaty
<b>Electronic Sources</b>	<b>Miscellaneous Sources</b>
Ebook	Interview
Book Accessed Online	Radio Broadcast
Journal Article Published Online	Podcast
Journal Article With DOI	Television Episode
Journal Article With Permalink	Film
News Publication	Video Game
Magazine Article	Musical Recording
Press Release	Work of Visual Art
Organization Report	Cartoon or Comic Strip
Government Report	Advertisement
Webpage	Lecture, Speech, or Presentation
Social Media Post	Live Performance
Blog Post	Course Pack Material
Email	Indirect Source
YouTube Video	
TED Talk	

### **One Author**

#### **Works Cited**

Asma, Stephen T. *On Monsters: An Unnatural History of Our Worst Fears*. Oxford UP, 2009.

#### **In-Text Citations**

Asma analyzes the “emotion of eerie dread” in the works of H.P. Lovecraft (185).

### **Two Authors**

#### **Works Cited**

Hopkins, Keith, and Mary Beard. *The Colosseum*. Profile, 2005.

When there are two authors, list the authors in the order they appear on the source’s title page; reverse the names of the first author and follow the first name with a comma and the word *and*. Then, list the second author’s names in normal order.

#### **In-Text Citations**

Keith Hopkins and Mary Beard discuss the consequences of the Colosseum becoming significant within Christian history (166).

### **More Than Two Authors**

#### **Works Cited**

Ostrom, Hans, et al. *Metro: Journeys in Writing Creatively*. Longman, 2001.

When a source has three or more authors, list only the first author, names reversed, and follow the first name with a comma and *et al.*, as above.

### ***In-Text Citations***

Welcoming memory as a resource for writing, Ostrom and others liberate writers who can “return to places in their minds, a journey that may be charged as much, or more, by time as it is by geography” (60).

When noting three or more authors in a signal phrase, you can include the first author’s name and follow it with the words *and others* or *and colleagues*. Alternatively, you may choose to list all of the authors’ names in a signal phrase. If you include the authors’ names in the in-text citation, though, use *et al.*: (Ostrom et al. 60).

### **Organization as Author**

#### ***Works Cited***

Titan. *Spider-Man: Into the Spider-Verse*. Marvel, 2018.

In the example above, the organization, Titan, is credited as the author of the book, and Marvel is the publisher. If the publisher and author are the same entity, begin your works-cited entry with the title and include the publisher after the title.

### ***In-Text Citations***

Peter Parker’s Ultimate Comics storyline retold his origin story before introducing Miles Morales, who would go on to become the new Spiderman in the film *Spiderman: Into the Spider-Verse* (Titan 11).

### **Numbered or Named Edition**

#### ***Works Cited***

Spatt, Brenda. *Writing from Sources*. 8th ed., Bedford/St. Martin’s, 2011.

Books without edition labels are automatically assumed to be the first edition. For subsequent editions, check the title page to find the number (e.g., 2nd ed.) or name (e.g., Rev. ed., which stands for “revised edition”) of the edition.

### ***In-Text Citations***

Many writers do not realize that a very close paraphrase, one that just replaces a few words with synonyms, is plagiarism (Spatt 112).

### **Edited**

#### ***Works Cited***

Todd, Margo, editor. *Reformation to Revolution: Politics and Religion in Early Modern England*.  
Routledge, 1995.

The Author element may refer to the individual(s) primarily responsible for producing your source. If this individual didn’t write the content in the source, follow the name with a label that identifies the role they played when producing the source. In this case, that role is one of *editor*. Another common role is *translator*.

### ***In-Text Citations***

The battle between church and state was not novel to the time of King Henry VIII (Todd 21–22).

### **Translated**

#### ***Works Cited***

Kafka, Franz. *The Penal Colony*. Translated by Willa Muir and Edwin Muir, Schocken Books, 1948.

**In-Text Citations**

Kafka begins to reveal the explorer's doubt in the execution and the machine when the officer reveals that the condemned does not know the sentence or realize they are sentenced at all (197).

**Edited and Translated****Works Cited**

Freud, Sigmund. *The Interpretation of Dreams*. Edited and translated by James Strachey, Avon Books, 1965.

**In-Text Citations**

Discussing why dreams are forgotten, Freud points to memory, saying it is untrustworthy and "positively inaccurate and falsified" (550).

**In a Series****Works Cited**

Sutherland, Tui T. *The Dangerous Gift*. Scholastic, 2021. Wings of Fire.

When the name of a book series is important for your audience to know, include it as a supplemental element at the end of the works-cited entry.

**In-Text Citations**

Early in her reign, the dragon queen realizes that controlling the fate of her subjects does not make her feel powerful; instead, it is "pinning her down like the weight of the crown" (Sutherland 20).

**Essay in an Edition****Works Cited**

Hartog, Francois. "Self-Cooking Beef and the Drinks of Ares." *The Cuisine of Sacrifice among the Greeks*, edited by Marcel Detienne and Jean-Pierre Vernant, U of Chicago P, 1989, pp. 170–82.

**In-Text Citations**

Francois Hartog gives one explanation for the popularity of the war god in Thrace: if Ares is capable of occupying a central place in Scythian space, it is because he is marginal in Greece (180).

**Short Story in an Anthology****Works Cited**

Chopin, Kate. "The Storm." *The Norton Anthology of American Literature*, Nina Baym, general editor, shorter 6th ed., W. W. Norton, 2003, pp. 1603-07.

**In-Text Citations**

The storm is a driving force in the story, for it not only conceals the affair but also instigates it when the initial lightning bolt "filled all visible space with a binding glare and the crash seemed to invade the very boards they stood upon" (Chopin 1605).

**Introduction, Preface, Foreword, or Afterword****Works Cited**

*Untitled*

Newman, Beth. Introduction. *Wuthering Heights*, by Emily Brontë, Broadview Press, 2007, pp. 9–32.

*Unique Title*

Pohanka, Brian C. "Photographing Their Brother's Face." Foreword. *Portraits of the Civil War: In Photographs, Diaries, and Letters*, by Charles Phillips and Alan Axelrod, Barnes and Noble Books, 1998, pp. 1-3.

***In-Text Citations***

*Untitled*

Newman notes that the reception of the novel was divided, eliciting strongly worded reviews of both "praise and censure" (13).

*Unique Title*

Attesting to the importance of photography during the Civil War, Pohanka notes, "America's Civil War was the first conflict in which photographers consciously sought to capture war in all its horrors" (3).

**One Volume of a Multivolume Work**

***Works Cited***

Sherman, Stuart, editor. *The Longman Anthology of British Literature*. 3rd ed., vol. 1C, Longman, 2006.

***In-Text Citations***

While Jonathan Swift became a Tory to support the Anglican church, Alexander Pope railed against civil injustices to Roman Catholics, who "could not vote, inherit or purchase land, attend a 'public' school or a university, live within ten miles of London, hold public office, or openly practice [their] religion" (Sherman 2499, 2599).

Two page numbers are recorded for Sherman because the first portion of the passage, before the first comma, is a paraphrase from the first page number listed in the in-text citation. The second number signals the page number where the quote was found. If you cite from non-consecutive pages, include the page numbers in the in-text citation in the order corresponding to the citations, whether it's a quotation or a paraphrase.

**Religious Work**

***Works Cited***

*Print*

*The Upanishads*. Translated by Juan Mascaró, Penguin Books, 1973.

*Web*

*The Bible*. New International Version, 1978. *Biblica: The International Bible Society*, [www.biblica.com](http://www.biblica.com).

Accessed 26 May 2021.

***In-Text Citations***

*Print*

Explored in part 6 of the Katha Upanishad, Yoga is based on a stillness of the five senses and a silence of reasoning.

*Web*

In the Bible, meditation is first attributed to Abraham's son, Isaac: "And Isaac went out to meditate in the field at the eventide" (Gen. 24.63).

The first time you mention the religious work from which you are citing, identify it by the first element in its works-cited entry, doing so either in the text of the sentence, as in the example above, or in the in-text citation: (*The Bible*, Gen. 24.6).

### **Comic Book or Graphic Novel**

#### **Works Cited**

Horikoshi, Kohei. *My Hero Academia*. Vol. 1, lettered by John Hunt, designed by Shawn Carrico, VIZ Media, 2018.

If a source shows multiple contributors on its title page, you may note the contributors important to your writing. For example, although there are other contributors to this graphic novel, the paper addresses the art in the novel, so only the person who lettered it and the designer are noted.

#### **In-Text Citations**

Midoriya's turning moment occurs when he realizes All Might's power is transferable—and it will soon be transferred to him (Horikoshi 66-67).

### **Journal Article**

#### **Works Cited**

Brennan, Thomas. "Epicurus on Sex, Marriage, and Children." *Classical Philology*, vol. 91, no. 4, 1996, pp. 346-52.

#### **In-Text Citations**

Thomas Brennan briefly discusses the philosopher Epicurus's views on the education of children (350).

### **Magazine Article**

#### **Works Cited**

Leckart, Stephen. "The Shiver System." *Wired*, vol. 21, no. 3, Mar. 2013, pp. 104+.

If the article isn't printed on consecutive pages, for the Location element, follow *pp.* by a space, the first page number of the article, and a plus sign (+). Otherwise, provide a range of page numbers, retaining the last two in the second page number if they are higher than 99 (e.g., pp. 346-52).

#### **In-Text Citations**

After having sacrificed his own warmth to test the theory that cold leads to faster weight loss, Leckart found that he burned more fat by swimming in a 70-degree pool than when jogging or cycling (133).

### **Newspaper Article**

#### **Works Cited**

Lane, Annie. "Don't Let Pandemic Fatigue Set In." *Courier Journal*, 17 Feb. 2021, p. 17B.

#### **In-Text Citations**

Lane suggests that both children and adults need to run to release energy, making sure to do so in a safe place.

MLA notes that one-page articles like this one do not need a page number included in an in-text citation since the works-cited entry has all location information readers need to find the article. If an author's name is not in a signal phrase, it should be included in an in-text citation for a one-page article; alternatively, include a title or shortened form of it if there is no author.

### **Dissertation**

#### **Works Cited**

Folk, Moe. *Then a Miracle Occurs: Digital Composition Pedagogy, Expertise, and Style*. 2009. Michigan



Technological U, PhD dissertation. *ProQuest*, [www-proquest-com.libproxy.bellarmino.edu/pqdtglobal/docview/304952188/C41F9936DB17452EPQ/1?accountid=6741](http://www-proquest-com.libproxy.bellarmino.edu/pqdtglobal/docview/304952188/C41F9936DB17452EPQ/1?accountid=6741).

If you read a dissertation in print and cite from it, simply omit the database (in this case, *ProQuest*) and the URL.

### ***In-Text Citations***

Folk claims that computers being used as word processors and as courseware damaged early efforts in digital literacy because teachers tried to yield authority by reducing students' interactions with computers to only those uses (7).

### **Dictionary Entry**

#### ***Works Cited***

"Hydroplane, *N.* (1)." *Webster's New World College Dictionary*, 3rd ed., Macmillan, 1997, p. 345.

If you cite from an online dictionary, simply omit the page number, replacing it with the URL where you found the definition. As with any works-cited entry, follow the URL with a period.

### ***In-Text Citations***

Also known as a seaplane, a hydroplane can skim along the surface of a body of water at high speeds using hydrofoils or a flat bottom rising in steps to the stern ("Hydroplane, *N.* (1)").

### **Encyclopedia Entry**

#### ***Works Cited***

"Nasturtium." *Rodale's Illustrated Encyclopedia of Herbs*, edited by Claire Kowalchik and William H. Hylton, Rodale Press, 1998, p. 397.

### ***In-Text Citations***

People have been enjoying the culinary delights of nasturtiums for centuries, for the first recorded use of them occurred when they arrived in Spain from Peru in the sixteenth century ("Nasturtium" 397).

### **U.S. Constitution**

#### ***Works Cited***

*The Constitution of the United States of America: Analysis and Interpretation*. *Congress.gov*, Library of Congress, 2012, [constitution.congress.gov/constitution/](http://constitution.congress.gov/constitution/).

### ***In-Text Citations***

Article 1, section 7 of the U.S. Constitution states, "All Bills for raising Revenue shall originate in the House of Representatives; but the Senate may propose or concur with Amendments as on other Bills."

### **Federal Bill**

#### ***Works Cited***

United States, Congress, House. Apprenticeship Access for All Act of 2021. *Congress.gov*, [www.congress.gov/bill/117th-congress/house-bill/683/text?r=8&s=1](http://www.congress.gov/bill/117th-congress/house-bill/683/text?r=8&s=1).

### ***In-Text Citations***

The Apprenticeship Access for All Act of 2021 is intended to enhance apprenticeship programs by promoting diversity and guaranteeing equal opportunity for participants (United States).

If you only cite from one document authored by a governmental body, it alone should be listed in the in-text citation. It's not necessary to include smaller government agencies as well.

### **Public Law**

#### **Works Cited**

United States, Congress. Public Law 113-5. *United States Statutes at Large*, vol. 127, 2013, pp. 161-

97. *U.S. Government Publishing Office*, [www.govinfo.gov/content/pkg/STATUTE-127/pdf/STATUTE-127-Pg161.pdf](http://www.govinfo.gov/content/pkg/STATUTE-127/pdf/STATUTE-127-Pg161.pdf).

#### **In-Text Citations**

Although a law passed in 2013 states that the country would be prepared for a threat of medical capacity in response to a public health emergency, many hospitals were unprepared during COVID-19 (United States, Congress 162).

If you cite from two or more sources authored by the same government but different agencies, include as much information in the in-text citation for your readers to locate the source in the works-cited list. In the example above, the writer cited both the United States and Congress because multiple sources in the paper's works-cited list were authored by the United States government but listed under different agencies other than Congress.

### **State Senate Bill**

#### **Works Cited**

California State, Legislature. Senate Bill 27. *California Legislative Information*, 30 July 2019,

[leginfo.legislature.ca.gov/faces/billNavClient.xhtml?bill\\_id=201920200SB27](http://leginfo.legislature.ca.gov/faces/billNavClient.xhtml?bill_id=201920200SB27).

#### **In-Text Citations**

California's Senate Bill 27, which requires presidential and gubernatorial candidates to release their tax returns from the last five years to the secretary of state, was an emergency act passed prior to the primary election in 2020 (California State).

### **U.S. Supreme Court Case**

#### **Works Cited**

United States, Supreme Court. *Michigan v. Environmental Protection Agency*. 29 June 2015. *Legal*

*Information Institute*, Cornell Law School, [www.law.cornell.edu/supremecourt/text/14-46%23DISSENT\\_5-2](http://www.law.cornell.edu/supremecourt/text/14-46%23DISSENT_5-2).

#### **In-Text Citations**

By categorizing various types of power plants, EPA required different costs to plants to reduce emissions, unfairly leading some plants to spend more than others for cleaner air (United States, Supreme Court).

### **International Resolution**

#### **Works Cited**

United Nations, Security Council. Women and Peace and Security. Resolution 1325, 31 Oct. 2000.

*United Nations*, [undocs.org/S/RES/1325\(2000\)](http://undocs.org/S/RES/1325(2000)).

**In-Text Citations**

Of the rights reaffirmed by Resolution 1325, protection of women and girls during times of conflict is particularly notable (United Nations).

The in-text citation for the example above indicates that the writer cited only one document authored by the United Nations. If you're citing additional documents authored by other agencies within the United Nations, the in-text citation could include more in the Author element to clarify:

- (United Nations, Security Council)
- (United Nations, General Assembly)

These citations indicate that specific agencies of the United Nations authored each source.

**Treaty****Works Cited**

United States, Senate. Extradition Treaty with the Dominican Republic. *Congress.gov*,

[www.congress.gov/114/cdoc/tdoc10/CDOC-114tdoc10.pdf](http://www.congress.gov/114/cdoc/tdoc10/CDOC-114tdoc10.pdf). Treaty between the United States and the Dominican Republic.

MLA allows writers to provide extra information about a government publication, as in the example above, which includes a supplemental element after the URL. You might also provide the number and session of Congress or the type of publication, such as a bill, resolution, or report (e.g., 117th Congress, 1st session). Follow any supplemental elements with a period.

**In-Text Citations**

Article 4 of the treaty discusses five categories that do not qualify as political reasons for extradition (United States, Senate).

**Ebook****Works Cited**

Doughty, Andrew. *Maui Revealed: The Ultimate Guidebook*. 8th ed., e-book ed., Wizard Publications, 2018.

**In-Text Citations**

Although Hawaii's earliest inhabitants traveled as much as 2,500 miles over the ocean before they found the islands, by the 1700s, Hawaiians used their canoes mainly for fishing rather than exploring (Doughty).

**Book Accessed Online****Works Cited**

Narayan, Deepa, et al. *Voices of the Poor: Crying Out for Change*. Oxford UP, 2000. *Open Knowledge Repository*, [hdl.handle.net/10986/13848](http://hdl.handle.net/10986/13848).

**In-Text Citations**

In a study spanning multiple continents and people of all ages, researchers found that children in particular associate poor family relationships with poverty (Narayan et al. 42).

**Entry From an Online Reference Book****Works Cited**

*Encyclopedia*

Beech, Lynn Atchison. "Canterbury Cross." *Symbols*, STANDS4, [www.symbols.com/symbol/](http://www.symbols.com/symbol/)

canterbury-cross. Accessed 24 May 2021.

No publication date is listed for this source, so an access date is included at the end of the entry as a supplemental element.

*Dictionary*

"Toque, *N.* (1)." *Oxford English Dictionary*, Oxford UP, 2021, [www.oed.com/view/Entry/203484?](http://www.oed.com/view/Entry/203484?redirectedFrom=toque)

[redirectedFrom=toque](http://www.oed.com/view/Entry/203484?redirectedFrom=toque).

***In-Text Citations***

*Encyclopedia*

The original Canterbury Cross, a bronze brooch, was found in Canterbury, England (Beech).

*Dictionary*

Frequently used in Canada, a toque is a tight-fitting cap ("Toque, *N.* (1)").

**Journal Article Published Online**

***Works Cited***

Welsh, Sarah. "Forgetting as a Function: When the Internet Wants to Remember, How Can We Learn

to Forget?" *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, vol. 24, no. 2, 2020,

[kairos.technorhetoric.net/24.2/disputatio/welsh/index.html](http://kairos.technorhetoric.net/24.2/disputatio/welsh/index.html).

***In-Text Citations***

When a social media post unwantedly goes viral, Welsh advises that more posts redirecting people's

attention will essentially help them forget the post that grabbed their attention in the first place.

Articles in some online journals list page numbers while others do not. In the example above, no page numbers are provided, so the author's name in the text of the sentence is sufficient to direct readers' attention to the corresponding works-cited entry.

**Journal Article With DOI**

***Works Cited***

Barragán, Maite. "The Fabric of the City: Magazines, Dressmakers, and Madrid's Gran Vía."

*Modernism/Modernity*, vol. 28, no. 1, Jan. 2021, pp. 1-24. *Project Muse*,

<https://doi.org/10.1353/mod.2021.0014>.

***In-Text Citations***

Barragán concludes that increased access to urban spaces for all social classes contributed

significantly to Madrid's modernization (24).

**Journal Article With Permalink**

***Works Cited***

Davis, Kathleen. "Tycoon Medievalism, Corporate Philanthropy, and American Pedagogy." *American*

*Literary History*, vol. 22, no. 4, winter 2010, pp. 781-800. *JSTOR*, [stable/40890823](https://www.jstor.org/stable/40890823).

***In-Text Citations***

Davis claims that Andrew Carnegie institutionalized philanthropy, which "thereby established an

impersonal, self-perpetuating mechanism for redistributing economic capital into symbolic capital at a

crucial moment in the history of US labor relations" (784).

### **News Publication**

#### **Works Cited**

Fountain, Henry, and Jason Kao. "There's a New Definition of 'Normal' for Weather." *The New York Times*, 12 May 2021, [www.nytimes.com/interactive/2021/05/12/climate/climate-change-weather-noaa.html](http://www.nytimes.com/interactive/2021/05/12/climate/climate-change-weather-noaa.html).

#### **In-Text Citations**

Not only are the average temperatures in the United States rapidly growing hotter, but precipitation patterns are also changing: the Southwest is becoming drier, and the Eastern and Central areas are experiencing more rainfall than normal (Fountain and Kao).

### **Magazine Article**

#### **Works Cited**

"Why English-Speakers Should Not Give Up on Foreign Languages." *The Economist*, 22 May 2021, [www.economist.com/books-and-arts/2021/05/22/why-english-speakers-should-not-give-up-on-foreign-languages](http://www.economist.com/books-and-arts/2021/05/22/why-english-speakers-should-not-give-up-on-foreign-languages).

No author is listed for the article in the example above, so the works-cited entry begins with the article's title. Additionally, this magazine does not use volume and issue numbers, but if you cite from an online magazine article with volume and issue numbers, include them as seen in the examples of journal articles above.

#### **In-Text Citations**

Trends among universities in both Great Britain and the United States show that university students are taking fewer classes in foreign languages and institutions are shutting down language programs due to lack of funding ("Why English-Speakers").

Since no author is listed with this article and its works-cited entry begins with its title, use the title for any in-text citations. MLA allows writers to shorten titles if they're longer than a noun phrase. When shortening titles for in-text citations, if possible, record the title up to the first noun, which in this case is *Speakers*.

### **Press Release**

#### **Works Cited**

"2021 STPS Night Walks." *Sea Turtle Preservation Society*, 1 May 2021, [seaturtlespacecoast.org/wp-content/uploads/PressReleases/2021-05-01\\_STPS%20Night%20Walk%202021%20press%20release.pdf](http://seaturtlespacecoast.org/wp-content/uploads/PressReleases/2021-05-01_STPS%20Night%20Walk%202021%20press%20release.pdf). Press Release.

Including *Press Release* as a supplemental element at the end of the entry distinguishes it from other types of news publications.

#### **In-Text Citations**

Beginning May 1, 2021, residents of and visitors to Brevard County can participate in night walks, education sessions in which a volunteer with the Sea Turtle Preservation Society will guide them to the beach to watch a loggerhead turtle lay her eggs ("2021 STPS Night Walks").

## **Organization Report**

### **Works Cited**

#### *Individuals as Authors*

Geden, Oliver, and Susanne Dröge. The Anticipatory Governance of Solar Radiation Management.

Council on Foreign Relations Press, July 2019, [www.cfr.org/report/anticipatory-governance-solar-radiation-Management](http://www.cfr.org/report/anticipatory-governance-solar-radiation-Management).

#### *Organizations as Authors*

Artists and Other Cultural Workers: A Statistical Portrait. National Endowment for the Arts, Apr.

2019, [www.arts.gov/sites/default/files/Artists\\_and\\_Other\\_Cultural\\_Workers.pdf](http://www.arts.gov/sites/default/files/Artists_and_Other_Cultural_Workers.pdf).

### **In-Text Citations**

#### *Individuals as Authors*

In anticipation of governing solar radiation management, both state and private actors must agree on its potential impact on the environment in order to understand its limitations (Geden and Dröge).

#### *Organizations as Authors*

In the film industry, occupations like acting, directing, and film editing are predicted to steadily grow while other occupations in the arts, including photography, should experience a decrease in employment (xii).

## **Government Report**

### **Works Cited**

United Nations, Department of Economic and Social Affairs. *World Social Report 2021: Reconsidering Rural Development*. 2021, *United Nations*, [digitallibrary.un.org/record/3926941?ln=en](http://digitallibrary.un.org/record/3926941?ln=en).

As with nongovernmental sources, cite the author of a government publication as it appears on the source. If multiple government entities are identified, list them from largest to smallest. In the example above, the governmental body is listed first, followed by the agency, the Department of Economic and Social Affairs.

### **In-Text Citations**

As the United Nations reported, in areas where there is an increased risk of drought, organic farms have proven to yield more produce than conventional farms (131).

If you cite from more than one agency of the same government, list as much of the name from the Author element as needed for readers to locate the works-cited entry for the source. For example, to cite another agency within the United Nations, list the governmental body and the agency: (United Nations, General Assembly).

## **Webpage**

### **Works Cited**

#### *Publication Date*

Delmont, Matthew F. *Black Quotidian: Everyday History in African-American Newspapers*. Stanford UP, 2019, [www.sup.org/books/title/?id=29420](http://www.sup.org/books/title/?id=29420).

#### *Access Date*

Braunlich, Donna. "The History of the Sea Turtle Preservation Society." *Sea Turtle Preservation*

*Society*, [seaturtlespacecoast.org](http://seaturtlespacecoast.org). Accessed 17 May 2021.

The date this source was accessed is included as a supplemental element because there is no publication date listed on the webpage.

### ***In-Text Citations***

#### ***Publication Date***

Delmont recalls that the *New York Amsterdam* reported on January 29, 1972 “that Brooklyn Congresswoman Shirley Chisholm would be the first black woman to run for president as a major party candidate.”

#### ***Access Date***

Braunlich explains that the Sea Turtle Preservation Society’s early beginnings were in 1982 when founder Peter Bandré began rescuing sea turtle hatchlings with fellow surfers before requesting and receiving a permit to actually do so.

Although an access date is needed in the works-cited entry for this source, the date should not be cited in the in-text citation.

### **Social Media Post**

#### ***Works Cited***

##### ***Text***

Warner, Justin [@EatFellowHumans]. “It’s #StopFoodWasteDay. I’m happy to work on #GroceryGames with the king @GuyFieri where food bank trucks pull up every day. . . .”  
*Twitter*, 28 Apr. 2021, [twitter.com/EatFellowHumans?ref\\_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor](https://twitter.com/EatFellowHumans?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor).

##### ***Photo***

Questlove. Photo of Philadelphia bombing on May 13, 1985. *Instagram*, 13 May 2021, [www.instagram.com/p/CO0pPFEh4AE/](https://www.instagram.com/p/CO0pPFEh4AE/).

If the author of a social media post has a handle that differs from the name associated with the author’s account, consider providing the handle in brackets after the author’s name. If, however, the handle is similar to the name on the account, the handle may be omitted if you include the URL in the works-cited entry.

### ***In-Text Citations***

#### ***Text***

Justin Warner shared a tweet to promote Stop Food Waste Day as well as a television series on which he’s been both a competitor and a judge.

#### ***Photo***

Questlove points out a personal connection to the photo he posted showing the bombing of a row home in Philadelphia because he grew up on the same block.

### **Blog Post**

#### ***Works Cited***

Kellogg, Kathryn. “A Sentimental Minimalist.” *Going Zero Waste*, 2 June 2017, [www.goingzero](http://www.goingzero)

waste.com/blog/a-sentimental-minimalist-learn-how-to-let-go-of-sentimental-items/.

### ***In-Text Citations***

Kellogg advises that separating memory from personal items promotes minimalization because “[y]ou free yourself from having to hold onto certain things.”

### **Email**

#### ***Works Cited***

Boss, Pauline. E-mail to Shakir Ali. 12 Nov. 2019.

If you are the recipient of an email, you can include this information in the Title element (e.g., E-mail to the author).

### ***In-Text Citations***

Pauline Boss, the leading researcher of ambiguous loss, approved of Shakir Ali’s scale for measuring boundary ambiguity, thereby lending credibility to his study.

When paraphrasing or quoting an email, including the author’s name in the signal phrase makes an in-text citation unnecessary. However, if the author’s name is not in a signal phrase, the in-text citation would include the surname alone.

### **YouTube Video**

#### ***Works Cited***

“Why Do Coffees Taste Different? Question Answered by Ryan Soeder.” *YouTube*, uploaded by

Sunergos Coffee, 4 Oct. 2019, [www.youtube.com/watch?v=WntAu5Xieak](http://www.youtube.com/watch?v=WntAu5Xieak).

### ***In-Text Citations***

The type of coffee plant from which a bean is grown has a significant effect on how a cup of coffee is going to taste (“Why Do Coffees Taste Different?” 00:01:00-06).

One option for shortening titles is to include the portion of the title that extends to the first punctuation mark; in the example above, the shortened title ends after the question mark.

### **TED Talk**

#### ***Works Cited***

##### *Video Recording*

Gorman, Amanda. “Using Your Voice Is a Political Choice.” *TED*, Nov. 2018,

[www.ted.com/talks/amanda\\_gorman\\_using\\_your\\_voice\\_is\\_a\\_political\\_choice](http://www.ted.com/talks/amanda_gorman_using_your_voice_is_a_political_choice).

##### *Transcript*

Gorman, Amanda. “Using Your Voice Is a Political Choice.” *TED*, Nov. 2018, [www.ted.com/talks/](http://www.ted.com/talks/)

[amanda\\_gorman\\_using\\_your\\_voice\\_is\\_a\\_political\\_choice/transcript](http://amanda_gorman_using_your_voice_is_a_political_choice/transcript). Transcript.

### ***In-Text Citations***

Poet Amanda Gorman declares, “The decision to create, the artistic choice to have a voice, the choice to be heard is the most political act of all.”

### **Interview**

#### ***Works Cited***

##### *Published Interview*

Baldwin, James. “The Art of Fiction No. 78.” Interview by Jordan Elgrably. *The Paris Review*, vol. 91,

spring 1984, [www.theparisreview.org/interviews/2994/the-art-of-fiction-no-78-james-baldwin](http://www.theparisreview.org/interviews/2994/the-art-of-fiction-no-78-james-baldwin).



#### *Unpublished Interview*

Goodfellow, Michael. Interview. Conducted by Kristi Apostel, 25 May 2021.

If you interview a person and report on the interview in your paper, you can signify your role in the works-cited entry:

Goodfellow, Michael. Interview with the author. 25 May 2021.

#### ***In-Text Citations***

##### *Published Interview*

The death of his father made the author realize that he should become a professional writer (Baldwin).

##### *Unpublished Interview*

A skilled farmer himself, Goodfellow explained that sauerkraut made in Nova Scotia is famed for being flavored by seaweed, lobster shells, and compost used to fertilize the cabbage as it grows.

#### **Radio Broadcast**

##### ***Works Cited***

"Top 500 90s Countdown." *Friday Ride Home*, hosted by Laura Shine, WFPK, 26 Mar. 2021.

##### ***In-Text Citations***

Laura Shine was thrilled to announce *Smells Like Teen Spirit* as the best album of the 1990s.

#### **Podcast**

##### ***Works Cited***

Zhorov, Irina. "Take It Easement: Save a Farm to Save the Future." Narrated by Zhorov. *Gravy*, hosted by Melissa Hall and John T. Edge, podcast ed., 16 Dec. 2020. *Southern Foodways Alliance*, [www.southernfoodways.org/gravy/take-it-easement-save-a-farm-to-save-the-future/](http://www.southernfoodways.org/gravy/take-it-easement-save-a-farm-to-save-the-future/).

The example above features the podcast edition of *Gravy*, which has an accompanying online magazine. The website specifically identifies it as a podcast to distinguish it from the magazine, so "podcast ed." is included for clarification in the works-cited entry. If a podcast you listen to does not specify it's a podcast edition, do not include this information in your entry. Additionally, because Irina Zhorov authored and narrated the podcast, only a surname is listed for the narrator in the Contributor element to avoid redundancy.

##### ***In-Text Citations***

A conservation easement has allowed John James and Robert James to purchase adjacent farmland to expand their own farm to over 400 acres and prevent residential or commercial development from ever occurring on the land (Zhorov).

#### **Television Episode**

##### ***Works Cited***

##### *Broadcast*

"Invisibility Cloaks." *That's Impossible*, narrated by Jonathan Frakes, episode 1, The History Channel, 11 July 2009.

##### *Web*

"The Mandalore Plot." *Star Wars: The Clone Wars*, season 2, episode 12, Lucasfilm Animation, 2010.

*Disney Plus*, [www.disneyplus.com](http://www.disneyplus.com).

Depending on the importance of a contributor to your discussion, cite a contributor other than a narrator, such as the creator of a series (e.g., created by Jon Favreau). Additionally, if a television episode you're citing is from a series with multiple seasons, cite both the season and the episode (e.g., season 3, episode 4).

### ***In-Text Citations***

#### ***Broadcast***

During one episode of *That's Impossible*, a man vanishes when he places an "invisibility cloak" over his body ("Invisibility Cloaks").

#### ***Web***

In "The Mandalore Plot," Satine realizes that Death Watch is a grave threat when they unsuccessfully attempt to assassinate her.

### **Film**

#### ***Works Cited***

##### ***DVD***

*Moonrise Kingdom*. Directed by Wes Anderson, Indian Paintbrush, 2012.

##### ***Web***

*Hotel Transylvania 2*. Directed by Genndy Tartakovsky, Columbia Pictures / Sony Pictures Animation, 2015. *Netflix*, [www.netflix.com](http://www.netflix.com).

Your citation of the source can differ depending on the context of your writing. For most citations of films, start each works-cited entry with the film's title. However, if you're writing about a particular director, you can emphasize that by including the director in the Author element.

### ***In-Text Citations***

#### ***DVD***

In *Moonrise Kingdom*, the theme of redemption carries the film and is especially clear in Sam's story, as, by the end, the island's police officer invites Sam to stay with him as a foster child.

#### ***Web***

Characteristically monstrous, the wedding cake in the opening scene of *Hotel Transylvania 2* shrieks threateningly each time a guest comes near to cut it.

### **Video Game**

#### ***Works Cited***

*Among Us*. Version 2021.5.12, Innersloth, 12 May 2021.

### ***In-Text Citations***

The developers of *Among Us* purposefully created the imposters, or bad guys, to look like the crewmates, or innocent characters, to make the game more challenging.

### **Musical Recording**

#### ***Works Cited***

##### ***Album***

Gorillaz. *Song Machine: Season One*. Parlophone Records, 2020.

##### ***Song***

Barnett, Courtney. "Avant Gardner." *The Double EP: A Sea of Split Peas*, Mom and Pop / Marathon

Artists, 2014. *Spotify* app.

### ***In-Text Citations***

#### ***Album***

The songs on *Song Machine: Season One* feature well-known artists like Elton John and Beck (Gorillaz).

#### ***Song***

Courtney Barnett makes asthma relatable by using common terminology: "I'm not that good at breathing in."

#### ***Work of Visual Art***

##### ***Works Cited***

*Museum or Private Collection*

Albani, Francesco. *Christ Child and the Young Saint John the Baptist in a Landscape*. Circa 1633, Blanton Museum of Art, Austin.

##### ***Web***

French, Edwin Davis. Library of the Metropolitan Museum of Art bookplate. 1895, *The Met*, [www.metmuseum.org/art/collection/search/821879?searchField=All&sortBy=Relevance&high=on&ao=on&showOnly=openAccess&ft=edwin+davis+french&offset=0&rpp=20&pos=1](http://www.metmuseum.org/art/collection/search/821879?searchField=All&sortBy=Relevance&high=on&ao=on&showOnly=openAccess&ft=edwin+davis+french&offset=0&rpp=20&pos=1).

##### ***Print***

Burne-Jones, Edward. *The Lament*. 1865–66, William Morris Gallery. *Edward Burne-Jones: Victorian Artist-Dreamer*, edited by Stephen Wildman and John Christian, Abrams, 1998, p. 131.

In the example above, the painter's name is in the Author element. The title of the painting is in the Title of Source element. The date range of composition is in the Publication Date element. The name of the institution where the painting is held is in the Location element. The title of the book containing the painting is in the Title of Container element. The names of the book's editors are in the Contributor element, and so on.

### ***In-Text Citations***

*Museum or Private Collection*

Albani's devotional work *Christ Child and the Young Saint John the Baptist in a Landscape* represents his style of early Baroque classicism.

##### ***Web***

The Metropolitan Museum of Art is appropriately featured at the center of a bookplate signed by Edwin Davis French.

##### ***Print***

*The Lament*, a painting that depicts the grief elicited by a song for the dead, reveals the influences of Greek sculpture on Burne-Jones's imagination (131).

#### ***Cartoon or Comic Strip***

##### ***Works Cited***

*Print*

Watterson, Bill. "Calvin and Hobbes." *The Seattle Times*, 14 Aug. 1994, p. C2.

*Web*

Beaton, Kate. "A Young Professional." *Hark! A Vagrant*, [www.harkavagrant.com/index.php?id=69](http://www.harkavagrant.com/index.php?id=69).

Accessed 18 May 2021.

Because there is no publication date for this comic, an access date has been added as a supplemental element.

***In-Text Citations***

*Print*

Calvin complains to his stuffed tiger Hobbes, "Have you been reading the papers? Grown-ups really have the world fouled up" (Watterson C2).

*Web*

An enthusiasm for history—namely, pirates—help a mother and daughter bond, changing the mother's attitude about her seemingly lackluster job at a library (Beaton).

**Advertisement**

***Works Cited***

Advertisement for Verizon. *Wired*, Oct. 2012, p. 105.

In this example, the advertisement is untitled, so a descriptive term falls in the Title of Source element.

***In-Text Citations***

The Verizon advertisement shows their products positioned on top of a globe, implying the company's prominence among worldwide phone providers.

**Lecture, Speech, or Presentation**

***Works Cited***

Hether, Heather Jane, et al. "Surviving the Future of Communication Instruction: New Media and Digital Pedagogy." Communication for Survival. NCA Annual Convention, 14 Nov. 2019, Hilton Baltimore Inner Harbor, Baltimore.

***In-Text Citations***

Hether and colleagues spoke about instructors' frustrations with the frequent release of resources.

You may use *and colleagues* or *and others* in a signal phrase if citing a source with three or more authors. If you're using a parenthetical citation rather than a signal phrase, use *et al.*: (Hether et al.).

**Live Performance**

***Works Cited***

Tchaikovsky, Pyotr Ilyich. *The Nutcracker*. Performance by Louisville Ballet, 19 Dec. 2015, The Kentucky Center, Louisville.

In the example above, the Contributor element includes the name of the dance company; however, you can customize this element depending on the type of performance you attend. For instance, if you watch a live performance of a play, you could identify the director (e.g., Directed by Terrilyn Fleming).

***In-Text Citations***

Over 100 local children danced in the Louisville Ballet's performance of *The Nutcracker*, adding

festivity and energy to the scene featuring the Christmas Eve party.

### **Course Pack Material**

#### **Works Cited**

"Using Human Images." Graphic Communication, taught by Shawn Apostel. Moodle, Bellarmine U, 5 May 2020, moodleilp.bellarmino.edu/course/view.php?id=27252.

#### **In-Text Citations**

"Using Human Images" discusses the differences between ethical and unethical cropping of pictures including humans, illustrating unethical cropping through a photograph of a political lecture in a large room with only a few supporters.

### **Indirect Source**

#### **Works Cited**

Stoehr, Taylor. *Free Love in America: A Documentary History*. AMS Press, 1979.

#### **In-Text Citations**

American nineteenth-century women's rights activist Elizabeth Oakes Smith argued that marriage should entail "the deepest emotions of the heart, the highest affinities of intellect, and the utmost sense of beauty . . . to make it more desirable" (qtd. in Stoehr 118).

## Sample Paper and Works Cited

Paul Jones

Professor Smith

Humanities 104

18 June 2021

Your name, the instructor's name, the course name and number, and the date should be at top left on page one, in this order and double-spaced.

The top of each page should include your last name, followed by a space and the page number in an arabic numeral.

Jones 1

### Banding Together Through the Stamp Act

The entire paper should be double-spaced, and the title should be centered without special formatting.

The Stamp Act of 1765 was the beginning of the vehement resistance of the colonists to England's interference in their lives. It was an act imposed by Parliament to raise revenue for England to help with their debt after the Seven Years' War. When Parliament declared the Stamp Act, they had no idea the way Americans would react and suddenly band together. As events unfolded and colonists banded together, the different colonies realized they needed to work together against a common enemy, and their efforts became a catalyst for the Revolutionary War.

When a source has more than two authors, list the first author's last name, followed by a space and *et al.*

The Stamp Act put a tax on printed items throughout each colony. These items included newspapers, deeds, almanacs, pamphlets, wills, playing cards, and dice (Berkin et al. 105). Every colony was affected and every colonist was affected by these taxes. However, as Boonshoft explains, "Colonists did not take this tax lying down." Suddenly, they all faced the same problem and began to unite. In Britain, Prime Minister Grenville "could not have devised a better method of antagonizing (and unifying) the colonies had he tried" (Levinson). To some, the colonies' response to the Stamp Act was surprising because similar measures were already in place in England (Oats and Sadler 101, 108). This resistance took many forms.

To cite non-consecutive pages from a source, separate them with a comma and a space.

An outcome of the Stamp Act was the formation of groups opposing taxation. One group was the Sons of Liberty, at first consisting of "the older, conservative, property-holding, dominant social class" (McAnear 490). They protested British taxes and laws and developed a

following with chapters in all thirteen colonies. They also represented a new unity for the colonies because the Stamp Act “brought the disparate colonies together as a common enemy (Oats and Sadler 125). Meeting in secret, they arranged to spread their mission through pamphlets, handbills, and articles in newspapers. The colonies also

Page numbers should continue consecutively, which will occur automatically through the header feature of most word processor programs.

Each paragraph should be indented one-half inch from the left margin.

through the Committees of Correspondence: “Patriots organized committees of correspondence which shared information, provocative essays for the press, strategies for resistance, and talking points” (Taylor 99). In Albany, New York a tax collector named Henry Van Schaack left the local Committee due to his loyalty Britain, and he faced persecution for his decision (McAnear 487). He was not the only collector to encounter serious problems.

Soon, riots started breaking out, and mobs descended on tax collectors’ homes, businesses, and families. As Kunze notes, “Tax commissioners were threatened and quit their jobs out of fear; others simply refused to collect any money.” In Boston, stamp agent Andrew Oliver had 3,000 mailbags thrown at his office and then continue to his house to ransack it (“On This Day”). In a letter to his wife, Oliver wrote, “In this town, Henry Van Schaack reported being

When citing a source without an author, the title or a shortened form of it should be included in the in-text citation.

threatened when he received a drawing with his name above “a Gallows with a figure drawn in imitation of a Man hanging” (qtd. in McAnear 496). However, this was not the only way the colonists protested.

If you need to quote an indirect source, begin the in-text citation with the abbreviation *qtd.* followed by a space and the word *in*. Then, include the surname of the author for the source in which the quote is found.

Women played an important role in boycotting the Stamp Act. They did most of the shopping and purchased only at places that refused to sell British goods (“Spinning Wheels”). O’Day points out that they also formed spinning bees to make their own clothes (376). The word *homespun* became popular and was a mark for patriots. Spinning bees sprung up as they began making their own cloth, and “[w]earing clothing made from homespun fabric was one way to

The author’s surname can be placed in the text of a sentence in a signal phrase if it isn’t in an in-text citation. If the source has page numbers, the sentence should end with an applicable page number in parentheses.

show the rights of the colonies in the 1760s and 1770s” (Spinning

Wheels"). The spinning of the wheel is a metaphor for the manipulation of history to spin, which may not have occurred if the Stamp Act had not been passed.

Even though the tension was still felt among the colonies.

This was due in part because The Declaratory Act that was passed with the r

claimed that Britain still had full power over the American colonies. Clearly, "Parliament was

not backing down in claiming the power to levy taxes on the colonies" (Boonshoft). However,

the Stamp Act "stands as an example of how what is successful in one setting will not

necessarily have the same effectiveness when transposed into another" (Oats and Sadler 137).

Although eleven years would pass before the Declaration of Independence was put together, the

Stamp Act is often cited as the spark that sparked the Revolution.

By imparting the same message to all colonists and colonies

showed the American colonies that it was time to band together against England. After staying

faithful to England since moving to America, this act brought the colonies together and had

Patriots and Loyalists fighting each other in the colonies. Secret organizations, official

committees, men, and women all fought back against the Stamp Act, both peacefully and

violently. Without the Stamp Act, the colonies may never have banded together and supported

each other, preparing them for victory in the American Revolution.

If a source doesn't have page numbers, the in-text citation should include the content (either author surname or title) from the first position in the corresponding works-cited entry.

The final punctuation mark belongs after the closing parenthesis of the in-text citation.

Surround direct quotes with double quotation marks, and follow the closing quotation mark with a space followed by the in-text citation.

When a source has two authors, join their surnames with *and* in the in-text citation.



## Works Cited

The second and any subsequent lines of each entry are indented one-half inch.

Berkin, Carol, et al. *Making America: A History of the United States*. 7th ed. 2008.

Because this source has more than two authors, only the first is listed, followed by *et al.*

When a title ends with a date or date range, follow the title with a comma before listing the date or date range. However, if the date is part of the title's syntax, do not precede it with a comma.

Boonshoft, Mark. "Celebrating the Stamp Act's Repeat, May 19, 1776." *New York Public Library*, 18 May 2016, [www.nypl.org/blog/2016/05/18/stamp-act-repealed](http://www.nypl.org/blog/2016/05/18/stamp-act-repealed).

Kunze, Stefanie. "Stamp Act of 1765." *The First Amendment Encyclopedia*, The Free Speech Foundation of the First Amendment, [www.mtsu.edu/first-amendment/article/1035/stamp-act-of-1765](http://www.mtsu.edu/first-amendment/article/1035/stamp-act-of-1765).

End every entry with a period, even after a URL.

Levin, David. "The Stamp Act of 1765." *Statutes and Stories: Collections and Reflections on American Legal History*, 10 Nov. 2017, [www.americanbar.org/publications/statutes\\_and\\_stories/blog\\_html/the-stamp-act-of-1765/](http://www.americanbar.org/publications/statutes_and_stories/blog_html/the-stamp-act-of-1765/).

Each works-cited entry should be double-spaced with no extra lines between entries.

If a journal has both a volume and issue number, cite both after the journal's title.

\_\_\_\_\_. "The Albany Stamp Act Riots." *Williams and Mary Quarterly*, vol. 4, no. 4, Oct. 1947, pp. 486-98. *JSTOR*, [www.jstor.org/stable/1919638](http://www.jstor.org/stable/1919638).

Oate, Lynne, and Pauline Sadler. "Accounting for the Stamp Act Crisis." *The Accounting Historians Journal*, vol. 35, no. 1, Spring 2008, pp. 1-15. *JSTOR*, [www.jstor.org/stable/40698393](http://www.jstor.org/stable/40698393).

When a source has two authors, invert the names of the first, followed by a comma and the word *and*, and then list the second author's name in normal order.

O'Day, Rosemary. *Women's Agency in Early Modern Britain and the American Colonies: Patriarchy, Partnership, and Patronage*. E-book ed., Routledge, 2014.

The version of a book may be a named edition. If it is a numbered edition, do not use superscript (e.g., 7th).

"On This Day, the Sons of Liberty Take over Boston." *Interactive Constitution*, [constitutioncenter.org/interactive-constitution/blog/the-sons-of-liberty-take-over-boston](http://constitutioncenter.org/interactive-constitution/blog/the-sons-of-liberty-take-over-boston).

Taylor, Alan. *American Revolutions: A Continental History, 1750-1804*. W. W. Norton, 2016.

"Spinning Wheels, Spinning Bees." *Women & the American Story*, New York Historical Society Museum and Library, [wams.nyhistory.org/settler-colonialism-and-revolution/the-spinning-wheels-spinning-bees](http://wams.nyhistory.org/settler-colonialism-and-revolution/the-spinning-wheels-spinning-bees).

When a source has no author listed, begin the works-cited entry with the source's title.

If a source doesn't show a publication date, end its works-cited entry with the date you accessed the source.

"The Stamp Act of 1765." *Encyclopedia Britannica*. Accessed 12 June 2021.