



MLA
HANDBOOK
EIGHTH
EDITION

official
MLA
Style

Remember that there is often more than one correct way to document a source.

Different situations call for different solutions. A writer whose primary purpose is to give credit for borrowed material may need to provide less information than a writer who is examining the distinguishing features of particular editions (or even specific copies) of source texts. Similarly, scholars working in specialized fields may need to cite details about their sources that other scholars making more general use of the same resources do not.

Make your documentation useful to readers.

Good writers understand why they create citations. The reasons include demonstrating the thoroughness of the writer's research, giving credit to original sources, and ensuring that readers can find the sources consulted in order to draw their own conclusions about the writer's argument. Writers achieve the goals of documentation by providing sufficient information in a comprehensible, consistent structure.

This edition of the *MLA Handbook* is designed to help writers *think* about the sources they are documenting, *select* the information about the sources that is appropriate to the project they are creating, and *organize* it logically and without complication. Armed with a few rules and an understanding of the basic principles, a writer can generate useful documentation of any work, in any publication format.

 Think

 Select

 Organize

WHY DOCUMENT SOURCES?

Documenting sources is an aspect of writing common to all academic fields. Across the natural sciences, the social sciences, and the humanities, authors use standard techniques to refer to the works that influenced or otherwise contributed to their research. Why?

Academic writing is at its root a conversation among scholars about a topic or question. Scholars write for their peers, communicating the results of their research through books, journal articles, and other forms of published work. In the course of a project, they seek out relevant publications, to learn from and build on earlier research. Through their own published work, they incorporate, modify, respond to, and refute previous publications.

Given the importance of this conversation to research, authors must have comprehensible, verifiable means of referring to one another's work. Such references enable them to give credit to the precursors whose ideas they borrow, build on, or contradict and allow future researchers interested in the history of the conversation to trace it back to its beginning. The references are formatted in a standard way so that they can be quickly understood and used by all, like a common language.

Students are called on to learn documentation styles in a range of courses throughout their education, but not because it is expected that all students will take up such research practices in their professional lives. Rather, learning the conventions of a form of writing—those of the research essay, for instance—prepares the student to write not just in that form but in other ones as well.

Learning a documentation style, in other words, prepares a writer to be on the lookout for the conventions to which every professional field expects its members to adhere in their writing. Legal documents must refer to prior legal documents in a standard way to be acceptable in the

legal profession. Reports on scientific research must refer to earlier research in the fashion expected in a particular scientific field. Business documents point to published information and use a language and format that are accepted in business. Journalists similarly obey conventions for identifying their sources, structuring their stories, and so on. The conventions differ from one profession to another, but their purpose is the same.

Learning good documentation practices is also a key component of academic integrity. However, avoiding charges of plagiarism is not the only reason that a student should learn to document sources. The proper use of a field's preferred documentation style is a sign of competence in a writer. Among other benefits, it shows that the writer knows the importance of giving credit where credit is due. It therefore helps the writer become part of a community of scholars and assures readers that the writer's work can be trusted.

PLAGIARISM AND ACADEMIC DISHONESTY

You may have heard or read about cases in which a politician, a journalist, or another public figure was accused of plagiarism. No doubt you have also had classroom conversations about plagiarism and academic dishonesty. Your school may have an honor code that addresses academic dishonesty; it almost certainly has disciplinary procedures meant to address cases of plagiarism. But you may nonetheless find yourself with questions: What is plagiarism? What makes it a serious offense? What does it look like? And how can scrupulous research and documentation practices help you avoid it?

What Is Plagiarism?

Merriam-Webster's Collegiate Dictionary defines plagiarizing as committing "literary theft." Plagiarism is presenting another person's ideas, information, expressions, or entire

work as one's own. It is thus a kind of fraud: deceiving others to gain something of value. While plagiarism only sometimes has legal repercussions (e.g., when it involves copyright infringement—violating an author's exclusive legal right to publication), it is always a serious moral and ethical offense.

What Makes Plagiarism a Serious Offense?

Plagiarists are seen not only as dishonest but also as incompetent, incapable of doing research and expressing original thoughts. When professional writers are exposed as plagiarists, they are likely to lose their jobs and are certain to suffer public embarrassment, diminished prestige, and loss of future credibility. The same is true of other professionals who write in connection with their jobs, even when they are not writing for publication. The charge of plagiarism is serious because it calls into question everything about the writer's work: if *this* piece of writing is misrepresented as being original, how can a reader trust any work by the writer? One instance of plagiarism can cast a shadow across an entire career.

Schools consider plagiarism a grave matter for the same reason. If a student fails to give credit for the work of others in one project, how can a teacher trust any of the student's work? Plagiarism undermines the relationship between teachers and students, turning teachers into detectives instead of mentors, fostering suspicion instead of trust, and making it difficult for learning to take place. Students who plagiarize deprive themselves of the knowledge they would have gained if they had done their own writing. Plagiarism also can undermine public trust in educational institutions, if students are routinely allowed to pass courses and receive diplomas without doing the required work.

What Does Plagiarism Look Like?

Plagiarism can take a number of forms, including buying papers from a service on the Internet, reusing work done by another student, and copying text from published sources

The List of Works Cited

The list titled “Works Cited” identifies the sources you borrow from—and therefore cite—in the body of your research project. Works that you consult during your research but do not borrow from are not included (if you want to document them as well and your instructor approves their inclusion, give the list a broader title, such as “Works Consulted”). Each entry in the list of works cited is made up of core elements given in a specific order, and there are optional elements that may be included when the situation warrants.

THE CORE ELEMENTS

The core elements of any entry in the works-cited list are given below in the order in which they should appear. An element should be omitted from the entry if it’s not relevant to the work being documented. Each element is followed by the punctuation mark shown unless it is the final element, which should end with a period.

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

In what follows, we’ll explain each of these elements, how you’ll find them, and how they might differ from one medium to another.

Author.

The author’s name is usually prominently displayed in a work, often near the title (see fig. 1). Begin the entry with the author’s last name, followed by a comma and the rest of the name, as presented in the work. End this element with a period (unless a period that is part of the author’s name already appears at the end).

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

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

Kincaid, Jamaica. “In History.” *Callaloo*, vol. 24, no. 2, Spring 2001, pp. 620-26.

When a source has **two authors**, include them in the order in which they are presented in the work (see fig. 2). Reverse the first of the names as just described, follow it with a comma and *and*, and give the second name in normal order.

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

More about authors' names see sec. 2.1

Multiple works by one author see sec. 2.7.2

Multiple works by coauthors see sec. 2.7.3

IN HISTORY

by Jamaica Kincaid

What to call the thing that happened to me and all who look like me?
Should I call it history?
If so, what should history mean to someone like me?

Author's name

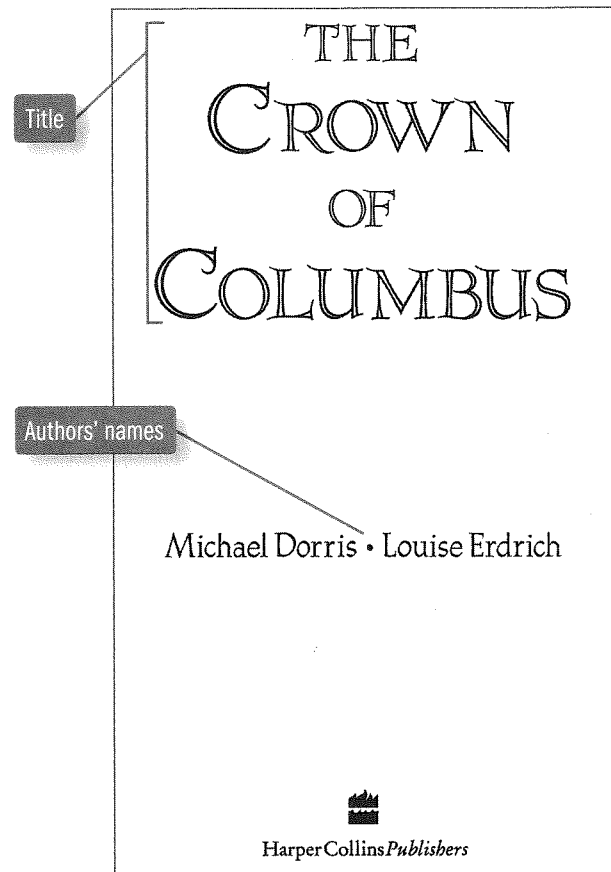
Give the author's name as found in the work. Reverse the name for alphabetizing: “Kincaid, Jamaica.”

Fig. 1. The top of the first page of an article in a scholarly journal.

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

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

We use the term *author* loosely here: it refers to the person or group primarily responsible for producing the work or the aspect of the work that you focused on. If the role of that person or group was something other than



Reverse only the first author's name for alphabetizing: "Dorris, Michael, and Louise Erdrich."

Fig. 2. The title page of a book. Two authors are shown.

creating the work's main content, follow the name with a label that describes the role. For example, if the source is an edited volume of essays that you need to document as a whole, the “author” for your purposes is the person who assembled the volume—its **editor**. Since the editor did not create the main content, the name is followed by a descriptive label.

Nunberg, Geoffrey, editor. *The Future of the Book*. U of California P, 1996.

A source with **two or more editors** requires combining the two methods just described (and making the descriptive label plural).

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

Holland, Merlin, and Rupert Hart-Davis, editors. *The Complete Letters of Oscar Wilde*. Henry Holt, 2000.

When you discuss a source that was **translated from another language** and your focus is on the translation, treat the translator as the author.

Pevear, Richard, and Larissa Volokhonsky, translators. *Crime and Punishment*. By Feodor Dostoevsky, Vintage eBooks, 1993.

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

If the name of the creator of the work's main content does not appear at the start of the entry (as in the example for *Crime and Punishment*, above), give that name, preceded by *By*, in the position of other contributors.

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

Gellar, Sarah Michelle, performer. *Buffy the Vampire Slayer*. Mutant Enemy, 1997-2003.
Whedon, Joss, creator. *Buffy the Vampire Slayer*. Mutant Enemy, 1997-2003.

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

Buffy the Vampire Slayer. Created by Joss Whedon, performance by Sarah Michelle Gellar, Mutant Enemy, 1997-2003.

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

@persiankiwi. "We have report of large street battles in east & west of Tehran now - #Iraelection." *Twitter*, 23 June 2009, 11:15 a.m., twitter.com/persiankiwi/status/2298106072.
Stendhal. *The Red and the Black*. Translated by Roger Gard, Penguin Books, 2002.
Tribble, Ivan. "Bloggers Need Not Apply." *The Chronicle of Higher Education*, 8 July 2005, chronicle.com/article/Bloggers-Need-Not-Apply/45022.

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

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

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

United Nations. *Consequences of Rapid Population Growth in Developing Countries*. Taylor and Francis, 1991.

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

Reading at Risk: A Survey of Literary Reading in America. National Endowment for the Arts, June 2004.

Title of source.

After the author, the next element included in the entry in the works-cited list is the title of the source. The title is usually prominently displayed in the work, often near the author (see fig. 3).

Puig, Manuel. *Kiss of the Spider Woman*. Translated by Thomas Colchie, Vintage Books, 1991.

A subtitle is included after the main title (see fig. 4).

Joyce, Michael. *Othermindedness: The Emergence of Network Culture*. U of Michigan P, 2000.

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

The **appropriate formatting of titles** helps your reader understand the nature of your sources on sight. A title is placed in quotation marks if the source is part of a larger work. A title is italicized (or underlined if italics are unavailable or undesirable) if the source is self-contained and

see sec. 2.1.3

More about titles
see secs. 1.2, 2.2

see sec. 2.1.1

see sec. 1.2.1

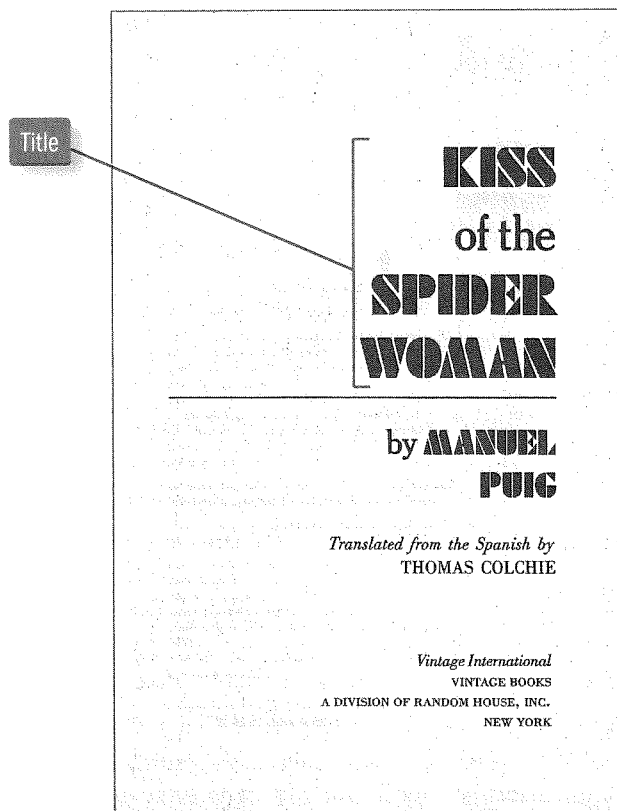
see sec. 1.2.2

independent. For example, a **book** is a whole unto itself, and so its title is set in italics.

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

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

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



Standardize the capitalization when you copy a title in your text or works-cited list: *Kiss of the Spider Woman*.

Fig. 3. The title page of a book.

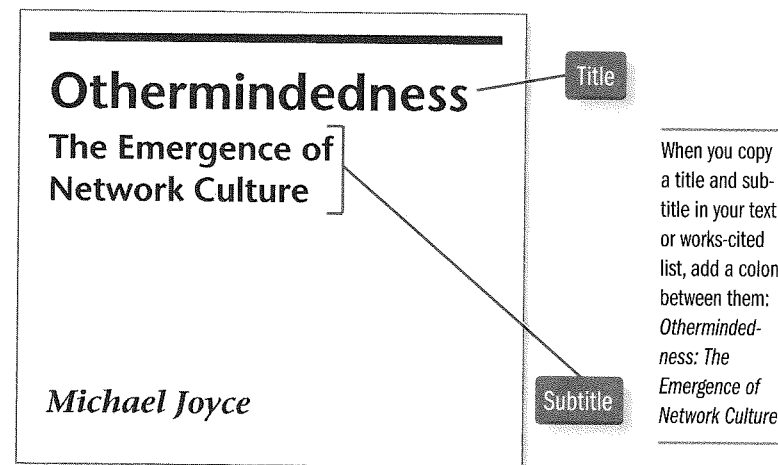
The title of **an essay, a story, or a poem** in a collection, as a part of a larger whole, is placed in quotation marks.

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

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

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

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



When you copy a title and subtitle in your text or works-cited list, add a colon between them: *Othermindedness: The Emergence of Network Culture*.

Fig. 4. Part of the title page of a book. The type design makes clear the distinction between the title and subtitle.

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

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

Buffy the Vampire Slayer. Created by Joss Whedon, performance by Sarah Michelle Gellar, Mutant Enemy, 1997-2003.

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

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

A **Web site**? Italics.

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

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

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

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

Beyoncé. "Pretty Hurts." *Beyoncé*, Parkwood Entertainment, 2013, www.beyonce.com/album/beyonce/?media_view=songs.

When a **source is untitled**, provide a generic description of it, neither italicized nor enclosed in quotation marks, in

Popular music follows the general rule: the title of a song is placed in quotation marks, and the title of an album is italicized. This remains true even when a track from an album is distributed by itself. If a piece of music released on its own is not originally part of a larger work, however, its title is italicized, regardless of how long the piece is.

place of a title. Capitalize the first word of the description and any proper nouns in it.

Mackintosh, Charles Rennie. *Chair of stained oak*. 1897-1900, Victoria and Albert Museum, London.

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

Jeane. Comment on "The Reading Brain: Differences between Digital and Print." *So Many Books*, 25 Apr. 2013, 10:30 p.m., somanybooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/#comment-83030.

Mackin, Joseph. Review of *The Pleasures of Reading in an Age of Distraction*, by Alan Jacobs. *New York Journal of Books*, 2 June 2011, www.nyjournalofbooks.com/book-review/pleasures-reading-age-distraction.

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

@persiankiwi. "We have report of large street battles in east & west of Tehran now - #Iralection." *Twitter*, 23 June 2009, 11:15 a.m., twitter.com/persiankiwi/status/2298106072.

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

Boyle, Anthony T. "Re: Utopia." Received by Daniel J. Cahill, 21 June 1997.

Title of container,

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

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

Bazin, Patrick. "Toward Metareading." *The Future of the Book*, edited by Geoffrey Nunberg, U of California P, 1996, pp. 153-68.

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

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

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

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

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

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

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

An issue of a **comic book** is contained by the series of which it is part. If the issue also stands on its own, its title is italicized. In the Clowes example below, *David Boring* is the title of a stand-alone issue, while *Eightball* is the title of the series. In the Soule example, the issue and series are both titled *She-Hulk*; stating the issue title alone identifies the source sufficiently.

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

Soule, Charles, et al. *She-Hulk*. No. 1, Marvel Comics, 2014.

The above examples show works with one container. A container can, however, be nested in a larger container. A blog, for instance, may form part of a network of similar blogs. The complete back issues of a journal may be stored on a digital platform such as *JSTOR*. A book of short stories may be read on *Google Books*. A television series may be watched on a network like *Netflix*. Sometimes a source is part of two separate containers, both of which are relevant to your documentation. For example, an excerpt from a novel may be collected in a textbook of readings. Documenting the containers in which sources are found is increasingly important, as more and more works are retrieved through databases. Your reader needs to know where you found your sources since one copy of a work may differ from other copies.

It is usually best to account for all the containers that enclose your source, particularly when they are nested. Each container likely provides useful information for a reader seeking to understand and locate the original source. Add core elements 3–9 (from "Title of container" to "Location") to the end of the entry to account for each additional container. The examples on pages 32–36 use a template made up of the core elements to show you how to construct entries composed of two containers. (See the back of the book for a fill-in template that you can use to create entries.)

Adding city to title of local newspaper
see sec. 2.6.1

Plus sign with page number
see sec. 2.5.1

An article by Anne Goldman appeared in a journal, *The Georgia Review*, in 2010. Back issues of *The Georgia Review* are contained in *JSTOR*, an online database of journals and books.

1	Author.	Goldman, Anne.
2	Title of source.	"Questions of Transport: Reading Primo Levi Reading Dante."
CONTAINER 1		
3	Title of container,	<i>The Georgia Review</i> ,
4	Other contributors,	
5	Version,	
6	Number,	vol. 64, no. 1,
7	Publisher,	
8	Publication date,	2010,
9	Location.	pp. 69-88.
CONTAINER 2		
1	Title of container,	<i>JSTOR</i> ,
2	Other contributors,	
3	Version,	
4	Number,	
5	Publisher,	
6	Publication date,	
7	Location.	www.jstor.org/stable/41403188.

Irrelevant elements are omitted.

Elements 6, 8, and 9 refer to the smaller container of the article, *The Georgia Review*.

JSTOR contains the journal *The Georgia Review* and is the larger container.

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

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

1	Author.	
2	Title of source.	"Under the Gun."
CONTAINER 1		
3	Title of container,	<i>Pretty Little Liars</i> ,
4	Other contributors,	
5	Version,	
6	Number,	season 4, episode 6,
7	Publisher,	ABC Family,
8	Publication date,	16 July 2013.
9	Location.	
CONTAINER 2		
3	Title of container,	<i>Hulu</i> ,
4	Other contributors,	
5	Version,	
6	Number,	
7	Publisher,	
8	Publication date,	
9	Location.	www.hulu.com/watch/511318.

A student who discusses a television show, film, or other collaborative work in a general way, without focusing on an individual's contribution to it, typically cites no author.

The last relevant element in the container is 8, so it is followed by a period.

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

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

A unified, stand-alone work like a novel or a study is self-contained. No title of a container is given.

1	Author.	Gikandi, Simon.
2	Title of source.	<i>Ngugi wa Thiong'o</i> .
CONTAINER 1		
3	Title of container,	
4	Other contributors,	
5	Version,	
6	Number,	
7	Publisher,	Cambridge UP,
8	Publication date,	2000.
9	Location.	
CONTAINER 2		
3	Title of container,	<i>ACLS Humanities E-book</i> ,
4	Other contributors,	
5	Version,	
6	Number,	
7	Publisher,	
8	Publication date,	
9	Location.	hdl.handle.net/2027/heb.07588.0001.001.

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

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

1	Author.	Poe, Edgar Allan.
2	Title of source.	"The Masque of the Red Death."
CONTAINER 1		
3	Title of container,	<i>The Complete Works of Edgar Allan Poe</i> ,
4	Other contributors,	edited by James A. Harrison,
5	Version,	
6	Number,	vol. 4,
7	Publisher,	Thomas Y. Crowell,
8	Publication date,	1902,
9	Location.	pp. 250-58.
CONTAINER 2		
3	Title of container,	<i>HathiTrust Digital Library</i> ,
4	Other contributors,	
5	Version,	
6	Number,	
7	Publisher,	
8	Publication date,	
9	Location.	babel.hathitrust.org/cgi/pt?id=coo.31924079574368;view=1up;seq=266.

Poe, Edgar Allan. "The Masque of the Red Death." *The Complete Works of Edgar Allan Poe*, edited by James A. Harrison, vol. 4, Thomas Y. Crowell, 1902, pp. 250-58. *HathiTrust Digital Library*, babel.hathitrust.org/cgi/pt?id=coo.31924079574368;view=1up;seq=266.

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

When a publication fact applies to more than one container, the fact is cited in the last relevant container. Hence, the publisher is omitted here and included in container 2.

1	Author.	Howells, W. D.
2	Title of source.	<i>Their Wedding Journey.</i>
CONTAINER 1		
3	Title of container,	
4	Other contributors,	Edited by John K. Reeves,
5	Version,	
6	Number,	
7	Publisher,	
8	Publication date,	1968.
9	Location.	
CONTAINER 2		
3	Title of container,	<i>A Selected Edition of W. D. Howells,</i>
4	Other contributors,	general editor, Edwin H. Cady,
5	Version,	
6	Number,	vol. 5,
7	Publisher,	Indiana UP,
8	Publication date,	1968-83.
9	Location.	

There may be more than one correct entry for a source. The facts here about the multivolume edition (container 2) would be useful in some projects, but in a project where the documentation serves only to identify the sources used, this minimal entry would be acceptable:

Howells, W. D. *Their Wedding Journey.* Edited by John K. Reeves, Indiana UP, 1968.

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

4 Other contributors,

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

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

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

general editor, Edwin H. Cady

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

Chartier, Roger. *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries.*

Translated by Lydia G. Cochrane, Stanford UP, 1994.

Dewar, James A., and Peng Hwa Ang. "The Cultural Consequences of Printing and the Internet." *Agent*

When three or more other contributors perform the same function, give the name that is listed first in the source and follow it with *et al.*

of Change: Print Culture Studies after Elizabeth L. Eisenstein, edited by Sabrina Alcorn Baron et al., U of Massachusetts P / Center for the Book, Library of Congress, 2007, pp. 365-77.

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

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

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

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

Version,

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

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

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

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

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

Works in other media may also appear in versions.

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

Scott, Ridley, director. *Blade Runner*. 1982. Performance by Harrison Ford, director's cut, Warner Bros., 1992.

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

Number,

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

Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., vol. 2, Oxford UP, 2002.

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

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

More about numbers
see sec. 1.4

More about versions
see sec. 2.3

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

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

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

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

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

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

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

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

Publisher,

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

the organizations had primary responsibility for the work, cite it alone.

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

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

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. Penguin Press, 2008.

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

Kuzui, Fran Rubel, director. *Buffy the Vampire Slayer*. Twentieth Century Fox, 1992.

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

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

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

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

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

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

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

Publication date,

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

When a source carries more than one date, cite the date that is most meaningful or most relevant to your use of the source. For example, if you consult an **article on the Web site of a news organization** that also publishes its articles

in print, the date of online publication may appear at the site along with the date when the article appeared in print. Since you consulted only the online version of the article, ignore the date of the print publication.

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

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

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

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

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

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

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

"Mutant Enemy," in the first example for "Hush," is the primary production company. In the second example, we replaced it with "WB Television Network" (on which the episode originally aired), in keeping with the decision to specify the date of airing.

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

In this version, the container title is that of the DVD set.

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

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

This example omits the creator, the performer, and other facts about the series because they are not stated in this source.

"Buffy the Vampire Slayer: Unaired Pilot 1996." YouTube, uploaded by Brian Stowe, 28 Jan. 2012, www.youtube.com/watch?v=WR3J-v7QXXw.

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

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

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

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

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

Eaves, Morris, et al., editors. *The William Blake Archive*. 1996-2014, www.blakearchive.org/blake/.

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

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

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

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

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

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

The second and later editions of a book may contain the dates of all the editions. Cite the date of the edition you used, normally the date on the title page or the last date listed on the copyright page. Do not take the publication dates of books from an outside resource—such as a bibliography, an online catalog, or a bookseller like Amazon—since the information there may be inaccurate (see fig. 6).

Seasons in the works-cited list see sec. 1.5

Optionally citing a date of original publication see pp. 50-51

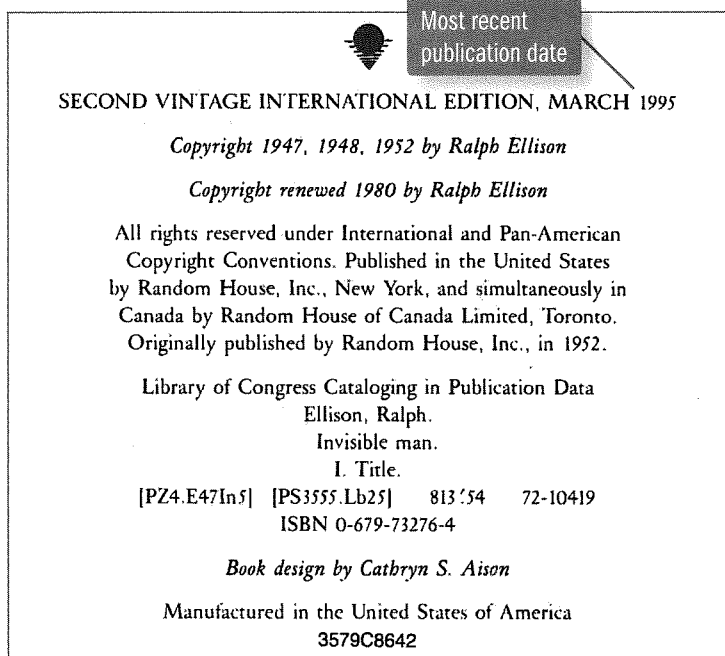


Fig. 5. The copyright page of a book. There is no publication date on the title page of this book.

Location.

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

- Adichie, Chimamanda Ngozi. "On Monday of Last Week." *The Thing around Your Neck*, Alfred A. Knopf, 2009, pp. 74-94.
- Baron, Naomi S. "Redefining Reading: The Impact of Digital Communication Media." *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.
- Deresiewicz, William. "The Death of the Artist—and the Birth of the Creative Entrepreneur." *The Atlantic*, Jan.-Feb. 2015, pp. 92-97.

Fig. 6. The listing for a book in an online database (*above*) and the title page of the book (*below*). The book was published in 1894, but the database incorrectly shows 1984 as the publication date. Publication facts should be taken from the work itself, not from another source.

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

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

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

Visualizing Emancipation. Directed by Scott Nesbit and Edward L. Ayers, dsl.richmond.edu/emancipation/.

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

The publisher of a work on the Web can change its URL at any time. If your source offers URLs that it says are stable (sometimes called *permalinks*), use them in your entry (see fig. 7). Some publishers assign **DOIs**, or digital object identifiers, to their online publications. A DOI remains attached to a source even if the URL changes. When possible, citing a DOI is preferable to citing a URL.

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

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

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

A physical object that you experienced firsthand (not in a reproduction), such as a work of art in a museum or an artifact in an archive, is located in a **place**, commonly an institution. Give the name of the place and of its city (but omit the city if it is part of the place's name).

Bearden, Romare. *The Train*. 1975, [Museum of Modern Art](http://www.moma.org), New York.

SHARE

Email LinkedIn
 Share Google+
 Tweet Reddit
 Pin

Permalink

TOOLS

Save Reprints
 Print

Fig. 7. The stable URL of a Web page. The features for using the page include a "permalink," a URL that the publisher promises not to change.

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

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

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

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

OPTIONAL ELEMENTS

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

Date of Original Publication

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

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

Scott, Ridley, director. *Blade Runner*. **1982**. Performance by Harrison Ford, director's cut, Warner Bros., 1992.

City of Publication

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

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

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

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

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

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

Other Facts about the Source

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

- Caro, Robert A. *The Passage of Power*. 2012. *The Years of Lyndon Johnson*, vol. 4, Vintage Books, 1982- . 4 vols.
- Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., Oxford UP, 2002. 2 vols.
- Wellek, René. *A History of Modern Criticism, 1750-1950*. Vol. 8, Yale UP, 1992. 8 vols.

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

- Kuhnheim, Jill S. "Cultures of the Lyric and Lyrical Culture: Teaching Poetry and Cultural Studies." *Cultural Studies in the Curriculum: Teaching Latin America*, edited by Danny J. Anderson and Kuhnheim, MLA, 2003, pp. 105-22. *Teaching Languages, Literatures, and Cultures*.
- Neruda, Pablo. *Canto General*. Translated by Jack Schmitt, U of California P, 1991. *Latin American Literature and Culture* 7.

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

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

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

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

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

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

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

see sec. 2.1.3

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

Date of Access

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

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

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

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

In-Text Citations

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

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

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

or

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

Work Cited

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

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

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

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

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

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

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

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

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

When an entry in the works-cited list begins with the title of the work—either because the work is anonymous or because

Long prose
and poetry
quotations
see secs.
1.3.2-3

see sec. 3.2.1

see p. 24

see sec. 2.1.3

its author is the organization that published it—your in-text citation contains the title. The title may appear in the text itself or, abbreviated, before the page number in the parenthesis.

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

or

Despite an apparent decline in reading during the same period, “the number of people doing creative writing—of any genre, not exclusively literary works—increased substantially between 1982 and 2002” (*Reading* 3).

Work Cited

Reading at Risk: A Survey of Literary Reading in America.

National Endowment for the Arts, June 2004. Research Division Report 46.

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

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

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

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

Using
abbreviations
see sec. 1.6

see sec. 3.3.2

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

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

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

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

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

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

or

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

see p. 10

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

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

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

PART 2

Details of MLA Style