How to Use This Book

PART 1
Principles of MLA Style
You are encouraged to read the first part from start to finish. It explains how and why good writers use sources and introduces the core elements of entries in the works-cited list.

PART 2
Details of MLA Style
The second part is arranged in numbered sections. It offers systematic guidelines on using and documenting your sources.

CROSS-REFERENCES
Dotted underlining in the text means that more information is available at the location noted in the margin.

@sec 2.1.1 Pseudonyms, including online usernames, are mostly given like regular author names.

You can also find topics through the index.

PRACTICE TEMPLATE
A blank copy of the MLA style template explained in part 1 appears on page 129, as well as online at style.mla.org. You can use it to create your works-cited-list entries.
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Foreword

In 1883 a small group of distinguished scholars came together with a radical idea: that modern languages deserved the same respect in higher education as classical languages (Greek and Latin). They decided to form an organization that would advocate language study, research, and the evolution of scholarship. The organization they founded is the Modern Language Association. Today the MLA has over 25,000 members in the United States, in Canada, and around the world.

Since its founding, the organization has been committed to sharing ideas and research. Its notable publications include the MLA International Bibliography, a major resource for researchers in literature and language, and PMLA, one of the most respected journals of literary studies. But the publication best known to the wider public is surely the MLA Handbook, which has served as the "style bible" for generations of students. Like the association, it has evolved in response to changing needs over the years.

I am especially pleased to present the eighth edition of the MLA Handbook, because it embodies so many of the values that define the association: a commitment to sharing ideas, a belief in scholarship as the work of a broad community, and a recognition that, while methods and media may change, basic principles of research stay the same. Designed in consultation with students, teachers, and researchers, this edition gives users more freedom to create references.
century. We consulted along the way with a wide range of MLA members, including members of the Committee on Information Technology, the Publications Committee, and the Executive Council. Many experts read early drafts of the manuscript; among this group we particularly thank Andi Adkins-Pogue, Carolyn Ayers, Rebecca Babcock, Delores Carlito, Brooke Carlson, Kelly Diamond, Keri Donovan, Michael Elam, Lindsay Hansen, Nicki Lercaak, Sara Marcus, Debra Ryals, Thomas Smith, Jeanne Swedo, Araceli Tinajero, and Belinda Wheeler.

Transforming the manuscript into a finished publication was also the work of many hands. The design, typesetting, electronic processing, and printing were handled by David F. Cope, Tom Lewak, Pamela Roller, Laurie Russell, and Patrice Sheridan, under the supervision of Judith Altreuter.

This edition of the *MLA Handbook* is accompanied by online resources (see style.mla.org). We hope that you will explore these resources and let us know what else you would find useful.

Finally, thanks are due to Rosemary G. Feal, the executive director of the MLA, and to the members of the MLA Executive Council for their vision and leadership in shaping the future of scholarly communication in the humanities.

Kathleen Fitzpatrick
Associate Executive Director and
Director of Scholarly Communication
Modern Language Association

**Works Cited**


INTRODUCTION

In today’s world, forms of communication proliferate, and publications migrate readily from one medium to another. An article published in a print journal may be discovered and read online, through one of many databases; an episode of a television series may be watched through a service like Hulu; a blog post may be republished as a book chapter. Even as we developed this edition of the MLA Handbook, new publication formats and platforms emerged.

As a result, now more than ever we need a system for documenting sources that begins with a few principles rather than a long list of rules. Rules remain important, and we will get to them in due course, but in this section we emphasize commonsense guidelines aimed at helping writers at various levels conduct research and provide their audiences with useful information about their sources.

Your use of MLA style should be guided by these principles:

Cite simple traits shared by most works.

In previous editions of the MLA Handbook, an entry in the works-cited list was based on the source’s publication format (e.g., book, film, magazine article, Web publication). The writer first determined the format of the source and then collected the publication facts associated with the format. A consequence of that approach was that works in a new medium could not be documented until the MLA created instructions for it. This edition, by contrast, is not centered on publication formats. It deals instead with facts common to most works—author, title, and so on. The writer examines the source and records its visible features, attending to the work itself and a set of universal guidelines. A work in a new medium thus can be documented without new instructions.
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.

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—preparers 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
without giving credit to those who produced the sources. All forms of plagiarism have in common the misrepresentation of work not done by the writer as the writer's own. (And, yes, that includes work you pay for; while celebrities may put their names on work by ghostwriters, students may not.)

Even borrowing just a few words from an author without clearly indicating that you did so constitutes plagiarism. Moreover, you can plagiarize unintentionally; in hastily taken notes, it is easy to mistake a phrase copied from a source as your original thought and then to use it without crediting the source.

Imagine, for example, that you read the following passage in the course of your research (from Michael Agar's book *Language Shock*):

Everyone uses the word language and everybody these days talks about culture. . . . "Languaculture" is a reminder, I hope, of the necessary connection between its two parts. . . .

If you wrote the following sentence, it would constitute plagiarism:

At the intersection of language and culture lies a concept that we might call "languaculture."

This sentence borrows a word from Agar's work without giving credit for it. Placing the term in quotation marks is insufficient. If you use the term, you must give credit to its source:

At the intersection of language and culture lies a concept that Michael Agar has called "languaculture" (60).

In this version, a reference to the original author and a parenthetical citation indicate the source of the term; a corresponding entry in your list of works cited will give your reader full information about the source.

---

It's important to note that you need not copy an author's words to be guilty of plagiarism; if you paraphrase someone's ideas or arguments without giving credit for their origin, you have committed plagiarism. Imagine that you read the following passage (from Walter A. McDougall's *Promised Land, Crusader State: The American Encounter with the World since 1776*):

American Exceptionalism as our founders conceived it was defined by what America was, at home. Foreign policy existed to defend, not define, what America was.

If you write the following sentence, you have plagiarized, even though you changed some of the wording:

For the founding fathers America's exceptionalism was based on the country's domestic identity, which foreign policy did not shape but merely guarded.

In this sentence, you have borrowed an author's ideas without acknowledgment. You may use the ideas, however, if you properly give credit to your source:

As Walter A. McDougall argues, for the founding fathers America's exceptionalism was based on the country's domestic identity, which foreign policy did not shape but merely guarded (37).

In this revised sentence, which includes an in-text citation and clearly gives credit to McDougall as the source of the idea, there is no plagiarism.

**How Can You Avoid Plagiarism?**

Avoiding plagiarism begins with being scrupulous in your research and note-taking. Keep a complete and thorough list of all the sources that you discover during your research.
and wish to use, linking each source to the information you
glean from it, so that you can double-check that your work
acknowledges it. Take care in your notes to distinguish be-
tween what is not yours and what is yours, identifying ideas
and phrases copied from sources you consult, summaries
of your sources, and your own original ideas. As you write,
carefully identify all borrowed material, including quoted
words and phrases, paraphrased ideas, summarized argu-
ments, and facts and other information.

Most important is that you check with your instructor if
you are unsure about the way that you are using a particular
source.

Does Absence of Documentation Indicate Plagiarism?
Documentation is not required for every type of borrowed
material. Information and ideas that are common knowl-
edge among your readers need not be documented. Com-
mon knowledge includes information widely available in
reference works, such as basic biographical facts about
prominent persons and the dates and circumstances of
major historical events. When the facts are in dispute,
however, or when your readers may want more informa-
tion about your topic, it is good practice to document the
material you borrow.

The rest of this section will guide you through the steps
involved in giving credit for others’ work. Documentation
begins well before you put together your list of works cited.
Sound academic use of sources starts with evaluating them
and selecting the appropriate information from them.

Evaluating Your Sources

In writing a research paper, putting together a presentation,
creating an online project, or doing other kinds of academic
work, you will gather sources that inform, support, or oth-
ernwise help you shape your argument. The gathering of
sources used to be more arduous than it is today: research-
ers had to spend hours in the library, tracking down printed
indexes and bibliographies, locating the works uncovered,
and then obtaining physical copies of the works. One part
of this process used to be easier, however: a researcher could
assume that the works found were reliable, since they were
discovered through professionally compiled indexes and in
professionally curated collections.

Today the Internet, with its many publications, data-
bases, archives, and search engines, has accelerated the
process of finding and retrieving sources—but at the same
time it has complicated the researcher’s assessment of their
reliability. The amount and variety of information available
have grown exponentially, but the origins of that informa-
tion are too often unclear.

The first step, therefore, in gathering sources for your
academic work is to evaluate them, asking yourself ques-
tions such as these:

Who is the author of the source? Is the author qualified to
address the subject? Does the author draw on appropri-
ate research and make a logical argument? Do you per-
ceive bias or the possibility of it in the author’s relation to
the subject matter?

What is the source? Does it have a title, and does that title
tell you anything about it? If it lacks a title, how would
you describe it? Is it a primary source, such as an origi-
nal document, creative work, or artifact, or a secondary
source, which reports on or analyzes primary sources? If
it is an edition, is it authoritative? Does the source docu-
ment its own sources in a trustworthy manner?

How was the source produced? Does it have a recognized
publisher or sponsoring organization? Was it subjected
to a process of vetting, such as peer review, through which authorities in the field assessed its quality?

Where did you find the source? Was it cited in an authoritative work? Was it among the results of a search you conducted through a scholarly database (such as the MLA International Bibliography) or a library’s resources? Did you discover it through a commercial search engine that may weight results by popularity or even payment?

Where was the source published? Could its information have been supplemented or replaced by more recent work?

These are only a few of the questions that you might consider as you evaluate the sources you use in your work. Both your judgment and your awareness of your readers’ expectations are crucial at this stage.

It is important to understand that research is a cyclic process. Scholars rarely find all the sources they need in a single search. You should expect to search, evaluate the sources you find, refocus or otherwise revise your searching strategy, and begin again.

As you do your research, keep complete, well-organized records that allow you to retrace your footsteps, since you may need to return to a source for more information. Keeping good notes will also simplify the task of documenting your sources. Digital reference managers can be helpful to this end, but they have limitations. They may overlook key information, capture the wrong information, or generate citations with improper formatting. You should understand how to create your own documentation even if you use a citation generator, so that you can correct the output and can produce it yourself if the citation generator is not available.

After gathering sources, evaluating them, and winnowing out those unsuitable for your research, you will record information about the ones you plan to consult. This information is the basis of your documentation.

GATHERING INFORMATION ABOUT YOUR SOURCES

The source documentation in your finished project will be built from information you collect as you discover and read useful works. As you evaluated your sources, you asked yourself the following questions:

- Who is the author of the source?
- What is the title of the source?
- How was the source published?
- Where did you find the source?
- When was the source published?

Each of these elements—author, title, publisher, location, publication date—has a place in your documentation, so keep track of them carefully. Be sure that you select the correct information about your sources. Examine the work itself for the facts about its publication. Do not rely on a listing found elsewhere, whether on the Web, in a library catalog, or in a reference book, because it may be erroneous or incomplete.

In general, you should look in the places where the source’s publisher, editor, or author gives credit for or describes its production. The examples on pages 14-18 show where you can find publication facts about works in various media. We’ll go into more detail about what information you need and what you do with it as we discuss organizing your documentation.
Finding Facts about Publications

First consult the title page, not the cover or the top of a page.

Modernist Heresies
British Literary History, 1883–1924

Damon Franke

The Ohio State University Press
Columbus

If the title page of a book lacks needed information, such as the date of publication, consult the book’s copyright page (usually the reverse of the title page).

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Geraldine Lawless

Unknown Futures: Nineteenth-Century Science Fiction in Spain

In her SFS review of Stello Cox's edition of the previously unpublished early science fiction utopia called Stimpy, Sylvia Winter expressed her excitement at the discovery of the work, saying "Stimpy may well constitute, up to this point, the only utopian writing from the perspective of what has been described as the semi-peripheral areas of the modern world system" (100). With the qualification "up to this point," Winter avoids generalizations about the non-existence of literary utopias in certain parts of the globe. Such careful wording does not always characterize literary histories. Her cautious approach raises an important question about the literary histories of Spain and about the history of...

The Beauty of the Injured Book

By Erik Jonskold

Reading Stuck the Veins: Commemorating the Middle Ages

Publication date: May 2, 2015

The eyes are naturally drawn to pages filled with color and gold, those without can be equally appealing. Indeed, even damaged goods - mutilated bindings, torn pages, penciled with cuts and holes - can be highly attractive, as I hope to show in this post. The visual power of damage may be generated by close-up photography, with camera and book at just the right angle, catching just the right amount of light. The following images celebrate the beauty of the injured book, the art of devastation.
Creating Your Documentation

Once you've evaluated the sources you used in your research and gathered the relevant information about them, it's time to organize the information into entries in the works-cited list and create in-text citations. The purpose of any documentation style is to allow authors to guide their readers quickly and unobtrusively to the source of a quotation, a paraphrased idea, a piece of information, or another kind of borrowed material used in the development of an argument or idea. A citation should provide a road map leading to the original source while interrupting the reader's engagement with the text as little as possible.

Minimizing interruptions is a goal in many kinds of writing. If readers are to be engaged and involved in an idea or issue, the reading process should be smooth and unimpeded. Every time readers have to stop and figure something out—whether it's deciphering the intent of stray punctuation, puzzling over a misspelled or misused word, stumbling over an incorrectly structured citation, or wondering about a reference to a source not in the works-cited list—they are distracted from the argument at hand, and their distraction hinders engagement with the author's point. If a piece of writing is as clear and error-free as possible and if its documentation is trustworthy, readers will remain focused on the ideas.

To satisfy the two requirements of completeness and brevity, documentation in MLA style has two parts. The first part is a detailed entry in a list of works cited; the second is a citation in the text, a minimal reference that directs the reader to the entry. We'll discuss each of these in turn.
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. Type of source
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.
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").


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 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.


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


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


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.


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.


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

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


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.


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.


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.


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).


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


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

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


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


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.


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.


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.

Othermindedness
The Emergence of Network Culture

Michael Joyce

Fig. 3. The title page of a book.

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


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


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


A Web site? Italicize.


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


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


When a source is untiilted, provide a generic description of it, neither italicized nor enclosed in quotation marks, in 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 online forum (which incorporates the title of the article commented on) and the description of an untitled review (which incorporates the title of the work under review).


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

@persiankiwi. "We have report of large street battles in east & west of Tehran now - #Iranelection." Twitter, 23 June 2009, 11:15 a.m., twitter.com/persiankiwi/status/2293106672.

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

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.


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


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


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


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.


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.)


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

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.
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.

**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.**

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**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.**

<table>
<thead>
<tr>
<th>Container 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of container</td>
</tr>
<tr>
<td>Series title</td>
</tr>
<tr>
<td>Issue container</td>
</tr>
<tr>
<td>Publisher</td>
</tr>
<tr>
<td>Publication date</td>
</tr>
<tr>
<td>Page range</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of container</td>
</tr>
<tr>
<td>Location</td>
</tr>
</tbody>
</table>

---

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.


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.


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.


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.


Works in other media may also appear in versions.


More about numbers see sec. 14

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.


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.

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


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


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.


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.

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...

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.

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.


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


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.


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.


"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), to keep 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.


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


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


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.


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


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.


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).


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).
SECOND VINTAGE INTERNATIONAL EDITION. MARCH 1997
Copyright 1947, 1948, 1952 by Ralph Eliason
Copyright renewed 1976 by Ralph Eliason
Library of Congress Cataloging in Publication Data
Eliason, Ralph.
Invisible man. I. Title.
[PZ4.A477In5] [PS3551.A127] 811.54 72-10419
ISBN 0-573-11276-4
Book design by Cathy S. Aiken
Manufactured in the United States of America
257098642

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.


BIBLIOTECA CLÁSICA
TOMO III

EL INGENIOSO HIDALGO
DON QUIJOTE DE LA MANCHA
CONTESTO POR
MIGUEL DE CERVANTES SAAVEDRA
Y COMENTADO POR
D. DIEGO CLEMENCÍN

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.


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.


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


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).


SHARE

Email

Linkedin

Share

Google+

Tweet

Reddit

Pin

Permalink http://nyti.ms/1s/GXQA

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.


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).


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.


Creating Your Documentation


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.


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.


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.
Creating Your Documentation

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.


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.


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.


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.

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

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.

Creating Your Documentation

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...
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.

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 paras. 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” (Gibson, 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” (Hollinshead), something that is more difficult when the text reflowes on a screen.

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

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

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

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

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

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

or

While reading may be the core of literacy, literacy can be complete only when reading is accompanied by writing (Baron 194).
The second version above is usually preferable when a single fact or paraphrased idea is attributable to more than one source. List all the sources in the parenthetical citation, separating them with semicolons.

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

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

Part 1 of this handbook describes the general principles for documenting research sources in any medium or format. While this mode of citation provides a great deal of flexibility, it nonetheless requires that writers be consistent to avoid confusing the reader. In part 2, accordingly, we address the role of consistency by shifting our emphasis from the descriptive to the prescriptive, first offering recommendations about the mechanics of prose in a research project and then discussing advanced aspects of the works-cited list and in-text citations in MLA style. Finally, part 2 considers citations in projects other than the research paper.

1 THE MECHANICS OF SCHOLARLY PROSE

Conventions in academic writing enable readers to focus their attention on what is most important: the author's argument. Following are some of the conventions commonly accepted in scholarly writing.

1.1 Names of Persons

1.1.1 FIRST AND SUBSEQUENT USES OF NAMES

With the exception of very famous persons (such as Shakespeare or Dante), state someone's name fully the first time you use it in your discussion. Write the name accurately, exactly as it appears in your source or in a reference work.

Gabriel García Márquez
Li Ang
Arthur George Rust, Jr.
Victoria M. Sackville-West
Do not change Arthur George Rust, Jr., to Arthur George Rust, for example, or drop the hyphen in Victoria M. Sackville-West. In subsequent uses, you may refer to a person by his or her family name only (unless, of course, you refer to two or more persons with the same family name).

Family names are treated differently in different languages. In some languages (e.g., Chinese, Hungarian, Japanese, Korean, and Vietnamese), family names precede given names.

### 1.1.2 TITLES OF AUTHORS

If the name of the author of a source you consulted is given in the source with a title—such as Dr., Saint, or Sir—generally omit the title in the works-cited list. Similarly, a title should usually not be included when the name is mentioned in the text discussion.

- *Augustine* (not Saint Augustine)
- *Samuel Johnson* (not Dr. Johnson)
- *Philip Sidney* (not Sir Philip Sidney)

### 1.1.3 NAMES OF AUTHORS AND FICTIONAL CHARACTERS

It is common and acceptable to use simplified names of famous authors.

- *Dante* (Dante Alighieri)
- *Virgil* (Publius Vergilius Maro)

Also acceptable are pseudonyms of authors.

- *Molière* (Jean-Baptiste Poquelin)
- *George Eliot* (Mary Ann Evans)
- *Mark Twain* (Samuel Clemens)

Refer to fictional characters in your text in the same way that the work of fiction does. You need not always use their full names, and you may retain titles as appropriate (Dr. Jekyll, Madame Defarge).

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### 1.1.4 NAMES IN LANGUAGES OTHER THAN ENGLISH

**Asian Languages**

The name of the author of a work published in Chinese, Japanese, Korean, or Vietnamese probably appears on the publication with the family name first. If so, in the works-cited list the author's name should be given in that order and not reversed. Since the name is not reversed, no comma is added to it. When the author of a work in English has a Chinese, Japanese, Korean, or Vietnamese name, the name might appear on the publication with the family name first or last. Determine which part is the family name, and reverse the author's name in the works-cited list only if the family name is not first. The following examples are names of writers as they might appear in the source.

- *Gao Xingjian* (family name first)
- *Kenzaburō Ōe* (family name last)

This is how they would appear in the list of works cited.

- *Gao Xingjian*
- *Ōe, Kenzaburō*

And this is how they would appear in a text discussion after the initial use of the full name.

- *Gao*
- *Ōe*

In an English-language context, names of persons, places, and organizations in Asian languages are romanized—spelled in the Latin alphabet as they are pronounced. Various systems of romanization have been devised for most of these languages. For example, the Wade-Giles system was once widely used for Chinese, but pinyin, the official romanization system in mainland China, is now standard among English speakers. In your sources, you may find the same Chinese names written in both systems—for instance, *Mao Tse-tung* (Wade-Giles) and *Mao Zedong* (pinyin). The
Chinese pinyin forms are preferable, but the names of a few historical figures remain better known in older spellings, which may appear in reference works (e.g., Lao-tzu, Li Po). If you are uncertain how to romanize terms in a particular language, ask your instructor or consult The Chicago Manual of Style or ALA-LC Romanization Tables.

French

French de following a first name or a title such as Mme or duc is usually not treated as part of the last name.

- La Boëtie, Étienne de
- Maupassant, Guy de
- Némours, Louis-Charles d'Orléans, duc de

When the last name has only one syllable, however, de is usually retained.

- de Gaulle, Charles

The preposition also remains, in the form d', when it elides with a last name beginning with a vowel.

- d'Arcy, Pierre

The forms du and des—combinations of de with le and les—are always used with last names and are capitalized.

- Des Périers, Bonaventure
- Du Bos, Charles

In English-language contexts, de is often treated as part of the last name.

- De Quincey, Thomas

German

German von is generally not treated as part of the last name.

- Droste-Hülshoff, Annette von
- Kleist, Heinrich von

Some exceptions exist, especially in English-language contexts.

Italian

The names of many Italians who lived before or during the Renaissance are alphabetized by first name.

- Dante Alighieri

But other names of the period follow the standard practice.

- Boccaccio, Giovanni

The names of members of historic families are also usually alphabetized by last name.

- Medici, Lorenzo de'

In modern times, Italian da, de, del, della, di, and d' are usually capitalized and treated as part of the last name.

- D'Annunzio, Gabriele
- Da Ponte, Lorenzo
- Del Buono, Oreste
- Della Robbia, Andrea
- De Sica, Vittorio
- Di Costanzo, Angelo

Latin

Use the forms of Roman names most common in English. You may include the full name in a parenthesis in the works-cited list.

- Cicero (Marcus Tullius Cicero)
- Horace (Quintus Horatius Flaccus)
- Julius Caesar (Gaius Julius Caesar)
- Livy (Titus Livius)
- Ovid (Publius Ovidius Naso)
- Virgil (Publius Vergilius Maro)

Some medieval and Renaissance figures are best known by their adopted or assigned Latin names.
1.2 Titles of Sources

Whenever you use the title of a source in your writing, take the title from an authoritative location in the work, not, for example, from the cover or the top of a page. Copy the title without reproducing any unusual typography, such as special capitalization or lowercasing of all letters.

1.2.1 Capitalization and Punctuation

When you copy an English title or subtitle, capitalize the first word, the last word, and all principal words, including those that follow hyphens in compound terms. Therefore, capitalize the following parts of speech:

- Nouns (e.g., flowers, as in The Flowers of Europe)
- Pronouns (e.g., our, as in Save Our Children; it, as in Some Like It Hot)
- Verbs (e.g., watches, as in America Watches Television; is, as in What Is Literature?)
- Adjectives (e.g., ugly, as in The Ugly Duckling)
- Adverbs (e.g., slightly, as in Only Slightly Corrupt; down, as in Go Down, Moses)
- Subordinating conjunctions (e.g., after, although, as if, as soon as, because, before, if, that, unless, until, when, where, while, as in One If by Land)

Do not capitalize the following parts of speech when they fall in the middle of a title:

- Articles (a, an, the, as in Under the Bamboo Trees)
- Prepositions (e.g., against, as, between, in, of, to, as in The Merchant of Venice and “A Dialogue between the Soul and Body”)  
- Coordinating conjunctions (and, but, for, nor, or, so, yet, as in Romeo and Juliet)
- The to in infinitives (as in How to Play Chess)

Authors commonly known by the maternal portions of their surnames, such as Galdós and Lorca, should nonetheless be alphabetized by their full surnames.

García Lorca, Federico
Pérez Galdós, Benito
Capitalize quotations in titles according to the guidelines above.

"I'm Ready for My Close-Up: Lloyd Webber on Screen"

When an untitled poem is known by its first line or when a short untitled message is identified in the works-cited list by its full text, the line or full text is reproduced exactly as it appears in the source.

Dickinson's poem "I heard a Fly buzz—when I died—" contrasts the everyday and the momentous.

Use a colon and a space to separate a title from a subtitle, unless the title ends in a question mark or an exclamation point. Include other punctuation only if it is part of the title or subtitle.

Storytelling and Mythmaking: Images from Film and Literature
Whose Music? A Sociology of Musical Language

The following examples illustrate how to capitalize and punctuate a variety of titles:

The Teaching of Spanish in English-Speaking Countries
Life As I Find It (Here as is a subordinating conjunction.)
The Artist as Critic (Here as is a preposition.)
"Italian Literature before Dante"
"What Americans Stand For"
"Why Fortinbras?"
"Marcel Proust: Archetypal Music—an Exercise in Transcendence"

1.2.2 ITALICS AND QUOTATION MARKS

Most titles should be italicized or enclosed in quotation marks. In general, italicize the titles of sources that are self-contained and independent (e.g., books) and the titles of containers (e.g., anthologies): use quotation marks for the titles of sources that are contained in larger works (e.g., short stories).

The Awakening (book)
The Metamorphosis (novella)
"Literary History and Sociology" (journal article)
Stanford Encyclopedia of Philosophy (Web site)
"Free Will" (article on a Web site)

This convention has a few exceptions. Names in the following categories are capitalized like titles but are not italicized or enclosed in quotation marks.

Scripture

Bible
Old Testament
Koran or Quran or Qur'an
Genesis
Upishads

Titles of individual published editions of scriptural writings, however, should be italicized and treated like any other published work.

The Interlinear Bible
The Talmud of the Land of Israel: A Preliminary Translation and Exploration
The Upanishads: A Selection for the Modern Reader

Laws, Acts, and Similar Political Documents

Magna Carta
Declaration of Independence
Bill of Rights
Treaty of Trianon

Musical Compositions Identified by Form, Number, and Key

Beethoven's Symphony no. 7 in A, op. 92
Vivaldi's Concerto for Two Trumpets and Strings in C, RV539

Series

Critical American Studies
Bollingen Series
1.2.3 SHORTENED TITLES

When you refer to a title in your discussion, state the title in full, though you may omit a nonessential subtitle. If you refer to a title often in your discussion, you may, after stating the title in full at least once, use an abbreviation, preferably a familiar or obvious one (e.g., "Nightingale" for "Ode to a Nightingale"). If the abbreviation may not be clear on its own, introduce it in a parenthesis when the title is first given in full: "In All’s Well That Ends Well (AWW), Shakespeare . . . ."

It is common in legal scholarship to refer to a law case by the first nongovernmental party. For instance, when commenting on a case named NLRB v. Yeshiva University (involving the National Labor Relations Board, a federal agency), scholars are likely to use Yeshiva as a short title. But in MLA style, readers need the first part of the name (NLRB) to locate the full citation in the list of works cited. Thus, if you follow the standard practice of using Yeshiva in your text, you will need to include NLRB in your parenthetical citation.

1.2.4 TITLES WITHIN TITLES

Italicize a title normally indicated by italics when it appears within a title enclosed in quotation marks.

“Romeo and Juliet and Renaissance Politics” (an article about a play)

“Language and Childbirth in The Awakening” (an article about a novel)

When a title normally indicated by quotation marks appears within another title requiring quotation marks, enclose the inner title in single quotation marks.

“Lines after Reading ‘Sailing to Byzantium’” (a poem about a poem)

“The Uncanny Theology of A Good Man Is Hard to Find” (an article about a short story)

Use quotation marks around a title normally indicated by quotation marks when it appears within an italicized title.

“The Lottery” and Other Stories (a book of stories)

New Perspectives on “The Eve of St. Agnes” (a book about a poem)

If a period is required after an italicized title that ends with a quotation mark, place the period before the quotation mark.

The study appears in New Perspectives on “The Eve of St. Agnes.”

When a normally italicized title appears within another italicized title, the title within is neither italicized nor enclosed in quotation marks; it is in roman.

Approaches to Teaching Murasaki Shikibu’s The Tale of Genji
(a book about a novel)

From The Lodger to The Lady Vanishes: Hitchcock’s Classic British Thrillers (a book about films)
1.2.5 Titles of Sources in Languages Other Than English

If your readers are unlikely to understand the title of a non-English-language work in your text discussion, provide a translation in a parenthesis.

Isabel Allende based her novel La casa de los espíritus (The House of the Spirits) on a letter she had written to her dying grandfather.

French

In prose and verse, French capitalization is the same as English except that the following terms are not capitalized in French unless they begin sentences or, sometimes, lines of verse: (1) the subject pronoun je ("I"), (2) the names of months and days of the week, (3) the names of languages, (4) adjectives derived from proper nouns, (5) titles preceding personal names, and (6) the words meaning "street," "square," "lake," "mountain," and so on, in most place-names.

In a title or a subtitle, capitalize only the first word and all words normally capitalized.

La chambre claire: Note sur la photographie
Du côté de chez Swann
La guerre de Troie n'a pas lieu
Nouvelle revue d'onomastique

German

In German capitalize all nouns—including adjectives, infinitives, pronouns, prepositions, and other parts of speech used as nouns—as well as the pronoun Sie ("you") and its possessive, Ihr ("your"), and their inflected forms. The following terms are generally not capitalized unless they begin sentences or, usually, lines of verse: (1) the subject pronoun ich ("I"), (2) the names of languages and of days of the week used as adjectives, adverbs, or complements of prepositions,

Italian

In prose and verse, Italian capitalization is the same as English except that in Italian, centuries and other large divisions of time are capitalized (il Seicento) and the following terms are not capitalized unless they begin sentences or, usually, lines of verse: (1) the subject pronoun io ("I"), (2) the names of months and days of the week, (3) the names of languages and nationalities, (4) nouns, adjectives, and adverbs derived from proper nouns, (5) titles preceding personal names, and (6) the words meaning "street," "square," and so on, in most place-names.

In a title or a subtitle, capitalize only the first word and all words normally capitalized.

L'arte tipografica in Urbino
Bibliografia della critica paronelliana
Collezione di classici italiani
Luigi Pulci e la Chimera: Studi sull'aletteria nel Morgante
Studi petrarcheschi

Latin

Although practice varies, Latin most commonly follows the English rules for capitalization, except that ego ("I") is not capitalized. In the title or subtitle of a classical or medieval work, however, capitalize only the first word and all words normally capitalized.

De senectute
Pro Marcello
Details of MLA Style

Titles of postmedieval works in Latin are often capitalized like English titles.

Tractatus de intellectus Emendatione

Spanish

In prose and verse, Spanish capitalization is the same as English except that the following terms are not capitalized in Spanish unless they begin sentences or, sometimes, lines of verse: (1) the subject pronoun yo ("I"), (2) the names of months and days of the week, (3) the names of languages and nationalities, (4) nouns and adjectives derived from proper nouns, (5) titles preceding personal names, and (6) the words meaning "street," "square," and so on, in most place-names.

In a title or a subtitle, capitalize only the first word and all words normally capitalized.

Breve historia del ensayo hispanoamericano
Cortejo a la prohibida: Lecturas y escritoras en la España moderna
Extremas de América
La gloria de don Ramiro
Historia verdadera de la conquista de la Nueva España
Revista de filología española

Romanized Languages

If you discuss works in a language not written in the Latin alphabet (e.g., Arabic, Chinese, Greek, Hebrew, Japanese, Russian), give their titles and quotations from them consistently in the original writing system or in romanization. In a romanized title or subtitle, capitalize the first word and any words that would be capitalized in English prose.

Or

Dar al-Fārūq al-Nil (Adrift on the Nile)

If you are uncertain how to romanize terms in a particular language, ask your instructor or consult The Chicago Manual of Style or ALA-MLC Romanization Tables.

Other Languages

When you copy a title or a subtitle in nearly any language using the Latin alphabet not discussed above, it is appropriate to capitalize only the first word and all words capitalized in regular prose in the same work.

1.3 Quotations

1.3.1 Use and Accuracy of Quotations

Quotations are most effective in research writing when used selectively. Quote only words, phrases, lines, and passages that are particularly apt, and keep all quotations as brief as possible. Your project should be about your own ideas, and quotations should merely help you explain or illustrate them.

The accuracy of quotations is crucial. They must reproduce the original sources exactly. Unless indicated in square brackets or parentheses, changes must not be made in the spelling, capitalization, or interior punctuation of the source. You must construct a clear, grammatically correct sentence that allows you to introduce or incorporate a quotation with complete accuracy. Alternatively, you may paraphrase the original and quote only fragments, which may be easier to integrate into the flow of your writing. If you change a quotation in any way, make the alteration clear to the reader by following the rules and recommendations below.

1.3.2 Prose

If a prose quotation runs no more than four lines and requires no special emphasis, put it in quotation marks and incorporate it into the text.

"It was the best of times, it was the worst of times," wrote Charles Dickens of the eighteenth century.
You need not always reproduce complete sentences. Sometimes you may want to quote just a word or phrase as part of your sentence.

For Charles Dickens the eighteenth century was both "the best of times" and "the worst of times."

You may put a quotation at the beginning, middle, or end of your sentence or, for the sake of variety or better style, divide it by your own words.

Joseph Conrad writes of the company manager in Heart of Darkness, "He was obeyed, yet he inspired neither love nor fear, nor even respect."

or

"He was obeyed," writes Joseph Conrad of the company manager in Heart of Darkness, "yet he inspired neither love nor fear, nor even respect."

If a quotation ending a sentence requires a parenthetical reference, place the sentence period after the reference.

For Charles Dickens the eighteenth century was both "the best of times" and "the worst of times" (35).

"He was obeyed," writes Joseph Conrad of the company manager in Heart of Darkness, "yet he inspired neither love nor fear, nor even respect" (87).

If a quotation extends to more than four lines when run into your text, set it off from the text as a block indented half an inch from the left margin. Do not indent the first line an extra amount or add quotation marks not present in the original. A colon introduces a quotation displayed in this way except when the grammatical connection between your introductory wording and the quotation requires a different mark of punctuation or none at all. A parenthetical reference

for a prose quotation set off from the text follows the last line of the quotation.

At the conclusion of Lord of the Flies, Ralph, realizing the horror of his actions, is overcome by great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (186)

If a new paragraph begins in the middle of the quotation, indent its first line.

In Moll Flanders Defoe follows the picaresque tradition by using a pseudoautobiographical narration:

My true name is so well known in the records, or registers, at Newgate and in the Old Bailey, and there are some things of such consequence still depending there relating to my particular conduct, that it is not to be expected I should set my name or the account of my family to this work. . . .

It is enough to tell you, that . . . some of my worst comrades, who are out of the way of doing me harm . . . . know me by the name of Moll Flanders. . . . (1)

1.3.3 POETRY

If you quote part or all of a line of verse that does not require special emphasis, put it in quotation marks within your text, just as you would a line of prose. You may also incorporate two or three lines in this way, using a forward slash with a space on each side (/) to indicate to your reader where the line breaks fall.

Bradstreet frames the poem with a sense of mortality: "All things within this fading world hath end... . . ."
Reflecting on the "incident" in Baltimore, Cullen concludes, "Of all the things that happened there / That's all that I remember."

If a stanza break occurs in the quotation, mark it with two forward slashes (/ /).

The Tao te ching, in David Hinton's translation, says that the ancient masters were "so deep beyond knowing / we can only describe their appearance: // perfectly cautious, as if crossing winter streams. . . ."

Verse quotations of more than three lines should be set off from your text as a block. Unless the quotation involves unusual spacing, indent it half an inch from the left margin. Do not add quotation marks not present in the original. A verse quotation may require citing line and other division numbers, a page number, or no number, depending on its length and whether it is published in editions with numbered lines. The in-text citation for a verse quotation set off from the text in this way, if required, follows the last line of the quotation (as it does with prose quotations). If the citation will not fit on the same line as the end of the quotation, it should appear on a new line, flush with the right margin of the page.

In Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd," the poet's gaze sweeps across the nation from east to west like the sun:

Lo, body and soul—this land,
My own Manhattan with spires, and the sparkling and hurring tides, and the ships,
The varied and ample land, the South and the North in the light, Ohio's shores and flashing Missouri,
And ever the far-spreading prairies cover'd with grass and corn. (canto 12)

A line too long to fit within the right margin should be formatted with hanging indentation, so that its continuation is indented more than the rest of the block.

If the layout of the lines in the original text, including indentation and spacing within and between them, is unusual, reproduce it as accurately as possible.

E. E. Cummings concludes the poem with this vivid description of a carefree scene, reinforced by the carefree form of the lines themselves:

it's spring
and
the

goat-footed

balloonMan whistles
far
and
wee (16-24)

When a verse quotation begins in the middle of a line, the partial line should be positioned where it is in the original and not shifted to the left margin.

In "I Sit and Sew," by Alice Dunbar-Nelson, the speaker laments that social convention compels her to sit uselessly while her male compatriots lie in need on the battlefield:

My soul in pity flings
Appealing cries, yearning only to go
There in that holocaust of hell, those fields of woe—
But—I must sit and sew.
1.3.4 Drama

If you quote dialogue in a play or screenplay, set the quotation off from your text. Begin each part of the dialogue with the appropriate character’s name, indented half an inch from the left margin and written in all capital letters: HAMLET. Follow the name with a period and then start the quotation. Indent all subsequent lines in that character’s speech an additional amount. When the dialogue shifts to another character, start a new line indented half an inch. Maintain this pattern throughout the entire quotation.

Marguerite Duras’s screenplay for Hiroshima mon amour suggests at the outset the profound difference between observation and experience:


SHE. I saw everything. Everything.

THE hospital, for instance, I saw it. I’m sure I did. There is a hospital in Hiroshima. How could I help seeing it?

HE. You did not see the hospital in Hiroshima. You saw nothing in Hiroshima. (15-17)

A short time later Lear loses the final symbol of his former power, the soldiers who make up his train:

GONERIL. Hear me, my lord.

What need you five-and-twenty, ten or five,

To follow in a house where twice so many

Have a command to tend you?

REGAN. What need one?

LEAR. O, reason not the need! (2.4.254-58)

1.3.5 Ellipsis

Whenever you omit a word, a phrase, a sentence, or more from a quoted passage, you should be guided by two principles: fairness to the author quoted and the grammatical integrity of your writing. A quotation should never be presented in a way that could cause a reader to misunderstand the sentence structure of the original source. If the fact that you omitted material from a sentence or series of sentences is not obvious, you must mark the omission with an ellipsis, points, or three spaced periods. When you quote only a word or phrase, no ellipsis points are needed before or after the quotation because it is obvious that you left out some of the original sentence.

In his inaugural address, John F. Kennedy spoke of a “new frontier.”

When your quotation reads like a complete sentence, however, an ellipsis is needed at the end if the original sentence does not end there, as the following examples show. An omission in the middle of a quotation always requires an ellipsis. Whenever you omit words from a quotation, the resulting passage—your prose and the quotation integrated into it—should be grammatically complete and correct.

Omission within a Sentence

Identify an omission within a sentence by using three periods with a space before each and a space after the last (...).

Original

Medical thinking, trapped in the theory of astral influences, stressed air as the communicators of disease, ignoring sanitation or visible carriers.

From Barbara W. Tuchman’s A Distant Mirror: The Calamitous Fourteenth Century (Ballantine, 1979)

Quotation with an Ellipsis in the Middle

In surveying various responses to plaques in the Middle Ages, Barbara W. Tuchman writes, “Medical thinking . . . stressed air as the communicators of disease, ignoring sanitation or visible carriers” (101-02).
When the ellipsis coincides with the end of your sentence, place a period after the last word of the quotation and then add three periods with a space before each.

**Quotation with an Ellipsis at the End**

In surveying various responses to plagues in the Middle Ages, Barbara W. Tuchman writes, “Medical thinking, trapped in the theory of astral influences, stressed air as the communicator of disease...”

If a parenthetical reference follows the ellipsis at the end of your sentence, use three periods with a space before each, and place the sentence period after the final parenthesis.

**Quotation with an Ellipsis at the End Followed by a Parenthetical Reference**

In surveying various responses to plagues in the Middle Ages, Barbara W. Tuchman writes, “Medical thinking, trapped in the theory of astral influences, stressed air as the communicator of disease...” (101-02).

**Omission in a Quotation of More Than One Sentence**

An ellipsis in the middle of a quotation can indicate the omission of any amount of text.

**Original**

Presidential control reached its zenith under Andrew Jackson, the extent of whose attention to the press even before he became a candidate is suggested by the fact that he subscribed to twenty newspapers. Jackson was never content to have only one organ grinding out his tune. For a time, the *United States Telegraph* and the *Washington Globe* were almost equally favored as party organs, and there were fifty-seven journalists on the government payroll.


**Quotation Omitting a Sentence**

In discussing the historical relation between politics and the press, William L. Rivers notes:

Presidential control reached its zenith under Andrew Jackson, the extent of whose attention to the press even before he became a candidate is suggested by the fact that he subscribed to twenty newspapers. . . . For a time, the *United States Telegraph* and the *Washington Globe* were almost equally favored as party organs, and there were fifty-seven journalists on the government payroll. (7)

**Quotation with an Omission from the Middle of One Sentence to the End of Another**

In discussing the historical relation between politics and the press, William L. Rivers notes, “Presidential control reached its zenith under Andrew Jackson. . . . For a time, the *United States Telegraph* and the *Washington Globe* were almost equally favored as party organs, and there were fifty-seven journalists on the government payroll” (7).

By convention, the period that marks the end of the sentence beginning “Presidential control” in the above example is placed before the ellipsis.

**Quotation with an Omission from the Middle of One Sentence to the Middle of Another**

In discussing the historical relation between politics and the press, William L. Rivers notes that when presidential control “reached its zenith under Andrew Jackson, . . . there were fifty-seven journalists on the government payroll” (7).

**Omission in a Quotation of Poetry**

Use three or four spaced periods in quotations of poetry, as in quotations of prose.
Original
In Worcester, Massachusetts,
I went with Aunt Consuelo
to keep her dentist’s appointment
and sat and waited for her
in the dentist’s waiting room.
It was winter. It got dark early. The waiting room
was full of grown-up people,
arctics and overcoats,
lamps and magazines.
From Elizabeth Bishop’s “In the Waiting Room” (Poets.org, Academy of American Poets, www.poets.org/poetsorg/poem/waiting-room)

Quotation with an Ellipsis at the End
Elizabeth Bishop’s “In the Waiting Room” is rich in evocative detail:
   In Worcester, Massachusetts,
   I went with Aunt Consuelo
to keep her dentist’s appointment
and sat and waited for her
in the dentist’s waiting room.
It was winter. It got dark early. The waiting room
was full of grown-up people.

An ellipsis is needed in this example because without it the reader would think that “people” was the last word of the original sentence.

The omission of a line or more in the middle of a poetry quotation that is set off from the text is indicated by a line of spaced periods approximately the length of a complete line of the quoted poem.

Quotation Omitting a Line or More in the Middle
Elizabeth Bishop’s “In the Waiting Room” is rich in evocative detail:
   In Worcester, Massachusetts,
   I went with Aunt Consuelo
to keep her dentist’s appointment

It was winter. It got dark early.

In this example, no ellipsis is needed at the end because “early” is the last word of the original sentence. The reader will not misunderstand the poem’s sentence structure. You do not need to indicate that more material appears on the line in the original.

An Ellipsis in the Source
If the author you are quoting uses ellipsis points, you should distinguish them from your ellipses by putting square brackets around the ones you add or by including an explanatory phrase in a parenthesis after the quotation.

Original
“We live in California, my husband and I, Los Angeles. . . .
This is beautiful country. I have never been here before.”
From N. Scott Momaday’s House Made of Dawn (Harper and Row, 1977)

Quotation with an Added Ellipsis
In N. Scott Momaday’s House Made of Dawn, when Mrs. St.
John arrives at the rectory, she tells Father Olguin, “We live in
California, my husband and I, Los Angeles. . . . This is beautiful
country [. . .]” (29).

Or
In N. Scott Momaday’s House Made of Dawn, when Mrs. St.
John arrives at the rectory, she tells Father Olguin, “We live in
California, my husband and I, Los Angeles. . . . This is beautiful
country . . .” (29; 1st ellipsis in original).
1.3.6 OTHER ALTERATIONS OF QUOTATIONS

Occasionally, you may decide that a quotation will be unclear or confusing to your reader unless you provide supplementary information. For example, you may need to insert material missing from the original or add "sic" (an English word—hence not italicized—from the Latin for "thus" or "so") to assure readers that the quotation is accurate even though the spelling or logic might make them think otherwise. You may also italicize words for emphasis. Keep such alterations to a minimum and distinguish them from the original.

A comment or an explanation that immediately follows the closing quotation mark appears in a parenthesis.

Shaw admitted, "Nothing can extinguish my interest in Shakespeare" (sic).

Lincoln specifically advocated a government "for the people" (emphasis added).

A comment or an explanation that goes inside the quotation must appear within square brackets.

He claimed he could provide "hundreds of examples [of court decisions] to illustrate the historical tension between church and state."

Milton's Satan speaks of his "study [pursuit] of revenge."

Similarly, if a pronoun in a quotation seems unclear, you may add an identification in square brackets.

In the first act he soliloquizes, "Why, she would hang on him [Hamlet's father] / As if increase of appetite had grown / By what it fed on... ."

1.3.7 PUNCTUATION WITH QUOTATIONS

Whether incorporated into or set off from the text, quoted material is usually preceded by a colon if the quotation is formally introduced and by a comma or no punctuation if the quotation is an integral part of the sentence structure.

Shelley held a bold view: "Poets are the unacknowledged legislators of the World" (794).

"Poets," according to Shelley, "are the unacknowledged legislators of the World" (794).

Shelley thought poets "the unacknowledged legislators of the World" (794).

Do not use opening and closing quotation marks to enclose quotations set off from the text, but reproduce any quotation marks that are in the passage quoted.

In "Memories of West Street and Lepke," Robert Lowell, a conscientious objector (or "C.O.") recounts meeting a Jehovah's Witness in prison:

I was so out of things, I'd never heard of the Jehovah's Witnesses.

"Are you a C.O.?" I asked a fellow jailbird.

"No," he answered, "I'm a J.W." (36-39)

Use double quotation marks around quotations incorporated into the text and single quotation marks around quotations within those quotations.

In "Memories of West Street and Lepke," Robert Lowell, a conscientious objector (or "C.O.") recounts meeting a Jehovah's Witness in prison: "Are you a C.O.?" I asked a fellow jailbird. "No," he answered, "I'm a J.W." (38-39).
When a quotation consists entirely of material enclosed by quotation marks in the source work, usually one pair of double quotation marks is sufficient, provided that the introductory wording makes clear the special character of the quoted material.

Meeting a fellow prisoner, Lowell asks, "Are you a C.O.?" (38).

Except for changing internal double quotation marks to single ones when you incorporate quotations into your text, you should reproduce internal punctuation exactly as in the original. The closing punctuation, though, depends on where the quoted material appears in your sentence. Suppose, for example, that you want to quote the following sentence: "You've got to be carefully taught." If you begin your sentence with this line, you need to replace the closing period with a punctuation mark appropriate to the new context.

"You've got to be carefully taught," wrote Oscar Hammerstein II about how racial prejudice is perpetuated.

If the quotation ends with a question mark or an exclamation point, however, the original punctuation is retained, and no comma is required.

"How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form?" wonders Victor Frankenstein in Mary Shelley's Frankenstein (42).

"What a wonderful little almanac you are, Celia!" Dorothea Brooke responds to her sister (7).

By convention, commas and periods that directly follow quotations go inside the closing quotation marks. When a quotation is directly followed by a parenthetical citation, however, any required comma or period follows the citation.

Thus, if a quotation ends with a period and falls at the end of your sentence, the period appears after the reference.

N. Scott Momaday's House Made of Dawn begins with an image that also concludes the novel: "Abel was running" (7).

If a quotation ends with both single and double quotation marks, the comma or period precedes both.

"The poem alludes to Stevens's 'Sunday Morning,'" notes Miller.

All other punctuation marks—such as semicolons, colons, question marks, and exclamation points—go outside a closing quotation mark, except when they are part of the quoted material.

Original
Have you felt so proud to get at the meaning of poems?
From Walt Whitman’s "Song of Myself," in Leaves of Grass (McKay, 1855)

Quotations
Whitman refers to "the meaning of poems."
Where does Whitman refer to "the meaning of poems?"
but
Whitman asks, "Have you felt so proud to get at the meaning of poems?"

If a quotation ending with a question mark or an exclamation point concludes your sentence and requires a parenthetical reference, retain the original punctuation within the quotation mark and follow with the reference and the sentence period outside the quotation mark.

In Mary Shelley's Frankenstein, Victor Frankenstein wonders, "How can I describe my emotions at this catastrophe, or how
1.3.8 TRANSLATIONS OF QUOTATIONS

If you believe that a significant portion of your audience will not understand the language of a quotation you present, you should add a translation. Give the source of the translation in addition to the source of the quotation. In general, the translation should immediately follow the quotation whether the two passages are incorporated into or set off from the text, although the order may be reversed if it is unlikely that readers will be able to read the original. If the pair of passages are incorporated into the text, distinguish them from each other by placing the second one in double quotation marks and parentheses or in single quotation marks and not in parentheses. Separate elements in parentheses with semicolons.

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

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

If you created the translation, insert *my trans.* in place of a source in the parenthetical citation.

Sévigné responds to praise of her much admired letters by acknowledging that "there is nothing stiff about them" ("pour figées, elles ne le sont pas"; my trans.; 489).

Sévigné responds to praise of her much admired letters by acknowledging that "there is nothing stiff about them" ("pour figées, elles ne le sont pas"; my trans.; 489).

If your project includes many translations that you created, it may be more convenient to introduce an endnote describing which translations are yours. The endnote would be located immediately after your first translation. Then *my trans.* would not appear after any translation covered by the note.

Do not use quotation marks around quotations and translations set off from the text.

Dante's *Inferno* begins literally in the middle of things:

Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
ché la diritta via era smarrita.

Ahi quanto a dir qual era è cosa dura
esta selva selvaggia e aspra e forte
che nel pensier rinova la paura! (1.1-6)

Midway in our life's journey, I went astray
from the straight road and woke to find myself
alone in a dark wood. How shall I say
what wood that was! I never saw so drear,
so rank, so ardous a wilderness!
Its very memory gives a shape to fear. (Ciardi 28)

Quotations from works in a language not written in the Latin alphabet (e.g., Arabic, Chinese, Greek, Hebrew, Japanese, Russian), as well as the works' titles, should be given consistently in the original writing system or in romanization. Names of persons, places, and organizations, however, are usually romanized.

As Chekhov's *The Cherry Orchard* (Вишнёвый сад) opens, Lopakhin remembers being called a "little peasant" ("мужик") when he was a boy (4; 117-18; act 1).

Genesis 6.4 looks back to an earlier state of society:
"... и не быв в земле землеі..." "There were giants in the earth in those days..." (Bible Hub).
1.4 Numbers

Although there are a few well-established uses for Roman numerals, numbers not spelled out are commonly represented by Arabic numerals.

1.4.1 Use of Numerals or Words

In discussions that require few numbers, you may spell out numbers written in a word or two and represent other numbers by numerals (one, thirty-six, ninety-nine, one hundred, fifteen hundred, two thousand, three million, but 2½, 101, 137, 1,275). To form the plural of a spelled-out number, treat the word like an ordinary noun (sixes, sevens).

If your project calls for frequent use of numbers, use numerals for all numbers that precede technical units of measurement (30 inches, 5 kilograms). In such a project, also use numerals for numbers that are presented together and that refer to similar things, such as in comparisons or reports of experimental data. Spell out other numbers if they can be written in one or two words. Large numbers may be expressed in a combination of numerals and words (6.5 million).

Use numerals with abbreviations or symbols (6 lbs., 4:00 p.m., $3.50); in street addresses (4401 13th Avenue); in dates (21 April 2006); in decimal fractions (8.3); and for items in numbered series (year 3, chapter 9, volume 1—or, in documentation, ch. 1 and vol. 2). When a numeral falls at the start of a sentence, either spell out the number (if doing so is not awkward) or revise the sentence to place the numeral later in it.

1.4.2 Commas in Numbers

Commas are usually placed between the third and fourth digits from the right, the sixth and seventh, and so on.

1,000
20,000
7,654,321

21-48
10-12
89-99

For larger numbers, give only the last two digits of the second number, unless more are necessary for clarity.

96-101
103-04
395-401
923-1,003
1,003-05
1,608-774

In a range of years beginning AD 1000 or later, omit the first two digits of the second year if they are the same as the first two digits of the first year. Otherwise, write both years in full.

2000-03
2000-03
1898-1901

In a range of years beginning from AD 1 through 999, follow the rules for inclusive numbers in general. Do not abbreviate ranges of years that begin before AD 1.

1.4.4 Roman Numerals

Use capital Roman numerals for the primary divisions of an outline and as suffixes for the names of persons.

Elizabeth II
John D. Rockefeller IV

Use lowercase Roman numerals for citing pages of a book that are so numbered (e.g., the pages in a preface). Write out inclusive Roman numerals in full: xxv–xxvi, xlv–xlvi.
1.5 Dates and Times

In the body of your writing, do not abbreviate dates, and be consistent in your use of either the day-month-year style (12 January 2014) or the month-day-year style (January 12, 2014). In the latter style, the comma before the year has to be balanced by one after if there is no other punctuation after the year.

October 28, 1466, is Erasmus’s likely date of birth (Gleason 76).

In the list of works cited, use the day-month-year style (12 Jan. 2014) to minimize the number of commas. Months may be abbreviated. Dates in the works-cited list should be given as fully as they appear in your sources. When times are available, include them as well. Times should be expressed consistently in either the twelve-hour or the twenty-four-hour clock. Include time zone information when provided. Uncertain dates are usually indicated by a question mark.


Dates that are only generally known may be described; use lowercase words rather than numerals to designate a century.


Though lowercase in the body of your writing, seasons of the year are capitalized when part of a publication date in the works-cited list.


1.6 Abbreviations

Abbreviations are used regularly in the list of works cited and in in-text citations but rarely in the text of academic writing. If you use abbreviations, always choose accepted forms. While economy of space is important, clarity is more so. Spell out a term if the abbreviation may puzzle your readers.

Use neither periods after letters nor spaces between letters for abbreviations made up predominantly of capital letters.

<table>
<thead>
<tr>
<th>Description</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BC</td>
<td>NJ</td>
</tr>
<tr>
<td>DVD</td>
<td>PhD</td>
</tr>
</tbody>
</table>

The chief exception is the initials used in the names of persons: a period and a space follow each initial unless the name is entirely reduced to initials.

JFK J. R. R. Tolkien

Most abbreviations that end in lowercase letters are followed by periods.

ed. pp. vol.

In most abbreviations made up of lowercase letters that each represent a word, a period follows each letter, but no space intervenes between letters.

a.m. e.g. i.e.

1.6.1 MONTHS

The names of months that are longer than four letters are abbreviated in the works-cited list.

1.6.2 Common Academic Abbreviations

The following abbreviations are recommended for use in the works-cited list and in in-text citations. Where confusion may result, spell out the words instead. The plurals of the noun abbreviations given here other than p. are formed through the addition of s (e.g., chs).

- ch. chapter
- dept. department
- ed. edition
- e.g. for example (from the Latin exempli gratia; set off by commas, unless preceded by a different punctuation mark)
- et al. and others (from the Latin et alii, et aliae, et alia)
- etc. and so forth (from the Latin et cetera; like most abbreviations, not appropriate in text)
- i.e. that is (from the Latin id est; set off by commas, unless preceded by a different punctuation mark)
- no. number
- P Press (used in documentation in names of academic presses: "MIT Press")
- p., pp. page, pages
- par. paragraph
- qtd. in quoted in
- rev. revised
- sec. section
- trans. translation
- U University (also French Université, German Universität, Italian Università, Spanish Universidad, etc.; used in documentation: "U of Tennessee, Knoxville")

1.6.3 Publishers’ Names

When you give publishers’ names in the list of works cited, omit business words like Company (Co.), Corporation (Corp.), Incorporated (Inc.), and Limited (Ltd.). In the names of academic presses, replace University Press with UP (or, if the words are separated by other words or appear alone, replace them with U and P: "U of Chicago P," "MIT P," "Teachers College P"). Otherwise, write publishers’ names in full.

1.6.4 Titles of Works

A title in a parenthetical citation often has to be abbreviated. Usually the title is shortened to its initial noun phrase. Because the books of the Bible and works of Shakespeare are cited often, there are well-established abbreviations for their titles.

Bible

The following abbreviations and spelled forms are commonly used for parts of the Bible (which may be abbreviated as Bib). While the Hebrew Bible and the Protestant Old Testament include the same parts in slightly different arrangements, Roman Catholic versions of the Old Testament also include works listed here under “Selected Apocrypha.”

Hebrew Bible or Old Testament (OT)

- Amos
- Cant. of Cant. Canticle of Canticles (also called Song of Solomon and Song of Songs)
- 1 Chron.
- 2 Chron.
- Dan.
- Deut.

University Press (used in documentation: “Columbia UP”)
Eccles.  Ecclesiastes (also called Qoheleth)
Esth.  Esther
Exod.  Exodus
Ezek.  Ezekiel
Ezra  Ezra
Gen.  Genesis
Hab.  Habakkuk
Hag.  Haggai
Hos.  Hosea
Isa.  Isaiah
Jer.  Jeremiah
Job  Job
Joel  Joel
Jon.  Jonah
Josh.  Joshua
Judg.  Judges
1 Kings  1 Kings
2 Kings  2 Kings
Lam.  Lamentations
Lev.  Leviticus
Mal.  Malachi
Mic.  Micah
Nah.  Nahum
Neh.  Nehemiah
Num.  Numbers
Obad.  Obadiah
Prov.  Proverbs
Ps.  Psalms
Qoh.  Qoheleth (also called Ecclesiastes)
Ruth  Ruth
1 Sam.  1 Samuel
2 Sam.  2 Samuel
Song of Sg.  Song of Songs (also called Canticle of Canticles and Song of Solomon)
Song of Sol.  Song of Solomon (also called Canticle of Canticles and Song of Songs)

Zech.  Zechariah
Zeph.  Zephaniah

New Testament (NT)
Acts
Apoc.
Col.
1 Cor.
2 Cor.
Eph.
Gal.
Heb.
Jas.
John
1 John
2 John
3 John
Jude
Luke
Mark
Matt.
1 Pet.
2 Pet.
Phil.
Philem.
Rev.
Rom.
1 Thess.
2 Thess.
1 Tim.
2 Tim.
Tit.

Selected Apocrypha
Bar.
Bel and Dr.

Baruch
Bel and the Dragon
Ecclus.  Ecclesiasticus (also called Sirach)
1 Esd.  1 Esdras
2 Esd.  2 Esdras
Esth. (Apocr.)  Esther (Apocrypha)
Jth.  Judith
1 Macc.  1 Maccabees
2 Macc.  2 Maccabees
Pr. of Man.  Prayer of Manasseh
Sg. of 3 Chil.  Song of Three Children
Str.  Sirach (also called Ecclesiasticus)
Sus.  Susanna
Tob.  Tobit
Wis.  Wisdom (also called Wisdom of Solomon)
Wisd. of Sol.  Wisdom of Solomon (also called Wisdom)

Works of Shakespeare

Ado  Much Ado about Nothing
Ant.  Antony and Cleopatra
AWW  All’s Well That Ends Well
AYL  As You Like It
Cor.  Coriolanus
Cym.  Cymbeline
Err.  The Comedy of Errors
F1  First Folio edition (1623)
F2  Second Folio edition (1632)
Ham.  Hamlet
1H4  Henry IV, Part 1
2H4  Henry IV, Part 2
H5  Henry V
1H6  Henry VI, Part 1
2H6  Henry VI, Part 2

3H6  Henry VI, Part 3
H8  Henry VIII
JC  Julius Caesar
Jn.  King John
LC  A Lover’s Complaint
LLL  Love’s Labour’s Lost
Lr.  King Lear
Luc.  The Rape of Lucrece
Mac.  Macbeth
MM  Measure for Measure
MND  A Midsummer Night’s Dream
MV  The Merchant of Venice
Oth.  Othello
Per.  Pericles
PhT  The Phoenix and the Turtle
PP  The Passionate Pilgrim
Q  Quarto edition
R2  Richard II
R3  Richard III
Rom.  Romeo and Juliet
Shr.  The Taming of the Shrew
Son.  Sonnets
TGV  The Two Gentlemen of Verona
Tim.  Timon of Athens
Tit.  Titus Andronicus
Tmp.  The Tempest
TN  Twelfth Night
TNK  The Two Noble Kinsmen
Tro.  Troilus and Cressida
Ven.  Venus and Adonis
Wiv.  The Merry Wives of Windsor
WT  The Winter’s Tale
2 Works Cited

Following are details and special situations not covered in part 1.

2.1 Names of Authors

The author's name should be presented last name first in the works-cited list and be copied from an authoritative location in your source. The guidelines below cover exceptions and complications that can crop up as you format authors' names.

2.1.1 Variant Forms

The name of an author may be spelled in various ways in works you consult (e.g., Virgil, Vergil). Names from languages that do not use the Latin alphabet, like Chinese and Russian, may vary because of the systems of romanization used (e.g., Zhuang Zhou, Zhuangzi; Dostoyevsky, Dostoevsky). If an author's name varies, choose the variant preferred by your dictionary or another authority and list all the works by the author under that variant in your works-cited list.

A pseudonym that takes the traditional form of a first and last name should be given last name first in the works-cited list, like an author's real name. A pseudonym that does not take the traditional form should be given unchanged.

Film Crit Hulk

Tribble, Ivan

If you know the real name of an author listed under a pseudonym, you may add it in a parenthesis. Adding the real name is not essential for famous pseudonyms, like George Eliot, Stendhal, and Mark Twain, but may be useful for less familiar pseudonyms and is particularly desirable for online usernames.

Benton, Thomas H. (William Pannapacker)

@jmittal (Jason Mittell)

When the works-cited entry is for a person who has a recognizably different name in another context, include the full name.


If works are published under an author's married and birth names, list each work under the appropriate name; you may include cross-references at both names.


2.1.2 Titles and Suffixes

In general, omit titles, affiliations, and degrees that precede or follow names.

In Source Work

Anthony T. Boyle, PhD
Sister Jean Daniel
Sir Walter Scott
Saint Teresa de Jesús

In Works-Cited List

Boyle, Anthony T.
Daniel, Jean
Scott, Walter
Teresa de Jesús
A suffix that is an essential part of the name—like Jr. or a roman numeral—appears after the given name, preceded by a comma.

Rockefeller, John D., IV
Rust, Arthur George, Jr.

2.1.3 Corporate Authors

A work may be created by a corporate author—an institution, an association, a government agency, or another kind of organization. When a work’s author and publisher are separate organizations, give both names, starting the entry with the one that is the author. When an organization is both author and publisher, begin the entry with the work’s title, skipping the author element, and list the organization only as publisher. Do not include The before the name of any organization in the works-cited list.

When an entry starts with a government agency as the author, begin the entry with the name of the government, followed by a comma and the name of the agency. Between them, name any organizational units of which the agency is part (as, e.g., the House of Representatives is part of Congress). All the names are arranged from the largest entity to the smallest.

California, Department of Industrial Relations
United States, Congress, House

If you are documenting two or more works by the same government, substitute three hyphens for any name repeated from the author in the previous entry.

United States, Congress, House.
---, ---, Senate.
---, Department of Health and Human Services, Centers for Disease Control and Prevention.

Below are sample entries for government publications.


At the end of entries for congressional publications, you may optionally include the number and session of Congress, the chamber (Senate or House of Representatives), and the type and number of the publication. Types of congressional publications include bills, resolutions, reports, and documents. If your project involves the use of many congressional publications, consult The Chicago Manual of Style for specialized guidelines on documenting them.


2.2 Titles

Titles should be stated in full in the works-cited list, including any subtitles. Regardless of where a title appears in your
project—in the main text or in the works-cited list—its capitalization, punctuation, and presentation in italics or in quotation marks should be consistent.

2.2.1 INTRODUCTION, PREFACE, FOREWORD, OR AFTERWORD

To document an introduction, a preface, a foreword, or an afterword that is titled only with a descriptive term, capitalize the term in the works-cited list but neither italicize it nor enclose it in quotation marks.


The descriptive term remains capitalized if needed in an in-text citation but is lowercase if used in a text discussion.

If the introduction, preface, foreword, or afterword has a unique title as well as a descriptive one, give the unique title, enclosed in quotation marks, immediately before the descriptive one.


Then the unique title (or a short version of it) is given in an in-text citation if a title is needed.

2.2.2 TRANSLATIONS OF TITLES

In the works-cited list, translations of titles not in English, when needed for clarification, are placed in square brackets.


2.3 Versions

When citing versions in the works-cited list, write ordinal numbers with Arabic numerals (2nd, 34th) and abbreviate revised (rev.) and edition (ed.). Descriptive terms for versions, such as expanded ed. and 2nd ed., are written all lowercase, except that an initial letter directly following a period is capitalized.


By contrast, names like Authorized King James Version and Norton Critical Edition are proper nouns (names of unique things) and are therefore capitalized like titles. Words in them are not abbreviated.


2.4 Publisher

The identity of a book's publisher may be unclear if more than one organization is named on the title page. The examples on pages 108–09 show how you can use evidence on the title page to determine the publisher.
Determining the Publisher of a Book

If more than one independent organization is identified in the source as the publisher, cite all the names, following the order shown in the source and separating the names with a forward slash. Below, for example, are two excerpts from title pages, followed by the publishers’ names as recorded in the works-cited list.

Published by The Pennsylvania State University Press for the Bibliographical Society of America
University Park, Pennsylvania

Pennsylvania State UP / Bibliographical Society of America

Iberoamericana · Vervuert · Librería Sur · 2013

Iberoamericana / Vervuert / Librería Sur

If the title page contains the names of a parent company and of a division of it, generally cite only the division. In the example at right, “Group” indicates that “Taylor and Francis” is the name of a combination of companies, of which Routledge is a part.

Liveright Publishing Corporation
A Division of W. W. Norton & Company
New York · London

Liveright Publishing
Routledge

If the title page contains an imprint (a kind of brand name that the publisher attaches to some of its publications), as well as the publisher’s name, omit the imprint. The wording and design on the title page may help you identify imprints. Given a title page with the information below, you would omit “An October Book”—an imprint.

An October Book
The MIT Press
Cambridge, Massachusetts
London, England

MIT Press

The wording and design of the excerpt below suggest that Vintage International is an imprint, named along with a division (Vintage Books) and a parent company (Random House). Only the name of the division should be cited.

Vintage International
Vintage Books
A Division of Random House, Inc.
New York

Vintage Books
2.5 Locational Elements

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


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

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


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

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

[circa 2008]
If you are uncertain about the accuracy of the information that you supply, add a question mark.
[2008?]
If the city of publication is not included in the name of a locally published newspaper, add the city, not italicized, in square brackets after the name.
The Star-Ledger [Newark]
You need not add the city of publication to the name of a nationally published newspaper (e.g., The Wall Street Journal, The Chronicle of Higher Education).

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


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

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

2.7.1 LETTER-BY-LETTER ALPHABETIZATION

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

Descartes, René
De Sica, Vittorio
MacDonald, George
McCullers, Carson
Morris, Robert
Morris, William
Morrison, Toni
Saint-Exupéry, Antoine de
St. Denis, Ruth

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

2.7.2 MULTIPLE WORKS BY ONE AUTHOR

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

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


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

2.7.3 Multiple Works by Coauthors

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

Scholes, Robert, and Robert Kellogg
Scholes, Robert, and Eric S. Rabkin

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

Gilbert, Sandra M., and Susan Gubar, editors. The Female
Imagination and the Modernist Aesthetic. Gordon and

---. “Sexual Linguistics: Gender, Language, Sexuality.” New

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

2.7.4 Alphabetizing by Title

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

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

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

2.7.5 Cross-References

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

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

3 IN-TEXT CITATIONS

The goals of the in-text citation are brevity and clarity, guiding the reader as unobtrusively as possible to the corresponding entry in the works-cited list. Following are special situations not covered in part 1.

3.1 Author

3.1.1 Coauthors

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

(Doris and Erdich 23)

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

(Burdick et al. 42)

3.2 Title

3.2.1 Abbreviating Titles of Sources

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

Full Titles

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

Abbreviations

Double Vision
"Traveling"
"You"

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

Full Titles

And Quiet Flows the Dan
Can We Say No? The Challenge of Rationing Health Care
Under the Volcano

Abbreviations

And
Can
Under

In some kinds of studies, it is necessary to cite the books of the Bible or the works of Shakespeare frequently—for instance, studies tracing a theme in the Bible or in Shakespeare's plays. There are well-established abbreviations for the titles of these works, which you may use to make your citations concise. First, create an entry in the works-cited list for the edition of the Bible or of Shakespeare's works that you used. Then, when you borrow from the edition, use the relevant title abbreviation, along with the part numbers, in the parenthetical citation (unless you've mentioned the title in your text); for example, "1 Chron. 21:9" or "Rev. 21:3," for the Bible, and "Oth. 4.2.7-13" or "Mac. 1.5.17," for Shakespeare.

3.3 Numbers in In-Text Citations

3.3.1 Style of Numerals

When you cite pages in a print work, use the same style of numerals as in the source—whether roman (traditionally used in the front matter of books), arabic, or a specialized style, like A1 (sometimes found in newspapers). Use arabic numerals in all your other references to divisions of works (volumes, sections, books, chapters, acts, scenes, etc.), even if the numbers appear otherwise in the source.

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

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

**Work Cited**


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

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

**Work Cited**


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

**3.3.2 Numbers in Works Available in Multiple Editions**

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

**Modern Prose Works**

In a reference to a commonly studied modern prose work, such as a novel or a play in prose, give the page number first, add a semicolon, and then give other identifying information, using appropriate abbreviations: "(130; ch. 9)," "(271; book 4, ch. 2)."

In *A Vindication of the Rights of Woman*, Mary Wollstonecraft recollects many "women who, not led by degrees to proper studies, and not permitted to choose for themselves, have indeed been overgrown children" (185; ch. 13, sec. 2).

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

**Modern Verse Works**

Editions of commonly studied poems and verse plays sometimes provide line numbers in the margins. In citing works in verse with line numbering, omit page numbers altogether and cite by division (act, scene, canto, book, part) and line, separating the numbers with periods—for example, "Iliad 9.19" refers to book 9, line 19, of Homer’s *Iliad*. If you are citing only line numbers, do not use the abbreviation *l.* or *ll.*, which can be confused with numerals. Instead, in your first citation, use the word *line* or *lines* and then, having established that the numbers designate lines, give the numbers alone.

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

One Shakespearean protagonist seems resolute at first when he asserts, “Haste me to know’t, that I, with wings as swift / As meditation... / May sweep to my revenge” (*Ham. 1.5.35-37*), but he soon has second thoughts; another tragic figure, initially described as “too full of ’th milk of human kindness” (*Mac. 1.5.17*), quickly descends into horrific slaughter.
Do not count lines manually if no line numbers are present in the source; doing so would obligate your reader to do the same. Instead, cite page numbers or another explicit division numbering, if available (e.g., “canto 12”). If the work is a poem that occupies a page or less in the source edition, there is no need to cite line numbers or any other numbers in your text. (The poem’s page number will appear in the works-cited list if the source is printed.)

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

**Greek, Roman, and Medieval Works**

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

**Scripture**

When documenting scripture, provide an entry in the works-cited list for the edition you consulted. While general terms like Bible, Talmud, and Koran are not italicized, full and shortened titles of specific editions are italicized. The first time you borrow from a particular work of scripture in your project, state in the text or in a parenthetical citation the element that begins the entry in the works-cited list (usually the title of the edition but sometimes an editor’s or a translator’s name). Identify the borrowing by divisions of

the work—for the Bible, give the abbreviated name of the book and chapter and verse numbers—rather than by a page number. Subsequent citations of the same edition may provide division numbers alone.

In one of the most vivid prophetic visions in the Bible, Ezekiel saw “what seemed to be four living creatures,” each with the faces of a man, a lion, an ox, and an eagle (New Jerusalem Bible, Ezek. 1:5-10). John of Patmos echoes this passage when describing his vision (Rev. 4:6-8).

**Work Cited**


**3.3.3 Other Citations Not Involving Page Numbers**

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

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

Part numbers in any source should be cited only if they are explicit (visible in the document) and fixed (the same for all users of the document). Do not count unnumbered parts manually. A source without page numbers or any other form of explicit, fixed part numbering must be cited as a whole:
include in the text or in a parenthesis enough information for the reader to find the corresponding entry in the works-cited list—usually the author’s last name.

3.4 Indirect Sources

Whenever you can, take material from the original source, not a secondhand one. Sometimes, however, only an indirect source is available—for example, an author’s published account of someone’s spoken remarks. If what you quote or paraphrase is itself a quotation, put the abbreviation qtd. in (“quoted in”) before the indirect source you cite in your parenthetical reference. (You may wish to clarify the relation between the original and secondhand sources in a note.)

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

3.5 Repeated Use of Sources

When you borrow from a source several times in succession, you may be able to make your citations more concise by using one of the following techniques. Always give your citations in full, however, if these techniques would create ambiguity about your sources.

If you borrow more than once from the same source within a single paragraph and no other source intervenes, you may give a single parenthetical reference after the last borrowing.

Romeo and Juliet presents an opposition between two worlds: "the world of the everyday . . . and the world of romance." Although the two lovers are part of the world of romance, their language of love nevertheless becomes "fully responsive to the tangle of actuality" (Zender 138, 141).

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

But suppose you decide to break the first quotation into two parts, instead of using an ellipsis. Then the parenthetical citation will be ambiguous, because three quotations will be followed by two numbers. It will not be clear how the page numbers should be matched to the borrowings. In that case, the citations should be separated. You can use another technique for making citations more economical—not repeating what is understood.

Romeo and Juliet presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (Zender 138). Romeo and Juliet’s language of love nevertheless becomes "fully responsive to the tangle of actuality" (141).

The second parenthetical citation, "(141)," omits the author’s name. This omission is acceptable because the reader can only conclude that the author is Zender. If you include material from a different source between the two borrowings, however, you must repeat this author’s name in the second citation: "(Zender 141)."

A third technique is to define a source in the text at the start.

According to Karl F. Zender, Romeo and Juliet presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (138). Romeo and Juliet’s language of love nevertheless becomes "fully responsive to the tangle of actuality" (141).

This technique can be useful when an entire paragraph is based on material from a single source. When a source is stated in this way and followed by a sequence of borrowings,
it is important to signal at the end of the borrowings that you are switching to another source or to your own ideas.

According to Karl F. Zender, *Romeo and Juliet* presents an opposition between two worlds: “the world of the everyday,” associated with the adults in the play, and “the world of romance,” associated with the two lovers (138). Romeo and Juliet’s language of love nevertheless becomes “fully responsive to the tang of actuality” (141). I believe, in addition, that . . .

3.6 Punctuation in the In-Text Citation

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

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

(Baron 194; Jacobs 55)

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

(Baron 194, 200, 197-98)

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

(Gluck, “Ersatz Thought” and “For”)

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

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

(Baron 194; my emphasis)

(29; 1st ellipsis in original)

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

(Chan, par. 41)

(Rowley, ch. 2)

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

(185; ch. 13, sec. 2)

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

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

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

In *The American Presidency*, Sidney M. Milkis and Michael Nelson describe how “the great promise of the personal presidency was widely celebrated” during Kennedy’s time in office—a mere thousand days (20 January 1961-22 November 1963 [325]).
for "writers of research papers," and the contents gave advice on structuring and formatting such papers. Today academic work can take many forms other than the research paper. Scholars produce presentations, videos, and interactive Web projects, among other kinds of work. Where these projects rely on the work of other authors, however, they should still include information about their sources.

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

In a slide-based presentation using software such as PowerPoint or Keynote, we suggest including brief citations on each slide that uses borrowed material (quotations, paraphrases, images, videos, and whatever else you copy or adapt) and adding a works-cited list on a slide at the end. You might also offer printed copies of your works-cited list to your audience, if the venue of the presentation allows for them, or post the list online and include its URL on your works-cited slide.

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

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

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