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How Do You Use MLA Documentation?

In the humanities and liberal arts, many writers and publishers follow the guidelines for documentation and formatting recommended by the Modern Language Association (MLA). The basic procedures for documenting an MLA-style paper involve two basic steps: placing a note at the point where you use a source in a paper or project (Section 50a) and creating an entry on a Works Cited page for that source (Section 50b). The order of these steps may vary depending upon your research and writing processes, but both steps must be completed for every source you use, in order for your paper to be fully documented. If you run into issues not discussed here, refer to the *MLA Handbook for Writers of Research Papers* (7th ed., 2009), available at your library's reference desk or at the MLA Web site: <<http://www.mlahandbook.org/style>>. If you want more information about citation styles in general or are uncertain about what you should document in a paper, see Chapter 49, "Documenting a Research Paper."

50a Insert in-text notes wherever you use sources in the body of your paper.

Each time you quote, paraphrase, or in some way use ideas from outside sources, you must acknowledge that you've done so with a note. You can create in-text notes several ways. One is to use *parenthetical citations*, which present information about a source between parentheses, usually at the end of a sentence: (Prosek 246-47). Or you may use *signal phrases*, which identify sources within the normal flow of the sentence: **According to Eric Foner** in *The Story of American Freedom* Often you will combine these basic forms, using both a signal phrase and a page number in parentheses: **Anderson claims** that the TV show *South Park* "spares no sensitivity" (76).

Parenthetical notes tend to be the easiest form of citation to create, but they can interrupt the flow of your writing. Consequently, MLA guidelines suggest that you use them sparingly and make them as concise as possible. Signal phrases, on the other hand, allow you to mention details about your

Step 1: In-text Citation (in the paper)

Galvan 3

and overpowering: "we seem to spend all of our time searching for bits of peace and quiet for ourselves" (Carter 287). But such tranquility is increasingly

Step 2: Works Cited (end of paper)

Galvan 25

Works Cited

Carter, Stephen L. *Civility: Manners, Morals and the Etiquette of Democracy*. New York: HarperPerennial, 1989. Print.

source in order to establish its credibility, explain its relevance, or clarify its positions. (Review Section 46b for more on how to introduce borrowed material effectively.)

❶ **Identify outside sources clearly each time you use them.**

Whether you introduce sources with parenthetical notes or signal phrases, your readers will always need to know precisely which source on the works-cited list you are using. Make sure that the note clearly refers to the word by

which the source is alphabetized in the works-cited list, whether that is a person's last name (an author or editor, for example), a set of names (groups of authors or editors, for example), or a title.

IN-TEXT NOTE: . . . while fishing in England (Prosek 246-47).

Works Cited

Prosek, James. *The Complete Angler: A Connecticut Yankee Follows in the Footsteps of Walton*. New York: Harper, 1999. Print.

IN-TEXT NOTE: A variety of resources for "daily poetry" are available at

Works Cited

Poets.org. Acad. of Amer. Poets, 2008. Web. 12 Dec. 2008.

As you can see, you will need to know how a source will appear on your works-cited list in order to create a note. But in most cases, that will be easy once you have identified the author(s) or title of a source. Simply apply the guidelines below that fit the particular sources you are citing. (The works-cited entries for the examples in the guidelines below appear on pages 661-662.)

1.1 Citing a source listed under a single person's name. This is a common type of note. Use only the last name in parenthetical notes:

As one historian says, "The scientist, like the artist, is one of us" (Jardine 5). In signal phrases, you may use full first names to make your passage more readable.

"Today's secular disruption between the creative aspect of art and that of science," anthropologist Loren Eiseley contends, "is a barbarism that would have brought lifted eyebrows in a Cro-Magnon cave" (271).

When your works-cited listing contains sources by different people having the same last name, use initials or full first names to refer to their work without confusion.

Dr. Frankenstein assumes "[a] new species would bless [him] as its creator" (M. Shelley 51; vol. 1, ch. 4)—perhaps, if he were driven by the "purest and truest motives" of his literary counterpart, Prometheus (P. Shelley, pref.).

1.2 Citing a source listed under a group of people's names. Give the *last names of all individuals* in the same order they appear at the beginning of the corresponding works-cited entry. When a source is listed under four or more persons' names, you have the option of using the Latin abbreviation *et al.* (*et alia*, "and others") after the first person's name. If you choose the shortened form *et al.* for your works-cited entries, then use it also for all in-text notes.

Varela, Thompson, and Rosch ask, "What challenges does human experience face as a result of the scientific study of the mind?" (xvii).

The Royal Society was chartered in 1662 to further scientific enquiry and advance the study of natural philosophy (Abrams *et al.* 1: 1571).

1.3 Citing a source listed under a corporate or group author. In this case, a signal phrase is often more readable than a parenthetical note. When you do use a parenthetical note to identify the source, abbreviate the name of the author.

Technological patents are awarded for "novelty" and "non-obviousness" (USPTO)—roughly the same criteria we use to praise "creative" work.

1.4 Citing a source listed by title. Put the *title* in your in-text citation when a work doesn't have an author or creator. Shorten the title as much as possible: the shortened title, however, should always include its first word (excluding *A*, *An*, and *The*), so readers can easily find the entry on the alphabetized Works Cited page. Also, use the same formatting (italics or quotation marks) as that used in the works-cited entry.

Scientific creativity relies on expensive technology and tends to be limited more by money than ideas ("Art").

1.5 Citing a source that is one of many listed under the same person's name. Mention *both* the *last name* of the author and the *title* of the particular source. When using parenthetical citation, follow the person's last name with a comma and a shortened version of the title (see the preceding section).

Even the most cultivated "habit of thought" can be questioned when we acknowledge that "conviction of the 'truth' . . . is founded exclusively on rather incomplete experience" (Einstein, *Relativity* 3-4).

A readable way of handling such a citation is to mention the person's name in a signal phrase and then use a parenthetical citation to clarify which work you are referring to in the particular passage.

Spielberg's films have explored how science and technology shape our views of morality (*Minority Report*), as well as how they challenge our ideas of humanity (*A.I.*)—traditional concerns of humanist scholars.

1.6 Citing material from sacred texts, classical literary works, and legal documents. These works are often identified by standard abbreviations, especially when parenthetical notes are used. For classical literary works, look for a standard shortened title in the textual notes of the edition you're using or in a scholarly reference on the subject or author; if none is available, follow the guidelines presented in Section 50a-1.1–5 above.

Shakespeare's Caliban values his education in the language arts only because it helps him "know how to curse" (*Tmp.* 1.2.364).

For sacred texts, standard abbreviations are often used to identify the work in both signal phrases and parenthetical notes. When you use the generic name of a sacred work—including terms such as the Bible, Torah, Qur'an, as well as sections and chapters within them—do *not* italicize the title of the version in your in-text notes.

The spiritual and emotional value of pursuing truth is articulated well in the **King James Version** of the Bible: "He that hath knowledge spareth his words: and a man of understanding is of an excellent spirit" (*Prov.* 17.27).

Do, however, italicize titles of particular published *editions* of such works.

It is not clear how the works that comprise the Torah came to be seen as one book (*New Oxford Annotated Bible*, HB 6).

Similar rules apply to historic legal documents (for example, the Declaration of Independence and the Treaty of Versailles), and also to specific government acts and laws (for example, the Selective Service Act). You would not ordinarily italicize such titles.

1.7 Citing multiple sources in a single parenthetical note. Separate each citation by a semicolon, following the other guidelines listed above. Do this sparingly, however, since such long notes can be distracting.

Newer editions of literary anthologies include scientific texts of historical significance (Abrams et al. xxiii; Henderson and Sharpe vii, xii).

1.8 Citing material repeatedly from the same source. Readers can assume that any parenthetical notes that don't identify a source refer to the last works-cited entry mentioned in the body of the paper. Omit the source identifier in notes referring repeatedly to different locations in the same work when no other work is mentioned.

Dr. Frankenstein, whose "sole occupation" is "natural philosophy" (M. Shelley 49; vol. 1, ch. 4), studies the human animal through biological experiments. His creation, a so-called "monster" (60; vol. 1, ch. 5), learns to be human by reading poetry and history (124-27; vol. 2, ch. 7).

The following Works Cited list shows the works-cited entries for sample citations 1.1 to 1.8.

Works Cited

- Abrams, M. H., et al., eds. *The Norton Anthology of English Literature*. 6th ed. 2 vols. New York: Norton, 1993. Print.
- "The Art of Science—Big or Small." Editorial. *Los Angeles Times* 13 Dec. 1993: B6. *LexisNexis Academic*. Web. 13 May 2003.
- Einstein, Albert. *Letters to Solovine*. Trans. Wade Baskin. Intro. Maurice Solovine. New York: Philosophical Lib., 1987. Print.
- . *Relativity: The Special and General Theory*. Trans. Robert W. Lawson. New York: Bonanza, 1961. Print.
- Eiseley, Loren. *The Star Thrower*. Intro. W. H. Auden. San Diego: Harcourt, 1978. Print.
- Henderson, Heather, and William Sharpe, eds. *The Longman Anthology of British Literature*. 2nd ed. Vol. 2B. New York: Longman, 2003. Print.

- The Interpreter's Bible*. Ed. John W. Bailey, et al. 12 vols. New York: Abington, 1952. Print.
- Jardine, Lisa. *Ingenious Pursuits: Building the Scientific Revolution*. New York: Anchor-Random, 2000. Print.
- Shakespeare, William. *The Riverside Shakespeare*. Ed. G. Blakemore Evans. Boston: Houghton, 1974. Print.
- Shelley, Mary. *Frankenstein: The Modern Prometheus*. 1818. Ed. and intro. Maurice Hindle. London: Penguin, 1992. Print.
- Shelley, Percy Bysshe. *Prometheus Unbound*. 1820. *LiteratureClassics.com*. Classics Network, 2003. Web. 15 May 2003.
- Spielberg, Stephen, dir. *A.I.* Warner, 2001. DVD.
- . *Minority Report*. Fox, 2002. Film.
- United States Patent and Trademark Office. "Novelty and Non-Obviousness, Conditions for Obtaining a Patent." *United States Patent and Trademark Office*. USPTO, 2003. Web. 12 May 2003.
- Varela, Francisco J., Evan Thompson, and Eleanor Rosch. *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge: MIT P, 1991. Print.

❶ **2 Locate referenced material as precisely as possible.** Besides identifying a source, in-text notes also tell readers exactly where to find the material you are borrowing or citing. Typically, you would simply provide page numbers, but many electronic sources don't give you that choice. The guidelines below present your options.

2.1 Locating passages in sources with standard pagination. In a parenthetical note, give the page number(s) after naming the source, separating the two with a space only. If the author or source is not named, you can just enclose the page numbers. Use whatever page-numbering scheme the source itself uses—roman numerals, letter-number combination, etc.

SINGLE PAGE You may omit the page reference when the source is only one page long.

According to Jones . . . (142)
(Jones 142)
("Blame" 21)

RANGE OF PAGES Separate the first and last pages in the range with a hyphen.

(Dyson, *Disturbing* 11-13)
(Savlov E4-E5)

NONCONSECUTIVE PAGES Separate by a comma and space each page where the idea is referenced.

(151, 156, 198)
(Gilbert and Grubar xxix, xxxiv)

PAGES IN MULTI-VOLUME SOURCES Insert the volume number, a colon, and a space before page references.

(2: 132)
(Churchill 4: 3461-62)

2.2 Locating passages in sources using alternative numbering schemes. Works in newer media often have numbered paragraphs or screens, rather than pages, and most classical works have traditional numbering mechanisms: chapters and sections for novels and treatises; acts and scenes for dramatic works; cantos and line numbers for poetry. Traditional schemes help readers find material no matter which edition they use.

SOURCES WITH NO PAGINATION

After the source identifier (if given in the note), insert a comma, an abbreviation for the numbering scheme, and a reference number.

(Neruda, lines 2-9)
(USPTO, "Intellectual," par. 4)
(UNFAO, "Education," sec. 2)
(screen 3)

LITERARY WORKS WITH PAGINATION

Follow the page reference with a semicolon and reference to the chapter, section, etc.

(Eliot, *Middlemarch* 273; ch. 28)
(75-76; ch. 4, sec. 1.5)
(Stoppard 58-59; act 2)

WORKS WITH TRADITIONAL NUMBERING

Classic works that are divided into precise hierarchical sections need no page references. Instead, list each section from largest to smallest with periods in between. Use hyphens to indicate a range.

(Aristotle, *Prior* 68b.9-15)
(*Ham.* 3.6.4-5)
(*Interpreter's Bible*, Mark 10.25)

2.3 Quoting or paraphrasing a statement that your source itself quotes. Start a note with *qtd. in* to indicate that the author of the work did not make these statements, but rather someone named within the source:

According to eminent scientist Albert Einstein, "Imagination is more important than knowledge" (*qtd. in* Thomas 1).

3 Place and punctuate parenthetical citations correctly. Place parenthetical citations just before the first natural pause that follows the cited material: after closing quotation marks but before ending or connecting punctuation marks.

AFTER BORROWED IDEA OR QUOTE, BEFORE END PERIOD	As Carter notes, "we seem to spend all of our time searching for bits of peace and quiet" (287).
TWO PARENTHETICAL NOTES IN ONE SENTENCE	The seclusion of the Lake District would often result in "the deepest melancholy" (D. Wordsworth 19), but the lakes themselves could be "soft . . . and beautiful" (36).
AFTER FINAL PUNCTUATION FOR BLOCK QUOTATIONS (SEE CHECKLIST 50.3)	Fixed ideas of permanence And transience, Finitude and infinity, Have no place when all is well. (Nagarjuna, lines 28-31)

50b List all cited sources on a separate "Works Cited" page.

The Works Cited page, which appears after the body of the essay, provides readers with full bibliographical information on each source mentioned in your in-text notes: when it was published, by whom, in what format, and so on. List only sources you actually reference in your in-text notes, even if you

examined many others in the course of developing your project. The format of each works-cited entry will vary, depending on the type of source you are citing. To help you manage these variations, we've provided numerous model citations in sections 50b-1-13. The directory on pages 666-667 lists the models according to type; the directory on the inside back cover lists them alphabetically.

As you create entries, you'll note that some sources are the work of many people: movies and plays have directors and scriptwriters; books may have editors and translators, as well as authors. So whom do you credit? You can usually name all the major contributors—but you may need to decide whose contribution will receive **primary acknowledgment** and whose **secondary**. This choice will depend both on the genre of the source and which contributor's work is most important to your project. If you discuss the films of a particular director, give her primary acknowledgment for each film you cite. If you intend to analyze the work of an editor, list his name first, rather than the author's.

Besides attending to the acknowledgments of each work cited, you'll also need to look carefully at how each was published, especially the **medium** of production, whether in *Print*, on the *Web*, as a *CD* recording, etc. Different media have different standards of production that determine how you'll list the source's **publication details**. Remember that you ultimately want to give your readers enough information to find the source themselves, in particular, the version you used. This process has become a little trickier since many printed and recorded sources have been digitized and reproduced on the Web. You'll avoid many complications, however, if you simply read what your source says about its own production.

Pages 668-673 describe the basic parts of a works-cited entry in detail. Then, on pages 674-699, you'll find model works-cited entries (with their accompanying in-text notes) for more than a hundred kinds of sources in various media. Note that all entries follow these rules:

- **Each part of an entry begins with a capitalized word and ends with a period.** Look at the models carefully for other punctuation.
- **A space follows each comma, semicolon, and period—except** when the mark is followed by other punctuation, when it is part of certain standard abbreviations (see Chart 50.1 on page 673), or when it is part of a title that omits such spacing intentionally.

DIRECTORY TO MLA MODELS—BY TYPE**Print Media****50b-1 Books and pamphlets**

1. **Book**—basic entry 674
2. **Book**—with original publication 675
3. **Book**—subsequent edition 675
4. **Book**—multi-volume set 675
5. **Book**—multi-volume set 675
6. **Book**—part of a series of books 675
7. **Pamphlet**—unsigned 675
8. **Brochure**—on Web 675

50b-2 Books with editors, translators, etc.

9. **Book**—edited 676
10. **Anthology or reader** 677
11. **Book**—translated 677
12. **Book**—multiple contributors 677
13. **Book**—double contributions 677
14. **Book**—focus on editor 677
15. **Book**—graphic novel 677

50b-3 Book parts, chapters, etc.

16. **Book part**—story in collection 678
17. **Book part**—untitled preface 679
18. **Book part**—second author 679
19. **Book part**—from reader 679
20. **Reference article**—less-known 679
21. **Reference article**—well-known 679
22. **Letter**—published in book 679

50b-4 Articles in periodicals

23. **Newspaper article** 680
24. **Newspaper article**—with edition 681
25. **Magazine article**—weekly 681
26. **Magazine article**—monthly 681
27. **Journal article**—many authors 681
28. **Journal article** 681
29. **Journal article**—in journal with multiple series 681
30. **Magazine article**—interview 681

Web Media**50b-5 The basics**

31. **Web page** 682
32. **Web site** 683
33. **Web page**—online reference 683
34. **Web page**—online reference 683
35. **Home page**—organizational 683
36. **Home page**—personal 683
37. **Web page**—multi-version site 683
38. **Web page**—many contributors 683
39. **Web page**—signed by compiler 683

50b-6 Online articles and blogs

40. **Online article**—Web magazine 684
41. **Online article**—news Web site 685
42. **Online article**—magazine's site 685
43. **Online article**—newspaper's site 685
44. **Online article**—Web-only journal 685
45. **Blog posting** 685
46. **Blog posting**—by guest author 685

50b-7 Databases and library subscription services

47. **Newspaper article**—in database 686
48. **Magazine article**—in database 687
49. **Journal article**—in database 687
50. **Book part**—in database 687
51. **Book**—in database 687
52. **Audio track**—digitized from CD 687
53. **Photo**—in database 687
54. **Painting**—museum piece in database 687

50b-8 Online postings, streaming content, etc.

55. **Posting**—discussion forum 688
56. **Posting**—reader comment 689
57. **Posting**—reader-posted article 689
58. **Streaming audio**—interview 689
59. **Photo series**—downloaded 689
60. **Streaming video**—user posted 689
61. **Newsletter article**—PDF file downloaded from Web site 689

Other Media

50b-9 Recorded media

- 62. CD—musical recording 690
- 63. CD audio track—song 691
- 64. DVD—movie, book adaptation 691
- 65. Film—viewed in theater 691
- 66. Film—focus on director 691
- 67. DVD bonus material 691
- 68. CD booklet 691
- 69. CD-ROM article—from electronic reference 691

50b-10 Broadcast and live media

- 70. Speech 692
- 71. Reading of book 693
- 72. Interview—by researcher 693
- 73. TV program—miniseries 693
- 74. Radio segment 693
- 75. Dramatic performance 693
- 76. Speech—audio track on Web 693
- 77. Live musical performance—recorded on CD 693

50b-11 Other media

- 78. Sculpture—public installation 694
- 79. Photo—in museum 695
- 80. Painting—in gallery 695
- 81. Email—unpublished 695
- 82. Memo—unpublished 695
- 83. Letter—unpublished 695
- 84. Archived paper document 695
- 85. Podcast—song 695
- 86. Podcast—video segment 695

Special Genres

50b-12 Editorials, reviews and special visual content

- 87. Editorial article—in journal 696
- 88. Editorial article—unsigned 697
- 89. Letter to the editor—signed 697
- 90. Review of film—on Weblog 697
- 91. Review of book—in printed journal 697
- 92. Advertisement—in magazine 697
- 93. Cartoon—in newspaper 697
- 94. Map—printed as govt. brochure 697
- 95. Diagram—on a Web site 697

50b-13 Sacred texts, musical compositions, and government documents

- 96. Sacred text—printed book 698
- 97. Sacred text—online version of previous printing 699
- 98. Musical composition—book of classical scores 699
- 99. Song lyrics—in CD booklet 699
- 100. Government publication—brochure from local govt. 699
- 101. Government publication—printed document of Congress 699
- 102. Government publication—map on state agency's Web site 699
- 103. Congressional record 699

MLA Guidelines for Formatting Specific Parts of Works-Cited Entries

- Listing **authors'** names: see 669
- Formatting **titles**: see 670
- Listing **secondary contributors**: see 671
- Formatting **publication details**: see 672
- Describing the publication **medium**: see 673
- For examples of full MLA "Works Cited" pages, see 159, 661–662, 712–713

BASIC PARTS OF MLA WORKS-CITED ENTRIES

Works-cited entries are composed of five basic parts, each of which is listed below, then marked and color-coded in the sample entries at the bottom of the page. In addition to these five parts, there are occasions where you have an opportunity to add supplemental information, such as a full URL address for Web entries. Consult Checklist 50.5 at the end of the chapter for guidelines on further informing readers of extra details.

Primary Acknowledgment (Author). Each entry usually begins with the name(s) of the author(s) or artist(s). In some cases you'll have the option of focusing on other contributors—for example, a book's editor, a CD's producer, a Web site's compiler, or a movie's director.

Title. Usually the entry's second item, a title sometimes appears first—for instance, with unsigned sources. You might also list two titles within your entry—for example, the title of a book and that of a chapter inside.

Secondary Acknowledgments. Some works are created by many hands. After the title, list the names of other people (aside from the primary acknowledgment) who are given credit for creating the source.

Publication or Production Information. This part often seems very technical, but you're simply offering readers three key details: *where the source was published* (city, periodical, etc.), *who published it*, and *when*. Pay close attention to the models to see how these details are separated by various punctuation marks.

Medium Accessed. The last item in a works-cited entry is always a description of the media format of the material you're citing, for instance, *Print, Web, DVD-ROM, Speech, Radio*, etc. The models in sections 50b-1-11 are arranged according to the medium used to access the source.

Works Cited
Achebe, Chinua. <i>Things Fall Apart</i> . 1954. New York: Anchor-Doubleday, 1994. Print.
Schoolnik, Skip, dir. "Slouching towards Bethlehem." Writ. Jeffrey Bell. Perf. David Boreanaz and Charisma Carpenter. Angel. WB. KTLA. Los Angeles, 27 Oct. 2002. Television.
"W. B. Yeats." Poets.org. Acad. of Amer. Poets, 2009. Web. 2 July 2009.

Primary Acknowledgments (Author)

Identify the author of a source in last-name-first order, spelling names as they appear in the source, even if those given are known pseudonyms.

- *Omit* titles and degrees, such as *M.D.*, *S.J.*, *Ph.D.*, *President*.
- *Include* identifying suffixes such as *Jr.* or *III*. Suffixes should be listed immediately after an individual's name, preceded by a comma.
- *Include* traditional identifying modifiers (*de Medici*, for example) for a person with no last name (a common case for pre-modern authors), placing them immediately after the first name.

One author or artist. List the last name first, followed by a comma, and first names and initials as they appear on the title page of the source. Add essential suffixes (e.g., *Jr.*) after the first name. When no last name is given, simply list the name by which the individual is recognized in the source.

Bloom, Amy. —
Christine de Pisan. —
King, Martin Luther, Jr. —
O'Keefe, Georgia. —
Shakira. —

Two or three authors or artists. List their names in the same order they appear on the title page or byline. The first person appears last-name-first, followed by all others in normal order. Separate each with a comma (even when only two persons are listed), preceding the last person's name with the word *and*.

Armstrong, Lance, and Sally
Jenkins. —
Black, Francis, and Kim Deal. —
Harrison, Maureen A., Ian F.
Roe, and Ann Harris. —
See Models 3, 5, 10, 17, 26, 27,
38, 64, 77

Four or more authors or artists. You may use a shortened form, listing only the Latin abbreviation *et al.* ("and others") after the first author's name (last-name-first).

Page, Jimmy, et al. —
Roberts, Henry M., III, et al. —
See Model 49

Corporate or group authors or artists. List them as they appear on the title page or byline of the source, omitting initial articles (*A*, *An*, or *The*) when the name stands for a company or institution.

Blue Man Group. —
The Who. —
World Health Organization. —
See Models 35, 60, 63, 92, 100,
101, 102

Editors, translators, compilers, etc. When they are given primary acknowledgment, these individuals are listed first in place of authors. Before the period, however, insert a comma and an abbreviation that identifies the form of contribution (see Chart 50.1). When listing multiple persons, place the abbreviation (pluralized by inserting *s* before the period) after the last individual's name.

Cash, Johnny, and June
Carter, perfs. —
Heaney, Seamus, trans. —
Lee, Spike, dir. —
Selfe, Cynthia L., and Susan
Hilligoss, eds. —
See Models 10, 14, 15, 39, 60,
64, 66

Titles

Capitalize the first word of each title and all other words, except articles (*a*, *an*, and *the*), prepositions (also *to* when part of an infinitive), and coordinating conjunctions. Most titles have other formatting as well. Note that these formatting rules apply also to titles appearing in the body of the paper—although you'll use shortened titles in parenthetical notes.

Italicized titles. Italicize the titles of major works, including books, plays, operas, musicals, TV programs, radio programs, artworks, CDs, movies, long poems, and periodicals. (See also Section 43a.) *Do not* italicize the period after the title, but *do* italicize exclamation points and question marks that are part of the title. Underline when italics are not available.

Revolutionary Road.
Lost.
Bullet in a Bible.
Mamma Mia!
Omeros.
Spin.
Starry Night.

Titles in quotation marks. Enclose in quotation marks the titles of short works, such as periodical articles, essays, speeches, short poems, short stories, individual TV episodes, radio segments, and songs. End punctuation goes *within* the closing quotation mark.

"Hitchin' a Ride."
"Tabula Rasa."
"Redwoods Go Wireless."
"Self-Reliance."
"The Tyger."

Subtitles. Place subtitles after the main title, inserting a colon and a space between the two. Capitalize letters in the subtitle like any other title; be sure to make the first letter uppercase.

Seeing Voices: A Journey into the World of the Deaf.
See Models 1, 6, 8, 10, 13, 17, 19, 27-9, 43, 51, 61, 96

Descriptive titles. Some works are identified by generic descriptive phrases, rather than (or in addition to) original titles. Capitalize the first letter of the first word only. *Do not* italicize the phrase or place it in quotation marks—but do format titles within the descriptive phrase.

Interview with Toni Morrison.
Online posting. 17 Aug. 2009.
Review of *Clueless*.
See Models 17-8, 30, 35-6, 55-8, 60, 67, 71-2, 83-4, 87-95

Titles within titles. Many works refer to other works within their titles. Refrain from italicizing a title when it appears within another italicized title. For titles ordinarily enclosed in double quotation marks, use single quotes when they appear within another title enclosed by double quotes. Otherwise, follow the standard rules for formatting titles.

"Four Weddings Director Eyes
Potter IV."
The Apocalypse Now Book.
"Jagger Not Impressed with
Spears' Satisfaction."
See Models 14, 18, 25, 30

Secondary Acknowledgments

List any secondary contributors after the title of the work they helped create and before publication details. Present their names in normal order, preceding each with an abbreviation indicating the form of contribution (see Chart 50.1 on page 673). You may list more than one secondary contributor— simply group into a single acknowledgment the names of those who contribute in the same way. Note that sometimes authors and artists are not listed before the title, but instead after (following the word *By*).

— . By William Shakespeare. Dir. Laurence Olivier. —

— . Ed. Andrea Lunsford and John Ruszkiewicz. —

— . Writ. and dir. Andy Wachowski and Larry Wachowski. Perf. Keanu Reeves, Laurence Fishburne, and Carrie-Anne Moss. —

See Models 9, 11-15, 18-20, 22, 38, 46, 52, 56, 60, 62, 64-6, 74-6, 96-9

Publication and Production Information

These details vary greatly depending on the type of source you're documenting. The models in Sections 50b-1 through 50b-13 cover most of the sources you'll encounter. As you look at the models, notice how the following details are formatted and punctuated:

Places. Omit state and nation specifications, even from obscure cities. When no place of publication is available for books, use the abbreviation *N.p.* For some sources, such as performances, identify a specific venue before the city.

Englewood Cliffs
London
Odyssey Theatre, Los
Angeles

Names of publishers. You can abbreviate publishers' names by omitting articles and indistinctive words (*Inc.*, *Co.*, etc.) and by using standard abbreviations (see Chart 50.1). When no publisher is given where expected, use the abbreviation *n.p.*

Amer. Medical Assn.
Norton
U of Texas P

Dates. MLA works-cited entries include one or more dates depending on the type of source. All dates should be presented in day-month-year order. Abbreviate all months except *May*, *June*, and *July*. If no date is given where expected, put *n.d.*

4 July 1776
Oct. 1929
2001

Pages, etc. For page ranges, list the first and last with a hyphen between. For nonconsecutive pages, list only the first page followed by a plus sign. Use the same format (roman numerals, letters, etc.) as the source. Use the abbreviation *N. pag.* when the source is not paginated, unless a different scheme is used (paragraphing, etc.); indicate the type of numbering with an abbreviation.

9-16, 145-49, 501-615
E1+
iii-xi
pars. 4-10
screen 3

Medium Accessed

The final piece of an MLA works-cited entry tells readers how you accessed the source, whether in print, through the Web, on a DVD, in an art gallery, and so on (see also Checklist 43.2.). Such information is especially important now that some sources, like books and newspapers, are digitized and made available online. Sections 50b-1 through 50b-11 give you guidelines for listing sources in different media formats, some of which may require extra informative details, such as the date of last access for online sources or the current museum where an artwork is held.

- Some examples of medium descriptions:
- Print.
 - Web. 22 June 2008.
 - Speech.
 - Oil on canvas. Museum of Modern Art, New York.

Chart 50.1 Useful MLA Abbreviations

SECONDARY ACKNOWLEDGMENTS			
Adapted by	adapt.	Introduced by	introd.
Compiler	comp.	Narrator	narr.
Conductor	cond.	Performer	perf.
Director	dir.	Preface by	pref.
Editor	ed.	Producer	prod.
Foreword by	fwd.	Translator	trans.
Illustrator	illus.	Written by	writ.
PUBLICATION INFORMATION			
Book	bk.	Press	P
Chapter	ch. or chap.	Scene	sc.
Edition	ed.	Section	sec. or sect.
Line	line	Series	ser.
Lines	lines	University	U
Page	p.	University Press	UP
Pages	pp.	Volume	vol.
Paragraph	par.	Volumes	vols.

50B-1 Print sources—books and pamphlets**1. Book—basic entry**

Author	Title
Balliett, Whitney.	<i>New York Notes: A Journal of Jazz, 1972-1975.</i>
Boston: Houghton, 1976. Print.	
Publication information	Medium
(Place: Publisher, Year.)	

IN-TEXT NOTE: (Balliett 5)

For many books, pamphlets, and brochures, you need only list author(s), title, and basic publication details (place, publisher, and year), followed by the word *Print*. Be sure also to address the following questions to avoid omitting details relevant to many kinds of books used for academic research:

- **Is an editor, translator, or other contributor listed on the title page?**
List secondary acknowledgments after the title. See 50b-2.
- **Is an original publication date given on the book's copyright page or in an introduction?** Insert the original year of publication (no italics) after the title and before both secondary contributions (if any) and publication details for the edition used. See Models 2, 3, 9
- **Does the title page list a name or number for the cited edition?**
Insert the name or number of the edition (no italics) after the title and secondary contributors (if any). See Models 3, 4
- **Is the book part of a multi-volume set?** After the title and names of secondary contributors or the edition (if any), list the volume number you are using (no italics). But if you use more than one volume, give the total number of volumes, citing specific volume numbers in your in-text notes (see 50a-2.1). See Models 4, 5
- **Is the book, pamphlet, or brochure part of a series?** If the title page lists a publication series, provide the series title (neither italicized nor in quotes) and the series number (if any) as supplementary information, following the *Print* medium (see Checklist 50.5). See Model 6
- **Are you using a digitized version of the book posted to a Web site or database?** For books appearing on *Google Books*, *Bartleby.com*, or any other Web site, begin your entry with original print publication details, which will either be given by the site or appear at the beginning of facsimile editions. Instead of closing with the *Print* medium, list the Web site or database housing the book and standard Web access details as discussed in 50b-5-8. See Models 8, 51, 97

- 2. Book**—with original publication date
- Angelou, Maya. *I Know Why the Caged Bird Sings*. 1969. New York: Bantam, 1997. Print.
IN-TEXT NOTE: (Angelou 45)
- 3. Book**—subsequent edition
- Holiday, Billie, and William Dufty. *Lady Sings the Blues*. 1956. Revised discography ed. London: Penguin, 1992. Print.
IN-TEXT NOTE: (Holiday and Dufty 113-14)
- 4. Book**—multi-volume set, referring to one volume
- Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed. Vol. 2. New York: Oxford UP, 2002. Print.
IN-TEXT NOTE: (Rampersad 14, 21)
- 5. Book**—multi-volume set, referring to many volumes
- Titon, Jeff Todd, and Bob Carlin. *American Musical Traditions*. 5 vols. New York: Schirmer-Gale, 2002. Print.
IN-TEXT NOTE: (Titon and Carlin 4: 36)
- 6. Book**—one that is part of a series of books
- Tuso, Joseph F. *Singing the Vietnam Blues: Songs of the Air Force in Southeast Asia*. College Station: Texas A&M UP, 1990. Print. Texas A&M U Military History Ser. 19.
IN-TEXT NOTE: (Tuso 78)
- 7. Pamphlet**—unsigned
- Women in Music and Art*. Pittsburgh: Carnegie Lib., 1981. Print.
IN-TEXT NOTE: (*Women 2*)
- 8. Brochure**—reproduced on Web site
- Got Talent? Young Artist Talent Search 2009*. Newark: New Jersey Performing Arts Center, 2008. *New Jersey Performing Arts Center*. Web. 20 May 2009.
IN-TEXT NOTE: (*Got 8*)

50B-2 Print sources—books with editors, translators, illustrators, etc.

9. Book—edited

Author	Title	Editor
Weems, Mason L.	<i>The Life of Washington</i> . 1800.	Ed. Marcus Cunliffe.
Cambridge: Harvard UP, 1962. Print.		
Publication information (Place: Publisher, Year)		Medium

IN-TEXT NOTE: (Weems 202)

Scholarly editions, translations, and anthologies rely on individuals besides the author(s). When editors, translators, or other contributors appear on the title page of a book, list their names and contributions after the title in the works-cited entry. The following questions should also be asked of other kinds of sources that list secondary efforts under the title:

- **Are you citing a reader, compilation, or anthology not focused on a single author?** List the editors or compilers first, unless citing a specific selection (see 50b-3). See Models 10, 19
- **Are multiple secondary contributors listed on the title page?** A book might be both edited and translated, for example. List each contributor shown on the title page as either the primary acknowledgment or a secondary one. See Models 11, 12, 15
- **Is someone listed as contributing in two ways?** List both contributions before the person's name; after, if the person is given primary acknowledgment. See Models 13, 15
- **Does it make sense to focus on someone other than the author?** If your paper focuses on an editor or translator, for example, present that person first in the entry, before the title. Then list the author of the source (preceded with the word *By*) after the title, where you would normally provide secondary acknowledgments. See Models 10, 14, 15
- **Are you citing a graphic novel or illustrated work?** Often the illustrator(s) are also the author(s). Yet sometimes multiple contributors appear on the cover. Determine who should be listed as the primary acknowledgment based on how you intend to discuss the source in your paper. Give others as secondary credits. See Model 15

- 10. Anthology or reader**
Crane, Diana, Nobuko Kawashima, and Ken'ichi Kawasaki, eds. *Global Culture: Media, Arts, Policy, and Globalization*. New York: Routledge, 2002. Print.
IN-TEXT NOTE: (Crane, Kawashima, and Kawasaki iv-v)
- 11. Book— translated (with help of author)**
Fuentes, Carlos. *A New Time for Mexico*. Trans. Marina Gutman Castañeda and Fuentes. Berkeley: U of California P, 1997. Print.
IN-TEXT NOTE: (Fuentes 89)
- 12. Book— multiple secondary contributors**
Gandhi, M. K. *The India of My Dreams*. Comp. R. K. Prabhu. Fore. Rajendra Prasad. Bombay: Hind Kitabs, 1947. Print.
IN-TEXT NOTE: (Gandhi 131)
- 13. Book— one person contributing in two ways**
Nagarjuna. *Verses from the Center: A Buddhist Vision of the Sublime*. Ed. and trans. Stephen Batchelor. New York: Riverhead, 2000. Print.
IN-TEXT NOTE: (Nagarjuna 91)
- 14. Book— focus on editor**
Rice, Julian, ed. *Ella Deloria's The Buffalo People*. By Ella Deloria. Albuquerque: U of New Mexico P, 1994. Print.
IN-TEXT NOTE: (Rice 45)
- 15. Book— graphic novel, adapted from book**
Porcellino, John, adapt. and illus. *Thoreau at Walden*. By Henry David Thoreau. Intro. D. B. Johnson. New York: Hyperion, 2008. Print.
IN-TEXT NOTE: (Porcellino 11-12)

50B-3 Print sources—book parts, chapters, and selections

16. Book part—story by author of collection

Author	Title of book part	Title of book
Mason, Bobbie Ann.	"Detroit Skyline, 1949."	"Shiloh" and Other Stories.
New York: Colophon-Harper, 1982. 34-52. Print.		
Publication information (Place: Publisher, Year. Pages.)		Medium

IN-TEXT NOTE: (Mason 36)

When using only part of a book, create an entry for the book itself, inserting the title of the selection used just before the title of the book. After the book's publication information, provide the pages where the selection appears, just before the *Print* medium. Some book parts are cited differently, especially those not written by the book's main author(s).

- **Is the selection an introduction, preface, foreword, or afterword?** Describe the type of selection after the name of the selection's author(s) or title (if any). See Models 17, 18
- **Is the selection an interview, letter, map, diagram, or other special genre?** Consult 50b-12 for other special information to include before the book's publication details and medium. See Model 22
- **Is the selection by someone other than the book's author?** List the selection's author(s) first, then its title, the book's title, and the book's author(s) as a secondary acknowledgment (see 50b-2), all before the publication details and pages. See Model 18
- **Is the selection from an anthology?** List the selection's author(s) first, then the title of the selection. Name editors or compilers after the title of the book (see 50b-2). See Model 19
- **Is the selection an article from a reference work?** For well-known reference works, omit page numbers, secondary acknowledgments, volume information, place, and publisher. But provide this information for less familiar, more specialized reference works. Always list edition and year. See Models 20, 21

- 17. Book part**—untitled preface by authors of book
Alfrey, Judith, and Catherine Clark. Preface. *The Landscape of Industry: Patterns of Change in the Ironbridge Gorge*. London: Routledge, 1993. xi-xii. Print.
IN-TEXT NOTE: (Alfrey and Clark xi)
- 18. Book part**—by secondary contributor
Surtz, Edward. "Utopia Past and Present." Introduction. *Utopia*. By Thomas More. Ed. Surtz. New Haven: Yale UP, 1964. vii-xxx. Print.
IN-TEXT NOTE: (Surtz xii)
- 19. Book part**—from reader, anthology, or compilation
Tschumi, Bernard. "Architecture and the City." *The Unknown City: Contesting Architecture and Social Space*. Ed. Iain Borden, et al. Cambridge: MIT P, 2001. 370-85. Print.
IN-TEXT NOTE: (Tschumi 382)
- 20. Reference article**—less-known reference
"Polixenes." *The Oxford Companion to English Literature*. Ed. M. Drabble. Oxford: Oxford UP, 1998. Print.
IN-TEXT NOTE: ("Polixenes")
- 21. Reference article**—well-known reference
"Ypsilanti." *The New Encyclopædia Britannica: Micropædia*. 15th ed. 1987. Print.
IN-TEXT NOTE: ("Ypsilanti")
- 22. Letter**—published in edited book
Steinbeck, John. "To Lyndon B. Johnson." 24 Nov. 1963. *Steinbeck: A Life in Letters*. Ed. Elaine Steinbeck and Robert Wallsten. New York: Viking, 1975. 787-88. Print.
IN-TEXT NOTE: (Steinbeck 788)

50B-4 Print sources—articles in newspapers, magazines, journals, and other periodicals

23. Newspaper article

Author	Title of article
Reifenberg, Anne.	"Nobody Said 'Boo' When Anne Rice Came to New Orleans."
	<i>Wall Street Journal</i> 2 Jan. 2003: D8. Print.
	Publication information Medium (Periodical Issue: Pages.)

IN-TEXT NOTE: (Reifenberg)

Begin with the author(s) and title of the article (in quotation marks): Then list the periodical (italicized), the issue, and pages where the article can be found. If you accessed the article through a printed copy, end your entry with the word *Print*. If you used the Web to access a digitized version of the article, consult also 50b-6 (for articles read on newspaper, magazine, or journal Web sites) or 50b-7 (for articles acquired from online research databases or library subscription services).

Whether you accessed the article in print or on the Web, note the different ways of identifying the issue, depending on the type of periodical being used:

- **Are you citing a newspaper article?** Identify the issue by the date that appears on its masthead. After the date, provide information about the edition you used and the section where the article appeared. *Do not* list volume or issue numbers, but *do*, when not clear from the title, list the publication city (in square brackets). See Models 23, 24
- **Are you citing a magazine article?** Identify the issue of the magazine by the date that appears on the cover—*do not* list volume or issue numbers. See Models 25, 26, 30
- **Are you citing a journal article?** Identify the issue of the journal by the combined volume (if any) and issue numbers (separated by a period) and year (in parentheses). *Do not* insert *vol.*, *volume*, or *issue* before the volume and/or issue numbers. In the rare case that the journal has restarted its numbering sequence, tell readers which series you are using just before the volume and issue numbers—use *ns* for “new series.” See Models 27–29
- **Are you citing an editorial, review, letter to the editor, interview, cartoon, comic strip, or advertisement?** Insert a description of the type of article after the title. See 50b-12.

- 24. Newspaper article—**with edition
- "Despite Recent Appeals, Blood Supplies Are Low."
New York Times 3 Aug. 1998, late ed.: B4. Print.
IN-TEXT NOTE: ("Despite")
- 25. Magazine article—**weekly
- Klein, David. "Emmy-Worthy *Buffy* Musical Slays This Critic." *Television Weekly* 8 July 2002: 6. Print.
IN-TEXT NOTE: (Klein)
- 26. Magazine—**monthly
- Olders, Henry G., and Anthony D. Del Genio. "What Causes Insomnia?" *Scientific American* Oct. 2003: 103. Print.
IN-TEXT NOTE: (Olders and Del Genio)
- 27. Journal article**
- Ratcliffe, John M., Brock M. Fenton, and Bennett G. Galef. "An Exception to the Rule: Common Vampire Bats Do Not Learn Taste Aversions." *Animal Behavior* 65.4 (2003): 385-89. Print.
IN-TEXT NOTE: (Ratcliffe, Fenton, and Galef 386-87)
- 28. Journal article**
- Whalen, Tom. "Romancing Film: Images of Dracula." *Literature-Film Quarterly* 23.2 (1995): 99-101. Print.
IN-TEXT NOTE: (Whalen 99)
- 29. Journal article—**in journal with multiple series
- Johnson, Judith E. "Women and Vampires: Nightmare or Utopia?" *Kenyon Review* ns 15.1 (1993): 72-80. Print.
IN-TEXT NOTE: (Johnson 77)
- 30. Magazine article—**interview printed in weekly
- Stewart, Kristen. "Twilight's Rising Star." Interview. *People* 1 Dec. 2008: 40+. Print.
IN-TEXT NOTE: (Stewart 40)

50B-5 Web sources—the basics

31. Web page

Author	Title of page
Mendonca, Tami.	"Commute-Altering Epiphany." <i>Rails-to-Trails</i>
Conservancy. RTC, 2007. Web. 20 Apr. 2009.	
Publication information	Medium with access date
(Site, Sponsor, Date.)	

IN-TEXT NOTE: (Mendonca)

Begin by listing primary credits for the source and the title of the specific page or section used. Then, list the title of the containing site (in italics), the sponsor or publisher of the site, and the date the source was posted to the site. Finally, identify the medium as *Web* and give the date you last accessed the source. A Web address (or URL) is not required for MLA style, but may be provided as supplementary information after the access date (see Checklist 50.5 on page 715). Ask your instructor if a URL is required.

- **Are you citing an entire Web site?** First list authorial credits for the full site (if any). Then give the site's title, its publisher, the last update or copyright date, and Web access details. See Model 32
- **Are you citing a home page for a site or person?** After or in place of the title of a specific page, put *Home page*. See Models 35, 36
- **Is a posting date missing for the specific page(s) cited?** When no dates are provided for the pages used (check headers and footers), give the last copyright date for the full site. If no dates are found at all, put *n.d.* in place of the publication date. See Models 32, 38, 39
- **Is it unclear who sponsors the site?** A publisher's name usually appears somewhere on a site: check page footers, the home page, or "about" pages. The publisher is often listed alongside a copyright date. Put *N.p.* for sites listing no publisher. See Models 36, 56
- **Are secondary contributors listed for the source?** When emphasize by the source, list them after the title of the specific page or overall site depending upon their contributions. List a secondary contributor first if it better suits your purpose. See Models 38, 46, 56, 60
- **Does the site containing the source provide different editions or versions of content?** Some sites vary content according to language membership, or interactivity (e.g., *Flash version*). Some number subsequent editions. Indicate the version or edition you used after the site title and secondary contributors. See Models 33, 34, 37

- 32. Web site** *Active Living by Design*. North Carolina Inst. for Pub. Health, n.d. Web. 24 Apr. 2009.
 IN-TEXT NOTE: (Active)
- 33. Web page**—online reference undated article
 "Extreme Sports." *Encyclopaedia Britannica Online*. Premium ed. Encyclopaedia Britannica, 2009. Web. 24 Apr. 2009.
 IN-TEXT NOTE: ("Extreme")
- 34. Web page**—online reference
 "Mountain Bike." *Wikipedia*. English ed. Wikimedia Foundation, 16 May 2009. Web. 18 May 2009.
 IN-TEXT NOTE: ("Mountain")
- 35. Home page**—organizational
 Natl. Recreation Trails Prog. Home page. *National Recreation Trails Program*. American Trails, 2008. Web. 24 Apr. 2009.
 IN-TEXT NOTE: As National Recreation Trails notes . . .
- 36. Home page**—personal
 Overend, Ned. Home page. *Facebook*. N.p., 2009. Web. 24 Apr. 2009.
 IN-TEXT NOTE: (Overend)
- 37. Web page**—on multi-version site
 "Provo River Parkway." *TrailLink.com*. Members vers. Rails-to-Trails Conservancy, 2009. Web. 27 Apr. 2009.
 IN-TEXT NOTE: ("Provo")
- 38. Web page**—with secondary contributors
 Riter, Jan, and Mike Riter. "Rolling Crown Switchbacks—The Basics." Illus. Tommy Reagh. Blueprint Rick Knoke. *IMBA.com*. Intl. Mountain Biking Assn., n.d. Web. 29 Apr. 2009.
 IN-TEXT NOTE: (Riter and Riter)
- 39. Web page**—signed by compiler
 Weir, Don, comp. "A Bibliography of Trail and Recreation Issues." *IMBA.com*. Intl. Mountain Biking Assn., n.d. Web. 29 Apr. 2009.
 IN-TEXT NOTE: (Weir)

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50B-6 Web sources—online articles and blogs**40. Online article—Web magazine**

Author	Title of article
Gross, Daniel.	"Bubble, Bubble, Toil and Trouble." <i>Slate</i> . Washington Post; Newsweek Interactive, 2 Mar. 2007. Web. 10 Jul. 2009.
Publication information (Site, Sponsor, Date) Medium with access date	

IN-TEXT NOTE: (Gross)

Some Web sites are similar to print periodicals: they feature regularly contributed articles from many different writers, all edited and approved (more or less) by the site's sponsor or chief editor. These sources are cited like other Web pages, albeit with minor variations.

- **Are you citing an article on a Web magazine or news site?** Begin with author and title (in quotation marks), as you would for a printed article (see 50b-4), but use the site name in place of the periodical title. Next list the site's publisher(s) and the date the article was posted. Close with *Web* access information. See Models 40, 41
- **Are you citing an article on a print periodical's Web site?** Cite it like articles in Web magazines, even though the site stands for a print source. Don't forget to list the site's sponsor (no italics)—even when the sponsor's name is the same as the site's title. See Models 42, 43
- **Are you citing an article published in a regularly issued Web journal?** Follow the same guidelines you would for articles in print journals (50b-4), but put *Web* access information in place of *Print*. Note that some Web-only journals won't have page numbering. If no other numbering exists (e.g., paragraphs), put *n. pag.* See Model 44
- **Are you citing a blog entry?** Cite it as you would an online magazine article, but use the blog's title (italicized) as the site name. Be sure to list the author, title, and date of the *specific blog entry used*. When the entry's author is different than the blog's primary author, list the blog's primary author after the blog's title. For content posted by *readers of the blog*, use the guidelines in 50b-8. See Models 45, 46, 90
- **Was the article originally published in print?** If the Web site provides details about an earlier printing, insert periodical publication details (50b-4) before the title of the Web site. (For articles from library research databases, see 50b-7.)

- 41. Online article**—cable news Web site
Brennan, Tom. "Analyst: Housing Bubble Fears behind Us." *CNBC*. CNBC, 27 Dec. 2006. Web. 1 May 2009.
IN-TEXT NOTE: (Brennan)
- 42. Online article**—print magazine's Web site
Shilling, A. Gary. "The Pin That Bursts the Housing Bubble." *Forbes.com*. US ed. *Forbes.com*, 21 Jul. 2005. Web. 17 May 2009.
IN-TEXT NOTE: (Shilling)
- 43. Online article**—newspaper's Web site
Leonhardt, David. "Be Warned: Mr. Bubble's Worried Again." *New York Times*. Global ed. *New York Times*, 21 Aug. 2005. Web. 17 May 2009.
IN-TEXT NOTE: (Leonhardt 2)
- 44. Online article**—Web-only journal
Lazonick, William. "Evolution of the New Economy Business Model." *Business and Economic History On-line* 3 (2005): 1-60. Web. 1 May 2009.
IN-TEXT NOTE: (Lazonick 34)
- 45. Blog posting**
Glick, Alexis. "Housing Bubble Caused Bigger Burst than Expected." *Glick Report*. Fox News Network, 26 Sep. 2008. Web. 11 May 2009.
IN-TEXT NOTE: (Glick)
- 46. Blog posting**—not by blog's primary authors
Hirsh, Michael. "The Dotcom Bubble Revisited." *Wealth of Nations*. By Rana Foroohar, et al. *Newsweek*, 8 Apr. 2009. Web. 1 Jun. 2009.
IN-TEXT NOTE: (Hirsh)

50B-7 Web sources—online databases and library subscription services

47. Newspaper article—republished in library database

Author	Title of article
Ceccarossi, Kristi.	"He Delivers, from Farm to Doorstep." <i>Boston Globe</i>
7 Sep. 2008, 3rd ed.; Reg3. <i>LexisNexis</i> .	Web. 2 May 2009.

Publication information (Print details from 50b-4 and *Database*) Medium with access date

IN-TEXT NOTE: (Ceccarossi)

One of the most common and reliable ways to find sources is through your library's research databases, which may include *LexisNexis*, *Academic Search Premiere*, or more specialized indexes. Many of them provide the full text of articles and books originally appearing as print sources, or even audio and video recordings originally produced as CDs or DVDs. If you access the content of the source directly from the Web database (rather than by finding a copy of the original printed or recorded source), provide both original publication details *and* those for the Web.

- **Are you citing a journal, newspaper, or magazine article originally appearing in print?** Start with the print details outlined in 50b-4, but replace the original *Print* medium with the name of the database (italicized) and Web access details. See Models 47-49
- **Are you citing a printed book or book part digitized and republished on the Web?** Start your entry with the print information outlined in 50b-1-3—use the details provided by the database. Replace *Print* with Web database and access details. See Models 50, 51, 97
- **Are you citing an image, video clip, or audio track found in a database?** If the database lists earlier production information (in a book, on a CD, as an LP, etc.), create an entry for the original publication, but replace the original medium description (*Print*, *CD*, etc.) with Web database and access details. See Models 52, 54
- **Does the database omit earlier publication details?** List primary credit(s), title, and secondary acknowledgments like a source of similar genre. Then give database and Web access details. See Model 53
- **Does the database link you to an independent Web site housing the source?** Cite the source as you would any other Web content found without using the database. You don't need to list the database or search engine if all it did was help you find another Web site.

- 48. Magazine article**—in database
Erney, Diana. "Farm-Fresh Food Comes to Cities." *Organic Gardening* May 2009: 42. Academic Search Complete. Web. 15 May 2009.
IN-TEXT NOTE: (Erney)
- 49. Journal article**—in database
Burcher, Chris L., et al. "Fish Assemblage Responses to Forest Cover." *Environmental Management* 41.3 (2008): 336-46. *Agricola*. Web. 22 May 2009.
IN-TEXT NOTE: (Burcher et al. 339, 345)
- 50. Book part**—in database
Taylor, Henry C. "The Choice of Crops." *Agricultural Economics*. New York: MacMillan, 1919. 43-53. *Google Book Search*. Web. 11 May 2009.
IN-TEXT NOTE: (Taylor 52)
- 51. Book**—in database
Dean, Virgil W. *Opportunity Lost: The Truman Administration and the Farm Policy Debate*. Columbia: U of Missouri P, 2006. *Ebrary*. Web. 25 May 2009.
IN-TEXT NOTE: (Dean 202-03)
- 52. Audio track**—CD digitized to database
Tchaikovsky, Pyotr Ilyich. "August: The Harvest." Perf. Rosson Popov. *Les Saisons*. Bella Musica, n.d. *Naxos Music Library*. Web. 29 Apr. 2009.
IN-TEXT NOTE: In Tchaikovsky's "Harvest," . . .
- 53. Photo**—in database, no earlier version
Talbot, Toby. *Vegetable Farmer Joe Buley*. 14 Oct. 2008. *AP Images*. Web. 29 Apr. 2009.
IN-TEXT NOTE: Toby Talbot captures . . .
- 54. Painting**—image of museum piece in database
Walker, Horatio. *The Harrower*. 1890-5? Metropolitan Museum, New York. *Oxford Art Online*. Web. 15 May 2006.
IN-TEXT NOTE: Walker's *Harrower* depicts . . .

50B-8 Web sources—online postings, streaming multimedia content, and downloaded files

55. Online posting—discussion forum

Author of post	Title of thread or posting	
<hr/>		
Puzzled.	"World Music."	Online posting. <i>Salon TableTalk: Music and Performing Arts</i> . Salon Media, 15 Apr. 2006. Web. 13 Feb. 2009.
		<hr/>
	Publication information (Forum, Sponsor, Posting Date)	Medium with access date

IN-TEXT NOTE: (Puzzled)

Below we discuss some special Web genres. While the citation guidelines for these sources are essentially the same as those already discussed for Web sources, there are some variations to note, especially when the cited material (whether content or comments) has been posted by a reader or user of a Web site, rather than by a site's own authors or editors.

- **Are you citing a posting to a discussion forum?** Start your entry with the author of the posting (often a username), its title (if any), and the words *Online posting*. Then list the forum's title (in italics), the site's sponsor, and the posting date. Close with *Web* access details. See Model 55
- **Are you citing reader comments posted to a specific Web page or article?** Follow the guidelines above for forum postings, but, in place of the forum title, list the title and authorial credits for the page receiving comments just before the site, sponsor, and date. See Model 56
- **Are you citing reader-posted content?** Cite the source like a discussion forum posting, replacing the forum title with the name of the user-generated site or blog. See Models 57, 60
- **Are you citing streaming audio or video content?** Cite streaming content like Web pages, but list appropriate secondary credits after the title of the source, just as you would for similar material on broadcast or recorded media (see 50b-10–11). See Models 58, 60
- **Are you citing audio or video previously broadcast or produced as CD, DVD, etc.?** If listed on the Web site, insert the original production details just before the title of the site. See Models 52, 58
- **Are you citing a file downloaded from the Web?** No matter the file format (*MPEG, PDF, JPEG, Word, etc.*), treat the source as you would any other Web source with similar content (i.e., articles, videos, images, interviews, etc.). For digital files acquired through other means (podcasts, etc.) see 50b-11. See Models 59, 61

- 56. Online posting—**
reader
comment to
page
- Friedman, Richard S. [Kinky]. Online posting. "Gillian Welch." Home page. By Welch. *MySpace.com*. N.p., 21 May 2009. Web. 1 Jun. 2009.
IN-TEXT NOTE: (Friedman)
- 57. Online posting—**
reader-
contributed
article
- Indiananews. "Folksinger, Storyteller, Railroad Tramp Utah Phillips Dead at 73." Online posting. *iReport*. Cable News Network, May 2008. Web. 15 Feb. 2009.
IN-TEXT NOTE: (Indiananews)
- 58. Streaming audio—**radio
interview
reproduced on
Web
- Mellencamp, John. "The Modern Mortal." Interview with Terry Gross. *Fresh Air*. Natl. Public Radio. WHYY, n.p., 31 Mar. 2009. *NPR Music*. Web. 23 Apr. 2009.
IN-TEXT NOTE: (Mellencamp)
- 59. Photo series—**
downloaded
from Web site,
many sponsors
- Viri, Denis. *Dancers and Musicians*. 1996. *The Pascua Yaqui Connection*. Pascua Yaqui Tribe, Pima CC, and U of Arizona, n.d. Web. 15 Feb. 2009.
IN-TEXT NOTE: (Viri)
- 60. Streaming video—**user-
posted content
- Sampradaya School of Dance, perfs. "Kolata—An Indian Folk Dance." Online posting. By Psamak. *YouTube.com*. YouTube, 20 Mar. 2008. Web. 6 Feb. 2009.
IN-TEXT NOTE: (Sampradaya)
- 61. Newsletter article—**PDF
file downloaded
from Web site
- Massari, Nashma Carrera. "Nuestra Musica: Latino Chicago at the Folk and Roots Festival." *Talk Story Fall 2008: 11-12*. *Smithsonian Center for Folklife and Cultural Heritage*. Web. 12 Feb. 2009.
IN-TEXT NOTE: (Massari 12)

50B-9 Recorded media—films, CDs, DVDs, etc.**62. CD—musical recording**

Artist	Title of recording	Secondary credits
Mayer, John.	<i>Heavier Things</i> .	Prod. Jack Joseph Puig.
		Sony, 2003. CD.
Production information (Vendor, Year) Medium		

IN-TEXT NOTE: (Mayer)

List the vendor and year of the recording just before the media format used (*Film, CD, DVD, Cassette, VHS, DVD-ROM*, etc.). What precedes the production details and medium depends on the type of source:

- **Is the source an audio recording?** Begin with the artist(s) or composer(s), unless it makes sense to focus on a different contributor (a producer, for example). Next list the title and other contributors. If you want to focus on a single selection, a song or other kind of track, list its title before that of the recording. See Models 62, 63
- **Is the source a film or video recording?** Begin with the title, unless you wish to foreground a particular contributor (the director, scriptwriters, etc.). See Models 64–66
- **Are you referring to supplementary or “bonus” material?** List the author(s) of the supplement first; then describe the material (*Libretto, Liner notes, Booklet, Interview with director*, etc.). Finally, provide basic production details for the recording. See Models 67, 68, 99
- **Is the source a recording of a live performance?** List information about the performance before the production details for the audio or video recording. See 50b-10. See Model 77
- **Are you using a source published on a CD-ROM or DVD-ROM?** Recorded media can, like the Web, provide a variety of kinds of content, from encyclopedia articles to interactive maps. Entries begin with typical acknowledgments and titles for a source of similar genre (article, drawing, painting, etc.). If the source lists information about an earlier publication, provide these details just before the vendor, date, and media format (*CD-ROM* or *DVD-ROM*). See Model 69
- **Are you using a Web reproduction of a recording?** Create an entry for the recording, including original production information (if available), but alter the medium description to reflect the version used. For files downloaded from a Web site or database, see 50b-7–8. For files acquired through other means (podcasts, etc.), see 50b-11.

- 63. CD audio track—song**
Funkadelic. "Biological Speculation." *America Eats Its Young*. Westbound, 1972. LP.
IN-TEXT NOTE: (Funkadelic)
- 64. DVD—movie adaptation of book**
Haas, Philip, and Belinda Haas, adapt. *Angels and Insects*. By A. S. Byatt. Dir. P. Haas. Samuel Goldwyn, 1996. DVD.
IN-TEXT NOTE: (Haas and Haas)
- 65. Film—viewed in theater**
Species. Dir. Roger Donaldson. Perf. Ben Kingsley, Forest Whitaker, and Natasha Henstridge. MGM, 1995. Film.
IN-TEXT NOTE: (*Species*)
- 66. Film—focus on director**
Spielberg, Stephen, dir. *Jurassic Park*. Perf. Jeff Goldblum, Wayne Knight, and Sam Neill. Universal, 1993. Film.
IN-TEXT NOTE: (Spielberg)
- 67. DVD bonus material**
Maguire, Tobey. Actor's audio commentary. *Spider-Man 2*. Columbia, 2004. DVD.
IN-TEXT NOTE: (Maguire)
- 68. CD booklet**
Terrell, Tom. Booklet. *Evolution (and Flashback): The Very Best of Gil Scott-Heron*. BMG, 1999. CD.
IN-TEXT NOTE: (Terrell)
- 69. CD-ROM article—from electronic reference**
"Galápagos Islands." *Encarta Reference Library*. Microsoft, 2004. CD-ROM.
IN-TEXT NOTE: ("Galápagos")

50B-10 Broadcast and live media—TV, radio, speeches, dramatic performances, etc.

70. Speech

Speaker	Title of speech
Kelly, Randy.	"The Future of Scint Paul: Progress through Partnerships."
U of Minnesota Student Center, St. Paul. 10 Apr. 2003.	Speech.
Production information (Venue, City, Date.)	Medium

IN-TEXT NOTE: (Kelly)

Performances, speeches, and broadcasts occur at specific times and places. Their citation formats reflect these conditions.

- **Are you citing a speaker you heard as a live audience member?** List the speaker(s) and title of the talk or a description (*Reading of* . . . , etc.). Then list the event and its sponsoring group (if applicable), the venue, the city, and the date. For the medium, describe the presentation format (*Lecture, Keynote address*, etc.). See Models 70, 71
- **Is the source an interview you conducted?** List the interviewee, the medium (e.g., *Telephone interview*), and the date(s). See Model 72
- **Are you citing a television or radio broadcast?** Begin with the title of the program, unless you wish to foreground a particular contributor (a narrator or an actor, for example). After the program title, list secondary contributors, the broadcasting network, the station, the city, and the date. Close with *Television* or *Radio*. See Model 73
- **Are you citing a specific episode or segment of a TV or radio program?** Insert the episode or segment title (in quotation marks) before the program title. (Note that secondary acknowledgments may apply to the episode or segment, but not the entire program—place contributors' names after the appropriate title.) See Model 74
- **Are you citing a live performance?** Begin with the title of the work being performed, unless you wish to foreground a particular contributor (a scriptwriter or the director, for example). After the title, list secondary contributors, the performance venue, the city, and the date of the show. The medium is listed as *Performance*. See Model 75
- **Is the source reproduced as a recording or transcript?** Begin with standard details, noted above. For recordings, insert the abbreviation *Rec.* before the original production information. Replace the original medium with publication and medium details for the source used. For transcripts insert *Transcript* after the medium. See Models 76, 77

71. Reading of book—
sponsored
group event

Alter, Beth. "Reading of Robert D. Putnam's *Bowling Alone*." New Book Forum. Sociology Book Club. Library Cafe, Atlanta. 21 Feb. 2002. Reading.

IN-TEXT NOTE: (Alter)

72. Interview—
by researcher

Halsam, Gerald. Personal interview. 24 Apr. 2003.

IN-TEXT NOTE: (Halsam)

73. TV program—
miniseries

Eyes on the Prize. 14 episodes. PBS. WOSU, Columbus. 2 Oct.-18 Dec. 2006. Television.

IN-TEXT NOTE: In *Eyes on the Prize*, . . .

74. Radio segment

"L.A. Votes to Break Up Its Landmark—Hollywood." *Which Way L.A.?* Host Warren Olney. Natl. Public Radio. KCRW, Santa Monica, 5 June 2002. Radio.

IN-TEXT NOTE: ("L.A.")

75. Dramatic performance

Our Town. By Thornton Wilder. Perf. Paul Newman. Dir. James Naughton. Westport Country Playhouse, Williamstown. 26 Sep. 2002. Performance.

IN-TEXT NOTE: In the production of *Our Town*, . . .

76. Speech—
recorded audio
on Web site

King, Martin Luther, Jr. "I Have a Dream." Rec. Lincoln Memorial, Washington. 28 Aug. 1963. *American Rhetoric*. By Michael E. Eidenmuller. N.p., 2009. Web. Apr. 26 2009.

IN-TEXT NOTE: (King)

77. Live musical performance
on CD

Simon, Paul, and Art Garfunkel. *The Concert in Central Park*. Rec. 19 Sep. 1981. 2 discs. Warner Bros., 1990. CD.

IN-TEXT NOTE: (Simon and Garfunkel)

50B-11 Other media—gallery art, unpublished documents, e-mails, podcasts, digital files, etc.

78. Sculpture—viewed as public installation

Artist	Title of work	Medium
Rodica, Simon.	<i>Watts Towers</i> . 1954.	Mixed media on steel. Watts Towers Art Center, Los Angeles.
Collection information (Venue, City)		

IN-TEXT NOTE: (Rodica)

For sources not accessed via any of the previously listed media, use the guidelines presented below. Some of these details may also be relevant for citing sources republished or reproduced in the forms already listed.

- **Are you citing artwork viewed in a gallery, museum, or public installation?** After the artist and the title of the work (italicized), describe the medium with as much detail as available. Then, identify the current holder of the work (a person or institution) and the city where it is housed. Use *Private collection* for works held by anonymous or unknown collectors. Cite images of the work in like manner, but replace the medium with Web or print details. See Models 78–80
- **Are you citing an unpublished letter, memo, or other non-digital document?** List the author(s), the subject line in quotation marks (for emails, memos), a description of the format and recipient (*Letter to . . .*, *Message to the author*, etc.), and the date sent. End the entry by describing the medium. Use *MS* for handwritten (manuscript) sources and *TS* for typed documents. If the document is held in an archive, give a reference number, collection, and city. See Models 82–84
- **Are you citing an e-mail?** Cite it like an unpublished memo (see above), but use *E-mail* as the medium. See Model 81
- **Are you citing a podcast?** Begin with primary credits and the title for the podcast. Then give the podcast program, its provider, and the date of the cast. For the medium, list the digital file format (*PDF file*, *JPEG file*, etc.); when unclear, put *Digital file*. See Models 85, 86
- **Are you citing a digital file not acquired from a Web site or podcast?** Begin the entry with the same details you would provide for a source of similar genre (book, memo, song, etc.). To find publication details, check the file's "info" or "properties." As with podcasts, close with a description of the digital file format.

- 79. Photo**—in museum
Lange, Dorothy. *The Road West, New Mexico*. 1938. Gelatin silver print. Museum of Modern Art, New York.
IN-TEXT NOTE: (Lange)
- 80. Painting**—in gallery
Cassatt, Mary. *In the Omnibus*. 1891. Drypoint and aquatint on laid paper. Chester Dale Collection. Natl. Gallery of Art, Washington.
IN-TEXT NOTE: (Cassatt)
- 81. E-mail**—unpublished
Schwarz, Sigmar. "Who's Going to Sacramento?" Message to the author. 8 Oct. 2003. E-mail.
IN-TEXT NOTE: (Schwarz)
- 82. Memo**—unpublished
Seward, Daniel. "Forum on Richard Rodriguez's *Hunger of Memory*." Memo to English Dept., California Lutheran U. 1 May 2003. TS.
IN-TEXT NOTE: (Seward)
- 83. Letter**—unpublished
Galvan, Jill. Letter to the author. 1 July. 2001. MS.
IN-TEXT NOTE: (Galvan)
- 84. Archived document**—speaker's notes
Sadler, Ralph. Speech to English House of Commons. N.d. MS Additional 33591. British Lib., London.
IN-TEXT NOTE: (Sadler)
- 85. Podcast**—song
Yuill, James. "You Always Do." *Second Stage from All Songs Considered*. Natl. Public Radio, 23 May 2009. MP3 file.
IN-TEXT NOTE: (Yuill)
- 86. Podcast**—video segment
"Sea Ice 2008." *NASACast: Earth Video*. Natl. Aeronautic and Space Assoc., 2 Oct. 2008. MP4 file.
IN-TEXT NOTE: ("Sea")



50B-12 Special genres—editorials, interviews, reviews, advertisements, cartoons, maps, and diagrams

87. Editorial article—in journal

Author	Title of piece and description
Goett, Pamela.	"Houston, We Have a Problem." Editorial.
	<i>Journal of Business Strategy</i> 23.1 (2002): 2. Print.
	Publication information (depends on medium used) Medium

IN-TEXT NOTE: (Goett)

Some special genres of writing or graphic content should be identified by inserting a descriptive word or phrase into the entry immediately after or in place of the title. The publication and medium information following the descriptor will depend upon how you accessed the source—use the guidelines for the appropriate media format presented in the preceding sections.

- **Is the source an editorial?** If the material appears on an editorial page or section, after the title, insert *Editorial*. See Models 87, 88
- **Is the source a letter to the editor or a reply to a letter?** After the title (if any), insert *Letter* or *Reply to letter*. See Model 89
- **Is the source an interview?** Begin with the interviewee, the title (if any) and a descriptor (*Interview with . . .*). For interviews you conduct yourself see 50b-10. See Models 30, 58
- **Is the source a critical review of another source?** After the title (if any), insert *Rev. of* followed by the title of what's being reviewed. You may list contributors for the work being reviewed after its title, separated by commas (not periods in this case). See Models 90, 91
- **Are you citing a map, chart, cartoon, or comic strip?** When the item is published separately, list the artist (if known), the title (italicized), a description (*Diagram, Map, Chart, etc.*), and standard publication details for the medium used. When the item appears inside another source, place the title in quotation marks instead of italics and provide standard publication and medium details for the containing source (book, Web, CD-ROM, etc.). See Models 93–95, 102
- **Is the source an advertisement?** Begin with the name of the product or the company (if no product is mentioned). Then insert *Advertisement* before publication and medium details. See Model 92
- **Is the source published correspondence?** Cite as you would memos or letters (see 50b-11), replacing the original medium with appropriate publication details for the source used. See Model 22

- 88. Editorial article—**
unsigned
- "Houston, You Have a Problem." Editorial. *Scientific American* Aug. 2003: 10. Print.
IN-TEXT NOTE: ("Houston")
- 89. Letter to the editor—**
signed
- Ceniceros, Claudia. Letter. *New York Times* 20 Aug. 2002, late ed.: A18. Print.
IN-TEXT NOTE: (Ceniceros)
- 90. Review of film—on**
Weblog
- Johanson, Mary Ann. "Sounds of Silence." Rev. of *Apollo 13*, dir. Ron Howard. *The Flick Filosopher*. N.p., 10 Apr. 2002. Web. 8 Mar. 2008.
IN-TEXT NOTE: (Johanson)
- 91. Review of book—in**
printed journal
- Bauman, Zygmunt. Rev. of *Risk and Blame: Essays in Cultural Theory*, by Mary Douglas. *British Journal of Sociology* 45.1 (1994): 143. Print.
IN-TEXT NOTE: (Bauman)
- 92. Ad—in**
magazine
- PeopleSoft's Real-Time Enterprise. Advertisement. *Business Week* 9 June 2003: 17. Print.
IN-TEXT NOTE: (PeopleSoft)
- 93. Cartoon—**
in newspaper
- Matson, R. J. "The Smartest Guys in the Room." Cartoon. *St. Louis Post-Dispatch* 26 May 2006: E1. Print.
IN-TEXT NOTE: (Matson)
- 94. Map—**
printed as govt.
brochure
- United States. Natl. Park Service. *Arches National Park*. Map. Natl. Park Service, 2001. Print.
IN-TEXT NOTE: (US Natl. Park Service)
- 95. Diagram—**
on a Web site
- "How Small Wind Turbines Work." Diagram. 2002. *American Wind Energy Association*. Am. Wind Energy Assoc., 2003. Web. 2 Sept. 2003.
IN-TEXT NOTE: ("How")

50B-13 Special genres—sacred texts, musical compositions, and government documents

96. Sacred text—printed book

Title of edition	Editors, translators, etc.
The Bible: Authorized King James Version. 1611. Ed. Robert Carroll and Stephen Prickett. Oxford: Oxford UP, 1997. Print.	
Publication information	Medium
(depends on medium used)	

IN-TEXT NOTE: (Matt. 19:24)

Although these works have traditionally appeared in print, they now are regularly accessed online. Provide standard publication information for the edition you are using, as you would with other kinds of sources.

- **Are you citing a sacred text?** Begin with the title of the edition (italicized); then list the date the particular edition was originally published (if available), secondary acknowledgments from the edition's title page, and publication and medium details. See Models 96, 97
- **Are you citing a musical composition?** If citing a published score, libretto, or lyrics, begin with the composer. Then give the title: italicize major works; put songs in quotation marks. Format the rest of the entry like other sources in the same medium. See Models 98, 99
- **Are you citing a government document?** Begin with the government entity (nation, state, etc.) and specific agency or department (if any). Then list the title (usually in italics, but in quotes for Web pages or parts of documents), secondary contributors (if any), and available publication information. See Models 100–102
- **Are you citing congressional documents?** If citing the *Congressional Record*, simply begin with *Cong. Rec.*; then list the date, page numbers, and medium consulted. For other congressional documents, start the entry like other government sources; after the title, list the session, the type and number of the document (see below), and publication and medium details for the version used. See Models 101, 103

Govt. Printing Off.	GPO	Senate	S
House of Representatives	HR	Senate Misc. Document	S. Doc.
House Misc. Document	H. Doc.	Senate Report	S. Rept.
House Report	H. Rept.	Senate Resolution	S. Res.
House Resolution	H. Res.	Session	sess.

- 97. Sacred text**—Web version of printing
- Rig Veda*. Trans. Ralph T. H. Griffith. 1896. *Internet Sacred Text Archive*. Web. 29 Aug. 2003.
IN-TEXT NOTE: (*Rig Veda* 7.32)
- 98. Musical composition**—book of classical scores
- Vivaldi, Antonio. *The Four Seasons and Other Violin Concertos*. Ed. Eleanor Selfridge-Field. New York: Dover, 1995. Print.
IN-TEXT NOTE: Vivaldi's *Four Seasons* is . . .
- 99. Song lyrics**—in CD booklet
- White, Jack. "Seven Nation Army." Booklet. *Elephant*. By The White Stripes. Third Man Records, 2003. CD.
IN-TEXT NOTE: (White)
- 100. Govt. publication**—brochure from local govt.
- City of Columbus, OH. Public Services Dept. *Columbus Snow and Ice Plan*. N.p., n.d. Print.
IN-TEXT NOTE: (City of Columbus)
- 101. Govt. publication**—printed official document of U.S. Congress
- United States. Cong. Joint Committee on Printing. *1985-86 Official Congressional Directory*. 99th Cong., 1st sess. Washington: GPO, 1985. Print.
IN-TEXT NOTE: (US Cong. Joint Committee on Printing)
- 102. Govt. publication**—map on state agency's Web site
- Vermont. Agency of Natural Resources. "Environmental Interest Locator." Map. *Vermont Agency of Natural Resources*. VTANR, 2009. Web. 25 Apr. 2009.
IN-TEXT NOTE: (Vermont)
- 103. Congressional Record**
- Cong. Rec.* 8 Feb. 1974: 3942-43. Print.
IN-TEXT NOTE: (*Cong. Rec.* 8 Feb. 1974)

50c Sample Research Paper—MLA

Corey Bobco, a student at the University of Texas at Austin, wrote the following research paper exploring and evaluating the environmental arguments of vegetarian and vegan advocates. Some modifications to Bobco's original paper have been made to highlight specific features of MLA style, but the paper still represents a typical example of what an extended academic research paper might look like. The paper is accompanied by annotations and checklists designed to help you set up a paper correctly.

Checklist 50.1 Formatting the Paper—MLA

Use the following settings in your word processor for most MLA papers, but adjust them to match special preferences set by your instructor. Subsequent checklists provide details for the title page, special items (quotations, tables, and figures), and the Works Cited page.

- a. **Use white, 8½-by-11-inch paper.** For a traditional academic assignment, never use colored or lined paper. Handwrite a paper only with an instructor's permission.
- b. **Insert your last name and page number one-half inch from the top of every page, aligned with the right-hand margin.** Insert a running page header into your document with your word processor's *Page Format* or *Insert* commands. (For more guidance, see also Section 13a.) Your options for page headers will usually allow you also to insert an automatically incremented page number.
- c. **Use the same readable font face throughout your paper.** Use a black typeface and avoid fonts with too much decoration, since they can be hard on the eyes. Also be sure to use a moderate text size, 10 to 12 points depending on the font face. (See also Section 18c.)
- d. **Double-space the entire document.** This includes the Works Cited page and title page. Use your word processor's *Format* or *Paragraph* options to select line spacing.
- e. **Left-align the body of the paper and do not hyphenate words at the end of the line.** You may need to turn off your word processor's automatic hyphenation tool. Do not right-justify the paper.
- f. **Indent the first word of each paragraph one-half inch.** Most word processors already set an indent for the first line of paragraphs. But insert a tab if necessary. Use your word processor's *Format* or *Paragraph* options to change indentation.

Checklist 50.2 Formatting Title Pages—MLA

MLA does not require a separate cover sheet or title page—instead, at the *top of the first page* list each of the following items on a *separate* line. All these items are double-spaced. Make sure not to add extra spaces before the title.

- a. List your full name on the first line of the first page, aligned to the left.**
- b. List your instructor's name with appropriate title, aligned to the left.** When uncertain about academic rank, use *Mr.*, *Ms.*, or *Prof.* Better yet, look up the title in a campus directory—or simply ask.
- c. List the course for which you're writing the paper, aligned to the left.** You need only give the course prefix and number.
- d. List the date you submit the assignment, aligned to the left.** If submitting multiple drafts, make sure your final one has the correct date, so your instructor won't think you're turning in an older version.
- e. Give the title of your paper, capitalized and centered.** Follow the usual capitalization rules for titles—see Section 43b. Do not end the title with a period, but use a question mark when appropriate. Do not bold, underline, italicize, or specially format your title *except* specific words and phrases that typically require special formatting, such as titles of works being discussed and foreign language phrases.

Note: If your instructor does ask for a title page, center the title of your paper and your name in the upper third of the paper. Center the course title, your instructor's name, and the date on the lower third of the sheet, double-spacing each item. (See sample to the right.)

Vegan Diet: The Missing
Lesson in Environmental Education
Corey Bobco

Prof. Ruszkiewicz
Rhetoric 368C
25 May 2009

Checklist 50.3 Quotations, Tables, and Figures—MLA

- a. Format quotations correctly.** MLA requires that you present long quotations—more than four lines—in block format. *Block quotations* are *not* enclosed by quotation marks. The entire quotation is indented one inch from the left margin. Parenthetical citations go at the end of the full quotation, *after* end punctuation (unlike other parenthetical citations). Use the same double-spacing as the rest of the document. See Chapter 47 for more guidelines.
- b. Label and number tables, placing them as close as possible to related text.** Above the table, provide the label *Table*, an identifying number, and a caption, capitalized according to the standard rules for titles (see Section 43b). Double-space the table (assuming you're not using a borrowed image of a table), citing any source(s) used in a caption at the bottom. See also Sections 8c, 18b-2, 48b-2.
- c. Label and number illustrations and other visual material.** Place the item as close as possible to the related text, providing underneath the label *Fig.* (or *Figure*), an identifying number, the title (or a descriptive label or caption), and a source (if you did not create it yourself). For more on figures, see Sections 18d and 48b-2.

Author's last name
appears on every page.
Bobco 2

treatment of animals, environmental concerns underscore the choice of many to eat a plant-based diet. The Vegan Society's Web site, for instance, dedicates a full section to revealing the environmental impacts of large-scale livestock production, observing, "Farmers used to be seen as 'custodians' [sic] of the countryside," but the overriding image of modern industrial farming is one of destruction and waste." Likewise, on *EarthSave*, a site that "promotes a shift to a healthy plant-based diet," Dr. Stephen Boyan even more vividly presents the ecological case against cattle:

EarthSave is italicized because it refers to the title of a Web site. Vegan Society above is not because it refers to a corporate author.

1 inch

Introduce source; show title; credit; and refer to your points.

Indent block quote 1 inch from left-hand margin and double-space it. Omit "" around quotation.

Livestock now produces 130 times the amount of waste that people do. This waste is untreated and unsanitary. It bubbles with chemicals and disease-bearing organisms. It overpowers nature's ability to clean it up. It's poisoning rivers, killing fish and getting into human drinking water. . . . Even the oceans are polluted: 7,000 square miles of the Gulf of Mexico are a dead zone.

If this requires parent page reference, would after the punctuation at the end of a block.

Tell readers when a source was published if it helps you show relevance or explain context.

Boyan's picture of the toxic footprint left by livestock appears alongside other points presented at greater length in earlier writings of vegan advocates, including John Robbins, author of *Diet for a New America* (1987), and Peter Singer, author of *Animal Liberation* (1990). Robbins's book begins by presenting his "dream of a people . . . cherishing and caring for the natural environment, conserving nature instead of destroying it" (xiii), and he provides an entire chapter on "America the Poisoned" (308-49). Singer also highlights the pollution of industrial livestock farming (166-70). While Singer and Robbins both call attention to the ethics of caring for animals, many of their arguments are directed toward caring for the planet as well.

Ellipsis where material has been omitted from original quotation.

Bobco 3

To that end, Robbins, Singer, and other vegan activists go on to critique the meat diet's heavy consumption of water and land resources. The claims of the activists might at first sound exaggerated. Singer says, "more than half of all water consumed in the United States goes to livestock" (167). Robbins asserts, "It takes less water to produce a year's food for a pure vegetarian than to produce a month's food for a meat-eater" (367). But these statements become more believable when we consider that, aside from the drinking water required to sustain livestock, tremendous quantities are needed as well to irrigate the crops used to feed livestock. The Vegan Society's "Water" page lists various authorities for support. One is the United Nations Food and Agriculture Organization (FAO), which seeks to make sure people across the globe have healthy food and water, regardless the nature of their diets. The FAO's educational brochures point out that a kilo of beef requires 15,000 liters of water, while a kilo of wheat requires only 1,500 liters (*World*). (For the results of another study, see Table 1.) In terms of real meals, a hamburger requires 2,400 liters, an egg 130, an apple 70, a piece of bread 40, and a potato 25 (*Producing*). A meat-eater's hamburger needs almost a hundred times more water to produce than the potato used to make the accompanying French fries.

Raising livestock requires similarly disproportionate amounts of land. The Vegan Society's "Land" page refers to a 2002 study by scientists trying to determine the ecological "footprint" left by a typical diet in an industrialized country (Gerbens-Leenes, Nonhebel, and Ivens 55). As Table 1 below illustrates, the land requirements for meat drastically surpass those for plant-based foods.

The UN FAO has multiple works-cited entries, so the title of the specific source referenced in each sentence is listed in the parenthetical note.

It may seem cumbersome, but list all the last names for sources having two or three authors.

Make sure to explain the significance of figures and tables to readers.

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Label, number, and provide a caption for tables above the item.

Table 1
Water, Land, and Energy Inputs for Food Production

	(a) Water: liters/kg	(b) Land: meters ² /kg	(c) Energy: input/output
Beef	43,000	20.9	20:1
Pork	n/a	8.9	14:1
Poultry	3,500	n/a	4:1
Eggs	n/a	3.5	39:1
Fruit (avg.)	n/a	.5	.91:1 (apple)
Vegetables (avg.)	n/a	.3	.24:1 (soybean)
Wheat	900	1.6 (flour)	.46:1
Potato	500	.2	.81:1

List source information beneath the table.

Sources: Column (a) from Pimentel and Pimentel 72; (b) from Gerbens-Leenes, Nonhebel, and Ivens 53; and (c) from Pimentel and Pimentel 69, 118, 132-5. Note that these columns come from separate studies giving results for different food items, so some values are not available (n/a) or substituted with a similar item (in parentheses).

Beef production requires 20.9 square meters per kilogram yielded, pork 8.9, and eggs 3.5. On the other hand, fruits and vegetables (the staples of a vegan diet) require, respectively, only .3 and .2 square meters per kilo of food yielded (53)—a tiny fraction compared to the massive demands of animal products. Again, the obvious explanation for the differences is simply that livestock require significant amounts of grain or forage land to build protein: 21 kilograms of grain yield only one kilo of beef (Pimentel and Pimentel 69). According to one article in the livestock trade journal *Feedstuffs*, adult cows are maintained with about 25 pounds per day of dry grain

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Sources with four or more authors may include just the first author's name with *et al.*, as long as you followed the same format on the Works Cited page.

(Linn et al. 12). Such masses of feed lead Robbins to point out that American livestock eat over "80% of the corn we grow, and over 95% of the oats," while the meat produced carries less than a fifth of the original grain's nutritional value (351). Ironically, *more* individuals eating *more* vegetables in place of meats requires less cropland and less water for irrigation, in order to feed the *same* number of people.

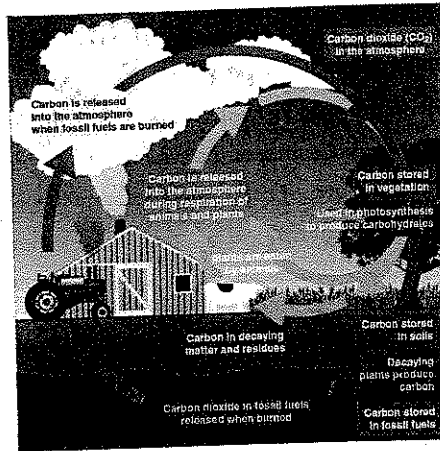
While people living in industrialized countries may take water and agricultural land for granted, usable quantities of these natural resources are becoming scarcer across the globe, a scary fact in itself and one that may contribute further to the even more catastrophic prospect of global warming. The FAO estimates that over one billion people currently have no access to clean water (Water). As for land, the huge appetites of livestock have consequences in a world with limited farmable acreage. To increase production, livestock producers often cut down long-standing forests. As Figure 1 below illustrates, in the Earth's "carbon cycle," forests act as "pools" collecting carbon-dioxide and draining it from the atmosphere (US EPA, "Local").

The arrows in the diagram show how the vital element carbon circulates between the atmosphere (as carbon-dioxide), the ground (in soil and fossil deposits), and living plants and animals. But as most people now know, carbon contributes to global warming when it accumulates in the atmosphere, where it adds to the greenhouse effect. The arrows pointing into the tree represent the ability of vegetation to absorb carbon-dioxide from the atmosphere and "sequester" carbon in living plants and under the soil (US EPA, "Local"). While all plants collect carbon as they grow, trees help

The EPA is a corporate author with multiple works-cited entries, so the title of the specific source used here is needed also.

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store it for longer periods of time than feed crops, because the animals who eat the crops speed the return of carbon-dioxide back to the atmosphere. The more old trees we fell to grow feed for livestock, the more carbon migrates from the soil to the atmosphere.



Label, number, and provide a caption for figures below the item, using "Fig." or "Figure."

Fig. 1. "The Carbon Cycle of a Farm," *Farming Futures* (*Farming Futures*, 2009), accessed on the Web. 10 May 2009.

Given our greater concern about greenhouse gas emissions, energy conservation has become the most vibrant aspect of contemporary environmental agendas, since the burning of fossil fuels, our primary source of energy, also accelerates the movement of carbon from the ground to the atmosphere (see fig. 1 above). Here again, vegan activists have been ahead of the curve in critiquing the inefficiency of livestock farming. Robbins observes, "If we kicked the meat habit . . . dependence on foreign oil would be greatly reduced" (376). This claim again has scientific bases.

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Brackets indicate that the quotation has been modified for readability—here a pronoun was replaced to clarify meaning.

David and Marcia Pimentel, in the third edition of *Food, Energy, and Society* (2007), trace the cumulative fossil fuel energy requirements for the production of various foods. Column (c) in Table 1 above demonstrates the excessive energy requirements for producing meat in comparison to the energy it yields as food protein. Pimentel and Pimentel sum up their findings succinctly by noting, "energy input [for animal protein] is more than 10 times greater than the average input to output ratios for grain protein production" (70). The ratios for fruit and vegetables show that most provide more energy than used. Based on these figures, it is no wonder that the WorldWatch Institute has proclaimed, "American feed (for livestock) takes so much energy to grow that it might as well be a petroleum byproduct" (qtd. in Vegan Society, "Energy" sect.).

But carbon-dioxide is not the only greenhouse gas emitted by livestock production. Methane comes both from livestock manure and "enteric fermentation"—that is, the natural digestive process of cattle. As EarthSave's Boyan aptly summarizes (with a dash of humor), "cattle produce almost one fifth of global methane emissions. Cattle fart. Big time." The EPA lists methane as the second most abundant greenhouse gas, in terms of how it affects the atmosphere ("U.S. Greenhouse"). The EPA's calculations also show that the combined outputs of livestock manure and enteric fermentation represent the largest source of methane in the atmosphere ("Greenhouse," "Methane" sect.).

Although the statements of vegan advocates about the environmental impacts of diet at first sound over-the-top, readers looking into the bases for vegan claims will find current scientific support, enough that the truly surprising fact is how diet has been

The quotation from the World Watch Institute was quoted from the Vegan Society site, not directly from its original source—do this sparingly.

"Greenhouse Gas Emissions" is a multi-page source on the EPA Web site—here the title of the section referenced is given, almost like a page number for print sources.

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omitted from taxpayer funded public-awareness campaigns about global warming. On one hand, the EPA has finally created a full *Climate Change* Web site to educate Americans about global warming, explaining the phenomenon, as well as giving tips for how individuals and organizations can help slow it down. On the other hand, the site's fairly limited "What You Can Do" section mentions nothing about choosing a plant-based diet, nor does it even suggest the simple solution of eating less meat. Instead the EPA offers a range of advice, from suggesting the exceedingly simple (if costly) task of replacing incandescent bulbs with compact fluorescent ones, to repeating the overly general mantra of "reduce, reuse, recycle" ("At Home" sect.). The EPA's advice seems surprisingly limited, given that the findings discussed above show eating plants instead of meat would seem to be one of the most simple and broadly effective means to conserve all types of resources. So why is it not mentioned?

There seems to be an inexplicable bias toward meat when it comes to taxpayer-sponsored environmental education in America. Have the vegan advocates missed something? Popular writer and journalist Michael Pollan thinks so. In a 2002 *New York Times* Web article, Pollan notes that many areas of the world, including his own hilly New England, suit grazing animals quite well, but not many crops. Thus he argues that a "vegetarian utopia" would be forced to import plant-based food, making such a region "even more dependent than [it] already [is] on an industrialized national food chain," and consequently, "even more dependent than it already is on fossil fuels and chemical fertilizer, since food would need to travel farther and manure would be in short supply" (10).

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Pollan, an advocate of *local* food production (to cut down the burning of transportation fuel), raises some valid concerns about possible unwanted side effects of mass veganism. His arguments, however, presume that people in such areas would primarily eat locally produced animal products. In other words, he envisions a local food utopia, which belies the true production method of the vast majority of meat Americans consume.

Concluding ¶
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Whether or not Pollan's dire projections about mass veganism are accurate, the seeming resistance to recognizing veganism as a possible means for *individuals* to conserve resources seems incompatible with the urgency of our collective situation, both as popularized in Gore's film, but also as conveyed by those we charge with protecting our environment. If the EPA can advocate energy-saving compact fluorescent bulbs, which have been critiqued for increasing the danger of mercury poisoning (Matthiessen; Scelfo; Sheridan), then shouldn't the EPA present Americans with the vegan, or even vegetarian, option as another way of helping the environment? As people increasingly search for ways to reduce their negative impacts on the environment, it seems reasonable that the potential benefits of plant-based diets be made more public, perhaps in a manner similar to the FAO's educational brochures about water usage. It may be a touchy subject for many of us with cultural traditions or moral teachings that uphold the consumption of meat and other animal products, but the capacity of a vegan diet to save tremendous quantities of precious resources demands our attention as the threat of environmental devastation looms. After all, going vegan is a much more affordable option than a hybrid car for most of us . . . and does quite a bit more for our health and that of our planet.

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→ The Vegan Society is not italicized when referring to the corporate author, but the corresponding Web site title is.

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Checklist 50.4 Formatting the Works Cited Page—MLA

Works Cited pages use the same double-spacing, one-inch margins, and running headers (including your last name and page number) as all other sections of an MLA document, so you can easily insert this page at the end of your electronic file for your paper. But use these additional guidelines:

- a. Insert a page break before your Works Cited page.** Begin the works-cited list at the top of the first full page after the body.
- b. Center the title "Works Cited" on the first line.** Do not repeat this title on subsequent pages if the entries require more than one page.
- c. Provide works-cited entries for every source you use in the paper.** Do not list materials you examined, but did not cite. (If you do include such items, the list should be re-titled *Works Consulted*.)
- d. Arrange the entries alphabetically.** Use the first words of each entry—a last name or title (excluding *A*, *An*, and *The*)—to order the list. When more than one entry begins with the same person's name, replace the repeated information with three hyphens followed by a period. This helps readers see easily that the same person is responsible for more than one source on your list:

van der Plas, Rob. *The Mountain Bike Book*. 3rd ed. San Francisco: Bicycle, 1993. Print.

—. *Mountain Bike Magic*. Mill Valley: Bicycle, 1991. Print.

- e. Use a hanging indentation of one-half inch for each entry.** Unlike paragraphs in the body of the paper, the first line of each works-cited entry is not indented, but all subsequent lines are. To adjust the indentation, use your word processor's paragraph formatting feature or, if provided, the word processor's indentation and tabbing ruler.
- f. Use cross-references to shorten entries.** If citing multiple selections from the same book, you don't need to repeat all information for each works-cited entry. Instead, create a separate entry for the book itself. Insert cross-references to that entry after each selection's title, where you would normally put the book's title and publication details. Use the same format to reference the containing book as you would for locating a source in a parenthetical citation.

(Continued)

Formatting the Works Cited Page—MLA *(Continued)*

Behrens, Laurence, and Leonard J. Rosen. *Writing and Reading across the Curriculum*. 8th ed. New York: Longman, 2003. Print.

Koplan, Jeffrey P., and William H. Dietz. "Caloric Imbalance and Public Health Policy." Behrens and Rosen 440-47.

Morrison, Toni. "Cinderella's Stepsisters." Behrens and Rosen 590-92.

Checklist 50.5 Optional Details for Works-Cited Entries

It can help readers sometimes to provide supplemental information in works cited entries. Ask your instructor if you should follow any of the optional MLA guidelines explained below.

- a. Give a full URL (or online address) for a Web source.** If your instructor requires URLs or you have reason to believe that the information you list in the entry won't be enough to allow readers to easily locate the page through a search engine, then provide the full Web address. After the date you last accessed the source, give its network address (within angle brackets <> and preceded by a space). When the address extends beyond the end of the line, insert a space after a slash to allow a line break. Repeat if necessary.

Selzer, Jack. "Message from the President of RSA."

Rhetoric Society of America. RSA, 2009. Web. 5 May 2009.

<<http://associationdatabase.com/aws/RSA/pt/sp/presmessage>>.

- b. Use brackets to insert known details not recorded on the source itself.** Sometimes historical research has clarified the authorship of unsigned, pseudonymous, or misattributed sources or discovered previously unclear publication details of older sources. If you think it would help readers to know these details, use square brackets to insert them where omitted information should be.

Tudor, Elizabeth [Elizabeth I]. "The Golden Speech." . . .

(Continued)

Optional Details for Works-Cited Entries *(Continued)*

- c. Tell readers if a source is part of an ongoing series on the same subject.** After the medium, give the name of the series (no italics or quotation marks) and a series number.

Dowling, Neil. "Ascent to the Dizzy Heights of Italy's Roof." *The Daily Telegraph* [Australia] 20 Dec. 2008: 60. Print. Pt. 2 of a series, Europe's Best Roads, begun 22 Nov. 2008.

- d. Tell readers if the source was originally published under a different title.** After the medium of the version you used, begin with the abbreviation *Rpt. of* followed by the original title and publication details for the source.

Didion, Joan. "Goodbye to All That." *Slouching Towards Bethlehem*. 1968. New York: Farrar, Straus and Giroux, 1990. 225-38. Print. *Rpt. of* "Farewell to the Enchanted City." *Saturday Evening Post* 14 Jan. 1967: 62-67.