* Using MLA

**Updated 8th Edition!**

* to Document
* Your Sources
* Courtesy of
* The Center for Reading & Writing
* SUNY Adirondack
* WEB: www.sunyacc.edu/crw
* EMAIL: writingcenter@sunyacc.edu
* PHONE: 518.832.7603
* Updated **Fall 2016** following the guidelines set out in the *MLA Handbook for Writers of Research Papers*, 8th edition.**FREQUENTLY ASKED QUESTIONS**
* **What is MLA?**
* MLA stands for “Modern Language Association,” a professional organization for scholars in the humanities. MLA establishes standards for the publication of articles in scholarly journals.
* **What does it mean to “document” and to “cite”?**
* To document or cite means to acknowledge your sources of information. You must do this both within the text of your essay (in-text citation) and at the end of your essay (the Works Cited page).
* **When do I use in-text citation?**
* Whenever you directly quote, summarize, or paraphrase a source in your essay, you must cite it. Cite not only direct quotes, but also any ideas, theories, statistics, or designs not your own.
* **What types of sources do I need to cite?**
* You need to cite books, articles, online sources, visual and audio materials, government documents, and primary research such as interviews, letters, and email messages. Consult a handbook or ask a tutor if you have a source not on this list.
* **What types of sources do I not need to cite?**
* You do not need to cite your own ideas, theories, or designs; your own artwork, musical compositions, or recordings; information you gather through your own direct observation, surveys, or experiments; or facts that are universally acknowledged, such as dates. Be careful with this last one, though—many “facts” are not universally acknowledged.
* **What is a Works Cited page and a Bibliography?**
* A Works Cited page lists the sources cited within the text of your essay. A Bibliography page lists all or the most important sources on your topic, or it lists all the sources you read for the project, even the ones you did not cite in your paper. Some teachers require a bibliography, and some do not, so check with your teacher.

**HOW TO USE THIS GUIDE**

* 1) Find the type of source on the numbered list on the next two pages.
* 2) Turn to that number in the section following those pages. Each entry will show you how to cite the source within the body of your paper (the in-text citation) and how to format the source on your Works Cited page.
* 3) Refer to the sample pages at the end of the guide to see how the citations are used in the context of a real essay.
* **PLEASE NOTE:**
* This guide lists just the most common sources used in college papers. If you have a source that is not on this list, ask a CRW tutor or your teacher for help.
* The 8th MLA edition, published in 2016, asks writers to consider five key questions:
* **Who** is the author of the source?
* **What** is the title of the source?
* **How** was the source published?
* **Where** was the source found?
* **When** was the source published?
* **PRINT SOURCES**
* **BOOKS**
* 1. book with one author
* 2. book with two or three authors
* 3. book with more than three authors
* 4. publication with an organization as author
* 5. book with no author listed
* 6. book in a second or subsequent edition
* 7. multivolume work
* 8. translation
* 9. illustrated book or graphic novel
* 10. book with a publisher’s imprint
* **ARTICLES**
* 11. magazine article
* 12. newspaper article
* 13. article in a scholarly journal
* **PIECES IN ANTHOLOGIES**
* 14. essay or story
* 15. poem
* 16. play
* 17. novel with sections
* 18. the anthology as a whole

**MISCELLANEOUS PRINT SOURCES**

* 19. word in a dictionary
* 20. entry in a specialized dictionary or encyclopedia
* 21. brochure or pamphlet
* 22. government publication
* 23. ad in a magazine or newspaper
* 24. map or chart
* 25. legal document
* 26. court case
* 27. the Bible
* **NON-PRINT SOURCES**
* **ONLINE SOURCES**
* 28. ebook or Kindle
* 29. article in an online database
* 30. article in on online scholarly journal
* 31a-g. material that appears only on the Web, such as:
* ⦁ page in a Web site (organization as author)
* ⦁ page in a Web site (person as author)
* ⦁ article posted to a blog
* ⦁ article in an online magazine
* ⦁ audio on the Web
* ⦁ video on the Web
* ⦁ map on the Web
* **MISCELLANEOUS NON-PRINT SOURCES**
* 32. interview you conducted
* 33. letter, memo
* 34. e-mail message
* 35. film, DVD, or videocassette
* 36. ad on television or radio
* 37. sound recording
* 38. artwork
* 39. lecture, speech, or reading
* 40. digital file (such as PowerPoint)
* **1. book with one author**
* in-text citation: (Leon 30)
* Works Cited form:
* Leon, Vicki. *Working IX to V: Orgy Planners, Funeral Clowns, and Other Prized Professions of the Ancient World*. Walker, 2007.
* **2. book with two authors**
* in-text citation: (Gillespie and Lerner 76)
* Works Cited form:
* Gillespie, Paula, and Neal Lerner. *The Allyn and Bacon Guide to Peer Tutoring.* Allyn and Bacon, 2000.
* **3. book with more than three authors**
* in-text citation: (Carpenter, et al. 45)
* Works Cited form:
* Carpenter, M. Scott, et al. *We Seven*. Simon, 1962.
* **4. publication with an organization as author**
* in-text citation: (American Society of Safety Engineers 6)
* Works Cited form:
* American Society of Safety Engineers. *Career Guide to the Safety Profession*. American Society of Safety Engineers Foundation, 2000.
* **5. book with no author listed**
* in-text citation: (Oxford Atlas 88)
* Works Cited form:
* *Oxford Atlas of the World*. 14th ed. Oxford UP, 2007.
* **6. book in a second or subsequent edition**
* in-text citation: (Greene 351)
* Works Cited form:
* Greene, Craig E. *Infectious Diseases of the Dog and Cat*. 3rd ed. W.B. Saunders, 2006.
* **7. multivolume work**
* in-text citation: (Katz and Weaver 85)
* Works Cited form:
* Katz, Solomon H. and William Woys Weaver, eds. *Encyclopedia of Food and Culture*. 3 vols. Scribner, 2003.
* **8. translation**
* in-text citation: (Ortese 106)
* Works Cited form:
* Ortese, Anna Maria. *The Iguana*. Translated by Henry Martin. McPherson, 1987.
* **9. illustrated book or graphic novel**
* in-text citation: (Jacques 12) (Blevins 12)
* Works Cited form, emphasis on **author**:
* Jacques, Brian. *Redwall: The Graphic Novel*. Illus. Bret Blevins. Philomel, 2007.
* Works Cited form, emphasis on **illustrator**:
* Bret Blevins, illus. *Redwall: The Graphic Novel*. By Brian Jacques. Philomel, 2007.
* **10. book with a publisher’s imprint**
* in-text citation: (Morrison 95)
* Works Cited form:
* Morrison, Toni. *Sula*. 1973. Vintage-Random, 2004.
* **11. magazine article**
* in-text citation: (Patton 99) (“Trust Me” 18)
* Works Cited form when the article has an author:
* Patton, Paula. “Women We Love.” *Esquire* Aug. 2008, pp. 98-101.
* Works Cited form when the article does not have an author:
* “Trust Me, I’m a Robot.” *Economist* 10 June 2006, pp. 18-19.
* **12. newspaper article**
* in-text citation: (Fordahl A2) (“If You Love” H2)
* Works Cited form when the article has an author:
* Fordahl, Matthew. “Ancient Bacteria: Scientists Revive 250-million-year-old Germ.” *The Post Star,* 19 Oct. 2000, p. A2.
* Works Cited form when the article does not have an author:
* “If You Love Chocolate, Eat Dark.” *Saint Louis Post-Dispatch*, 11 Feb. 2008, p. H2.
* **13. article in a scholarly journal**
* in-text citation: (Kaufman 35)
* Works Cited form:
* Kaufman, James C. “Why Doesn’t the Writing Cure Help Poets?” *Review of General Psychology*, vol. 10, no. 3, 2006, pp. 268-82.
* **14. essay or story**
* in-text citation: (Coover 253)
* Works Cited form:
* Coover, Robert. “A Pedestrian Accident.” *Anti-Story: An Anthology of Experimental Fiction*. Editor Philip Stevick. Free Press, 1971, pp. 236-57.
* **15. poem**
* in-text citation: (II.4-6) [stanza.lines] The title and author of the poem should be mentioned in the text of your essay.
* Works Cited form:
* Stevens, Wallace. “Sunday Morning.” *The Mentor Book of Major American Poets*. Editors Oscar Williams and Edwin Honig. Penguin, 1962, pp. 279-82.
* **16. play**
* in-text citation: (1.3.51-61) [act.scene.lines] The title and author of the play should be mentioned in the text of your essay.
* Works Cited form:
* Shakespeare, William. *Macbeth.* *Classic Theatre: The Humanities in Drama*. Editors Sylvan Barnet, Morton Berman, and William Burto. Little, Brown, 1975, pp. 10-55.

**17. novel with sections**

* in-text citation: (133; pt.2, ch.28) [page;part,chapter] The title and author of the novel should be mentioned in the text of your essay.
* Works Cited form:
* Frame, Janet. *Owls Do Cry*. George Braziller, 1960.
* **18. the anthology as a whole**
* in-text citation: (Stevick xi)
* Works Cited form:
* Stevick, Philip, editor. *Anti-Story: An Anthology of Experimental Fiction*. Free Press, 1971.
* **19. word in a dictionary**
* in-text citation: The source should be identified in the text, not in a
* parenthetical note. For example: *The Oxford English Dictionary* defines “hero” as ….
* Works Cited form:
* “Hero.” *The Oxford English Dictionary*. 11th ed, 2003.
* **20. entry in a specialized dictionary or encyclopedia**
* Works Cited form when the entry has an author:
* in-text citation: (Allen)
* Allen, Julia. “Collage.” *Encyclopedia of Modern Art*. Editor Steven Hunter. 3rd ed, Macmillan, 2004.
* Works Cited form when the entry does not have an author:
* in-text citation: (“Collage”)
* “Collage.” *Encyclopedia of Modern Art*. Ed. Steven Hunter. 3rd ed, Macmillan, 2004.
* **21. brochure or pamphlet**
* in-text citation: (Virginia Hospital Association)
* Works Cited form:
* Virginia Hospital Association. *Your Right to Decide: Communicating Your Health Care Choices*. VHA, 1992.
* **22. government publication**
* in-text citation: (United States 12) (New York State 26)
* Works Cited form—two examples of different types of publications:
* United States. Cong. House. Permanent Select Committee on Intelligence. *Al-Qaeda: The Many Faces of an Islamist Extremist Threat*. 109th Congress, 2nd sess. H. Rept. 615. Government Printing Ofice, 2006.
* New York State. Commission on the Adirondacks in the Twenty-First Century. *The Adirondack Park in the Twenty-First Century*. State of New York, 1990.

**23. ad in a magazine or newspaper**

* in-text citation: Describe the ad in the body of the paper.
* Works Cited form:
* NordicTrack. Advertisement. *Cooking Light* Jan.-Feb. 1995, p. 9.
* **24. map or chart**
* in-text citation: Describe the map or chart in the body of the paper.
* Works Cited form:
* “Spread of Peyote.” Map. *The Atlas of the North American Indian*. By Carl Waldman. Checkmark Books, 2000, p. 73.
* **25. legal document**
* in-text citation: Mention the legal document in the body of the paper.
* Works Cited form: Include any information necessary for readers to
* locate the document in print or on the Web.
* Pedestrians’ Right of Way in Crosswalks. New York State Vehicle and Traffic Law 1151. *New York State Resources on the Legislature, Assembly and Senate*, n.d.
* **26. court case**
* in-text citation: Mention the case in the body of the paper; italicize the
* case title.
* Works Cited form: Include in this order and with these abbreviations:
* 1) title of law, not italicized; 2) volume, name, and page or reference
* numbers; 3) name of court that decided the case; 4) year of decision; 5) publication information; 6) medium consulted; 7) date consulted.
* Brown v. Board of Educ. 347 US 483-96. Supreme Court of the US. 1954. *Supreme Court Collection*. Legal Information Inst., Cornell U Law School, n.d.
* **27. the Bible**
* in-text citation: (1 Chron. 21.8) [book, chapter, verse numbers]
* Works Cited form:
* *The Bible*. Introd. and notes by Robert Carroll and Stephen Prickett. Oxford: Oxford UP, 1998. Print. Oxford World’s Classics. Authorized King James Vers.

**A NOTE ABOUT ONLINE SOURCES**

* **BEFORE USING #28 – 30, ASK YOURSELF:**
* 1) Is my source from a library database? If “yes,” use #28.
* 2) Is my source from an online scholarly journal that does not
* have a print version? If “yes,” use #29.
* 3) Is my source something else? If “yes,” use #30.
* **28. eBook or Kindle**
* in text citation: (Dickens)
* Works Cited form:
* Dickens, Charles. *Oliver Twist.* Kindle ed., 2012.
* **29. article in an online database**
* in-text citation: (Nobbe) (Leggiere) (Jewett)
* Works Cited form—three examples of different databases:
* Nobbe, George. “Feline Spine.” *Omni,* vol. 16, no. 6, 1994, pp. 28-30. *Academic Search Complete, http://eds.a.ebscohost.com/ehost/detail/detail?vid=10&sid=3e4c9413-7197-45f2-9e0f86e1f33cd51e%40sessionmgr4006&hid=4202&bdata=JnNpdG* *U9ZWhvc3 QtbGl2ZQ%3d%3d#AN=9402177506&db=a9h*
* Leggiere, Michael V. “From Berlin to Leipzig: Napoleon’s Gamble in North Germany, 1813.” *The Journal of Military History,* vol. 67, no. 1, 2003, pp. 39-84. *JSTOR*, http://www.jstor.org/stable/3093168
* Jewett, Sarah Orne. *The Country of the Pointed Firs*. Boston: Houghton, 1910. *Project Bartleby*, http://www.bartleby.com/125/
* **30. article in an online scholarly journal**
* in-text citation: (Refojo)
* Works Cited form:
* Refojo, Karla. “West Meets East: Making a Murti in Kathmandu.” *Asian Arts E-Journal,* vol. 4, no. 2, 2006, n.p. https://www.asianart.com/articles/rudi/index.html
* **31a. page in a Web site (organization as author):**
* in-text citation: (Central Intelligence Agency)
* Works Cited form:
* “Kids’ Page.” *Central Intelligence Agency*. CIA, 12 Apr. 2007, https://www.cia.gov/kids-page
* **31b. page in a Web site (person as author):**
* in-text citation: (Read)
* Works Cited form:
* Read, Robert L. “How to Order a Beer in 47 Languages.” *Esperanto-USA*. The Esperanto League for North America, 7 Jan. 2006, https://esperanto-usa.org/en/content/how-order-beer-47-languages
* **31c. article posted to a blog:**
* in-text citation: (Griest)
* Works Cited form:
* Griest, Stephanie Elizondo. “Women’s Travel E-mail Roundtable, Part Six: Wanna See My AK-47?” *World Hum*. The Travel Channel, 10 Oct. 2007, http://www.worldhum.com/features/speakers- corner/womens\_travel\_e\_mail\_ wanna\_see \_my\_ak\_47\_20071010/
* **31d. article in an online magazine:**
* in-text citation: (Drazin)
* Works Cited form:
* Drazin, David H. “Why It’s Okay to Cheat at Croquet.” *Croquet World Magazine*. Croquet World Online, 7 July 2008, http://www.croquetworld.com/Letters/drazin-cheat.asp
* **31e. audio on the Web:**
* in-text citation: (“Study-Abroad”)
* Works Cited form:
* “Study-Abroad Students Gone Wild in Italy?” *National Public Radio*. Natl. Public Radio, 23 Mar. 2008, http://www.npr.org/templates/story/story.php?storyId=88683687
* **31f. video on the Web:**
* in-text citation: (Jamison)
* Works Cited form:
* Jamison, William S. “Plagiarizing Dead People.” Oral presentation. *YouTube*. Google, 7 Dec. 2007, https://www.youtube.com/watch?v=7lZDmbJdrZg
* **31g. map on the Web:**
* in-text citation: Describe the map or chart in the body of the paper.
* Works Cited form:
* “Shanghai, China.” Map. *Google Maps*. Google, 19 Aug. 2008, https://www.google.com/maps?q=Shanghai,+China&oe=utf-8&um=1&ie=UTF-8&sa=X&ved=0ahUKEwjU7L6\_jtrPAhUGGD4KHeJEBPkQ\_AUICCgB

**IF YOUR SOURCE DOES NOT MATCH ANY OF THE SAMPLES ABOVE, use the following sequence:**

* **1)** **Author’s name, if there is one.** This name might be a person or an organization. End with a period.
* **2) Title of the specific page, or layer, that you are citing.** Put this in quotes and end with a period. If there is no title, use a label, such as “online posting” or “home page.” A genre label, such as “map” or artwork,” can also be added after the title, if this information is relevant.
* **3) Title of the main or home page.** Italicize this and end with a period.
* **4)** **Publisher or sponsor of the site.** This is the organization or company that hosts or owns the site; for instance, YouTube is owned by Google. Sometimes, the sponsor is the same as or similar to the author or Web site title. This information can be abbreviated in the Works Cited entry. If this information is not available, type “N.p.” (“No publisher”). End with a comma.
* **5) Date the online material was written, revised, or posted.** Look for a day, month, and year. If you cannot find all three, look for copyright information and use that year. If there is no date at all, type “n.d.” (“no date”). End with a comma.
* **6) URL.** Include the URL from http:// to the end. Including a space at the end will turn the URL into a direct link. End with a period.

**32. interview you conducted**

* in-text citation: (Presley) (Eddy)
* Works Cited form for a personal interview:
* Presley, Elvis. Personal interview. 21 Jan. 2007.
* Works Cited form for a telephone interview:
* Eddy, Mary Baker. Telephone interview. 9 Sept. 2008.
* **33. letter or memo**
* in-text citation: (Eliot) (Spitzer)
* Works Cited form for a **published** letter:
* Eliot, George. “To Thomas Clifford Allbutt.” 1 Nov. 1873. *Selections from George Eliot’s Letters*. Ed. Gordon S. Haight. New Haven, CT: Yale UP, 1985. 427. Print.
* Works Cited form for **unpublished** correspondence:
* Spitzer, Eliot. “Career Advice.” Message to the author. 17 Feb. 2008. E-mail.
* **34. e-mail message**
* in-text citation: (Arnold)
* Works Cited form:
* Arnold, Jane. “Formatting MLA,” received by Tom Jones, 15 September 2016.
* **35. film, DVD, or videocassette**
* in-text citation: Name the film in the body of the paper.
* Works Cited form if the **film** is emphasized in your paper:
* *Rosencrantz and Guildenstern Are Dead*. Directed by Tom Stoppard. Perf. Gary Oldman, Tim Roth, and Richard Dreyfuss. Image Entertainment, 1991. DVD.
* Works Cited form if the **director** is emphasized in your paper:
* Tom Stoppard, director. *Rosencrantz and Guildenstern Are Dead*. Perf. Gary Oldman, Tim Roth, and Richard Dreyfuss. Image Entertainment, 1991. DVD.
* **36. ad on television or radio**
* in-text citation: Describe the advertisement in the body of the paper.
* Works Cited form:
* Yum! Brands Wearable Feedbags. Advertisement. CNN. 1 Apr. 2008. Television.
* **37. sound recording**
* in-text citation: Name the recording in the body of the paper.
* Works Cited form:
* Marley, Bob, and the Wailers. “Buffalo Soldier.” *Legend*. Island Records, 1984. CD.
* **38. artwork**
* in-text citation: (Dehner) (Magritte)
* Works Cited form:
* Dehner, Dorothy. *Low Landscape Sideways*. 1962. Bronze. The Hyde Collection, Glens Falls, NY.
* Magritte, René. “Time Transfixed.” 1938. Oil on canvas. *The Art Institute of Chicago Collection Database*. The Art Inst. of Chicago, http://www.artic.edu/aic/collections/artwork/34181
* **39. lecture, speech, or reading**
* in-text citation: (O’Callaghan) (Jones)
* Works Cited form:
* O’Callaghan, Jay. “The Art and Uses of Storytelling.” Writers Project. SUNY Adirondack Theater. 4 Mar. 2010. Reading.
* Jones, Kenneth. “Conspiracy Theories.” HIS201: World History. Eisenhart 252, SUNY Adirondack. 10 Jan. 2009. Lecture.
* **40. digital file**
* in-text citation: (Joy and Kilgore-Green)
* Works Cited form:
* Joy, Robert J. and Karin Kilgore-Green. “SUNY Adirondack 2010 Facilities Master Plan.” 15 Apr. 2010. *PowerPoint* file.

Alexis Smith

* Professor Jones
* Urban Studies 219
* 8 December 2013
* Lever House: Avant-garde Becomes Traditional
* Lever House, at 390 Park Avenue, nowadays blends in with the other buildings on the block. To the untrained eye, it looks no more modern than any of its neighbors; however, when it was built in 1948, it was one of the most unusual buildings in Manhattan, for this was where the International Style technique called “curtain wall” first appeared in the United States.
* The simple surface created by curtain wall architecture might be overlooked by most people now, since this style has been used so often since 1948 to build the high-rise corporate headquarters so favored by global companies: imposing walls of mirror-like glass that reflect the nearby buildings and that seem like giant Evil Eyes meant to deflect the envious glances of lesser corporations. But because they are so commonplace now, these buildings do not seem daunting. When Lever House was built, however, its impact was immediate, and reaction was fierce, even before the first stone was laid.
* When the Lever House architects, Skidmore, Owings, and Merrill, first presented their design to the Lever House Board, all but one of the Board members rejected the design. They felt that the design was overly sensational, even ugly. One man, however, argued that the building’s design created an open and welcoming public space, something that was unknown in the traditional buildings of the time. He argued that the attention to human space was more important than ornamentation (Lucas 30-36).

Women are still rare in the highest executive positions, representing only about two percent of the top executives in Fortune 500 companies in 2007 (Solomon 96). Preston notes that “no one cites ‘equal numbers of men and women in top management positions’ as the mark of a good company for women” (76). Despite women’s persistence, a “glass ceiling,” or invisible barrier, continues to separate women in middle and upper management from positions in top management. If women are ever to break through the glass ceiling, business attitudes have to change, particularly the definition of successful management style.

* The main reason women have not broken through the glass ceiling is that they are women (Robinson). They face resistance from male executives who want their successors to be just like themselves and who therefore will not consider women for top-management positions, or they face resistance from men who do not want women to be executives (Preston 78). According to Felice Schwartz, president of Catalyst, a firm that conducts research on corporate women, “It goes against the grain of most senior executives to encourage and welcome the women, so unlike their wives, who put career before marriage and rearing children” (185). Thus some women are held back if they behave too much like women, while others are held back because they behave too much like men.
* So what is a woman to do? Being even mildly assertive can often be seen as overly aggressive by co-workers and, more significantly, by supervisors. A woman who wants to advance within a company often feels pressure to assess and alter the image she projects, which can lead to psychological stress (Bozzi 15). At the Wall Street firm Streeter, McKenzie and Broward, the three female managers, all hired at the end of the last decade, related how the stress placed on them not to display any stereotypical female attributes, such as dressing in pinks and purples, behaving in …
*
* Works Cited
* Bozzi, Vincent. “Assertiveness Breeds Contempt.” *Psychology Today,* Sept. 2007, p. 15.
* Broverman, I. K., et al. “Sex-Role Stereotypes: A Current Appraisal.” *Journal of Social Issues,* vol. 28, no. 2, 2001, pp. 59-78.
* Crisi, Nora. Personal interview. 17 May 2007.
* Gilson, Edith, with Susan Kane. *Unnecessary Choices: The Hidden Life of the Executive Woman*. Morrow, 2003.
* Preston, Irene. “A Woman’s Place Is at GE, Federal Express, P&G....” *Business Week* 23 June 2007, pp. 75-81.
* Schwartz, Felice N. “Don’t Write Women Off as Leaders.” *Fortune* 8 June 2006, pp. 185-86.
* Solomon, Charlene Marmer. “Careers Under Glass.” *Personnel Journal,* vol. 69, no. 3, 2003, pp. 96-105.