

## **Guide to *MLA Handbook*, 8<sup>th</sup> edition**

**The Core Elements (20):** Author. Title of source. Title of container, Other contributors, Version, Number, Publisher, Publication date, Location.

- Follow the punctuation in the above list.
- Your focus determines what goes in the initial position. For example, if your focus is the translation of a work from a foreign language, put the translator(s) first (23).
- If the author is also the publisher, the title goes in the initial position (25).
- Use / between multiple parts of the same element: National Gallery of Art / Yale UP (111).

### **Reading in the HMXP 102 anthology:**

Lewis, C. S. *Mere Christianity. The Human Experience: Who Am I?*, edited by Winthrop University, 9th ed., Tapestry Press, 2015, pp. 263-68.

### **CRTW 201 manual:**

Nosich, Gerald M. *Learning to Think Things through: A Guide to Critical Thinking across the Curriculum*. 4th ed., Pearson Education, 2012.

### **Source in a collection (30):**

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

### **Translation (37):**

Chartier, Roger. *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries*. Translated by Lydia G. Cochrane, Stanford UP, 1994.

### **Multivolume work:**

Jung, C. G. *The Collected Works of C. G. Jung*. General editor, Sir Herbert Reed et al., translated by R. F. C. Hull, 2nd ed., Princeton UP, 1953-79. 20 vols. Bollingen Series 20.

### **Volume in a series:**

Jung, C. G. *Symbols of Transformation. The Collected Works of C. G. Jung*, general editor, Sir Herbert Reed et al., translated by R. F. C. Hull, 2nd ed., vol. 5, Princeton UP, 1956. Bollingen Series 20.

### **Bible (123):**

*The New Jerusalem Bible*. General editor, Henry Wansbrough, Doubleday, 1985.

**Shakespeare play:**

Shakespeare, William. *Othello, the Moor of Venice. The Complete Works of William*

*Shakespeare*, edited by David Bevington, 5th ed., Pearson Education, 2004, pp.

1150-1200.

**Article in a journal (30):**

Baron, Naomi S. "Redefining Reading: The Impact of Digital Communication Media." *PMLA*,

vol. 128, no. 1, Jan. 2013, pp. 193-200.

**Article retrieved from a database (32):**

Goldman, Anne. "Questions of Transport: Reading Primo Levi Reading Dante." *The Georgia*

*Review*, vol. 64, no. 1, 2010, pp. 69-88. *JSTOR*, [www.jstor.org/stable/41403188](http://www.jstor.org/stable/41403188).

**Article on a Web site (28):**

Hollmichel, Stefanie. "The Reading Brain: Differences between Digital and Print." *So Many*

*Books*, 25 Apr. 2013, [somanycbooksblog.com/2013/04/25/the-reading-brain-differences-](http://somanycbooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/)

[between-digital-and-print/](http://somanycbooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/).

**Article with a DOI number (48):**

Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture*, vol. 10, no. 3,

May 2000. *Project Muse*, doi: 10/1353/pmc.2000.0021.

**E-mail (29):**

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

**TV show (30):**

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle

Gellar, season 4, episode 10, Mutant Enemy, 1999.

**Conference paper or public lecture (52):**

Atwood, Margaret. "Silencing the Scream." Boundaries of the Imagination Forum. MLA

Annual Convention, 29 Dec. 1993, Royal York Hotel, Toronto. Address.

**Introduction or preface (106):**

Felstiner, John. Preface. *Selected Poems and Prose of Paul Celan*, by Paul Celan, translated

by Felstiner. W. W. Norton, 2001, pp. xix-xxxvi.

**Cross-referenced text (115):**

Agee, James. "Knoxville: Summer of 1915." Oates and Atwan, pp. 171-75.

## Notes:

- Works Cited (2 or more sources) vs. Work Cited (1 source) vs. works-cited list.
- For journal articles, include month or season before the year if this information is available (21).
- Use et al. for three or more authors and for two or more editors (22-23).
- “When a work is published by an organization that is also its author, begin the entry with the title, skipping the author element, and list the organization only as publisher” (25).
- Spelling: Web site (28).
- Spell out “editor,” “translator,” “edited by,” “translated by,” etc. (37). Abbreviate “edition”: ed.
- It is not necessary to include place of publication except for clarity when listing pre-1900 books (51).
- Include medium at the end of an entry only for “an unexpected type of work” (52).
- For a reprinted article, you may add to the end of the entry: Originally published in *Journal*, vol., no., year, pp. (53).
- Access date is optional and comes at the end of the entry (53): Accessed 23 July 2013.
- For literary works, it is helpful to give a citation that will help readers who have another edition (57): (533; vol. 3, ch. 17).
- “If you draw repeatedly from a source without referring to another one, you can often wait to provide the citations until you’re done using the source in your text” (76).
- Quotations: In a verse quotation that is not set off, use / to mark line breaks and // to mark a stanza break. Block quotations of poetry or prose are indented one half inch (76, 78). Set off prose quotations of more than four lines and verse quotations of more than three lines.
- When quoting drama, include character names (80).
- Don’t use “[ . . . ]” unless you are inserting an ellipsis into a quotation that already has an one. Alternative: (29; 1st ellipsis in original) (85).
- “Sic” is considered an English word (no italics) (86).
- Numbers: 2-3, 10-12, 21-48, 89-99, 96-101, 103-04, 395-401, 923-1,003, 1,003-05, 1,608-744. Dates: 2000-03, 1893-1901. “Commas are not used in page and line numbers . . .” (93).
- Initials: JFK vs. J. R. R. Tolkien (95).
- Publishers’ names: Abbreviate University Press and omit business words (97): Company, Corporation, Incorporated, Limited. “Otherwise, write publishers’ names in full” (97). Examples: HarperCollins Publishers (21); Penguin Press (41); Vintage Books (45); U of Chicago P (97); W. W. Norton (106); Chelsea House Publishers (120).
- Abbreviate titles of Shakespeare’s plays in citations: *Mac.*, *Ham.*, etc. (100-01). Example (118): *Oth.* 4.2.7-13.
- Include URLs but not http:// (110).
- “The first time you borrow from a particular work of scripture in your project, state in the text or in a parenthetical citation the element that begins the entry in the works-cited list . . .” (122). Example: (*New Jerusalem Bible*, Ezek. 1.5-10).
- “If you borrow more than once from the same source within a single paragraph and no other source intervenes, you may give a single parenthetical reference after the last borrowing” (124).
- According to the MLA’s Barney Latimer, (“*Buffy*”) on page 57 refers to “*Buffy the Vampire Slayer: Unaired Pilot 1996*” on page 44. MLA is showing us how a title fragment can sometimes be both in quotation marks and italicized.