

Modern Language Association Style

Adapted from: <http://webster.comnet.edu/mla/index.shtml>

Signed Popular Magazine Article

Wolkomir, Richard. "Charting the Terrain of Touch." *Smithsonian* June 2000: 38-48.

Scholarly Journal Article

When citing an article in a scholarly journal, use the volume and number only if the journal does *not* number its pages beginning anew with each number. In other words, if volume one ends with page 322 and volume two begins with page 323, do not bother to cite the volume and number when using material from that journal. Omit any articles at the beginning of a journal's name when listing on your Works Cited page. If the article does not appear on sequentially printed pages, use the first page with a plus sign, as in 29+. Your parenthetical citation will indicate the material's exact source.

For the Works Cited Page (sometimes called References page)

Christie, John S. "Fathers and Virgins: Garcia Marquez's Faulknerian *Chronicle of a Death Foretold*." *Latin American Literary Review* 13.3 (1993): 21-29.

In-text Citation

"The combination of these large patterns of similarity is particularly useful in examining *Chronicle of a Death Foretold* since both writers break down narrative authority through innovative use of multiple perspectives" (Christie 22).

Books

One author:

For the Works Cited (References) Page:

Pepin, Ronald E. *Literature of Satire in the Twelfth Century*. Lewiston: Edwin Mellen P, 1988.

A second line (if necessary) would be indented approximately half an inch. Leave off any titles or degrees associated with a name (Ph.D., Sir, or even Saint [unless "Saint" is part of the author's name]). A "Jr." or "III," etc., goes after the full name and is enclosed in commas: Pepin, Theophilus W., III, *Literature*. ... If the year of publication is not indicated in the front material of the book, use the most recent copyright date. If your author is responsible for more than one book (or other publication) in your Works Cited page, use three hyphens instead of repeating that person's name. For instance, immediately following the listing above, the entry below

———, trans. *Writings of Bernard of Cluny*

In-text Citation:

According to Pepin, virtually anyone could find himself the object of satirical writing in the twelfth century (18).

or, if you were actually quoting language, not paraphrasing:

According to Pepin, "virtually anyone could find himself the object of satirical writing in the twelfth century" (18).

Or, when the author is *not* identified in the text. Let's say that we're using an idea from Ms. Anzaldua's text, but we're not going to reveal her name at this point in our text, which means we need to include it in the parenthetical citation:

"In defiance of the Aztec rulers, the *macehuales* (the common people) continued to worship fertility and agricultural female deities" (Anzaldua 33).

Anzaldua, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Spinsters/ Aunt Lute, 1987.

Two or more authors:

For the Works Cited (References) Page:

Metheny, N.M., and W. D. Snively. *Nurses' Handbook of Fluid Balance*. Philadelphia: Lippincott, 2003.

Note that only the first author's name is reversed (last name first). Subsequent names are given first-name-first.

Darling, C.W., R.E. Pepin, and L.B. Gates. *A History of Used Bookstores in Cambridge, England*. Cambridge, Eng.: Cambridge UP, 1987.

In-text Citation:

The pH balance is critical in body-fluid crisis control (Metheny and Snively 15).

Audio-Visual Materials, Film

For the Works Cited (References) Page:

Consumer Awareness: Supply, Demand, Competition, and Prices. Sound filmstrip. Prod. Visual Education. Maclean Hunter Learning Resources, 1981. (MLA) 85 fr., 11 min.

The Mirror Has Two Faces. Dir. Barbra Streisand. Perf. Barbra Streisand, Jeff Bridges, Lauren Bacall, Mimi Rogers, Pierce Brosnan, George Segal. Tri-Star, 1996.

Creation vs. Evolution: "Battle of the Classroom." Videocassette. Dir. Ryall Wilson, PBS Video, 1982. (MLA) 58 min.

In-text Citation:

The battle over Creationism — whether it is a science or a pseudo-science — has not abated since the so-called monkey-trial of the 1920s ("Creation").

A Sample Works Cited Page:

[PLEASE NOTE: Many of these citations are fictitious; they are meant to be models only.]

Works Cited

Anderson, J. "Keats in Harlem." *New Republic* 204.14 (8 Apr. 1991): n. pag. Online. EBSCO. 29 Dec. 1996.

Angier, Natalie. "Chemists Learn Why Vegetables are Good for You." *New York Times* 13 Apr. 1993, late ed.: C1. *New York Times Ondisc*. CD-ROM. UMI-Proquest. Oct. 1993.

Burka, Lauren P. "A Hypertext History of Multi-User Dimensions." *MUD History*. URL: <http://www.ccs.neu.edu/home/lpb/mud-history.html> (5 Dec. 1994).

Christie, John S. "Fathers and Virgins: Garcia Marquez's Faulknerian *Chronicle of a Death Foretold*." *Latin American Literary Review* 13.3 (Fall 1993): 21-29.

Creation vs. Evolution: "Battle of the Classroom." Videocassette. Dir. Ryall Wilson, PBS Video, 1982. (MLA) 58 min.

Darling, Charles. "The Decadence: The 1890s." Humanities Division Lecture Series. Capital Community College, Hartford. 12 Sept. 1996.

Mumford, Lewis. *The Highway and the City*. New York: Harcourt Brace and World, 1963.

- - -. *Highways Around the World*. New York: Prentice, 1967.

Orchestra. CD-ROM. Burbank: Warner New Media. 1992.

Pikarsky, M. and Christensen, D. *Urban Transportation Policy and Management*. Boston: D.C. Heath, 1976.

Shaw, Webb. "Professionals are Required to Report Abuse." *Akron (Ohio) Beacon Journal*, Nov. 11, 1984 (Located in NewsBank [Microform]. Welfare and Social Problems, 1984, 51: D12-14, fiche).

Sixty Minutes. CBS. WFSB, Hartford. 3 May 1991.

U.S. Dept. of Commerce. *U.S. Industrial Outlook*. Washington, D.C., Government Printing Office, 1990.

"U.S. troops capture chief aide to warlord." *Hartford Courant* 22 Sept. 1993: A5.

"What's a Hoatzin?" *Newsweek* 27 Sept. 1993: 72.

Williams, Larry. "Powerful Urban Drama Builds in Bell's Tense 'Ten Indians'." Rev. of *Ten Indians*, by Madison Smartt Bell. *Hartford Courant* 1 Dec. 1996: G3.