



WILLIAM L. ADAMS
CENTER FOR WRITING

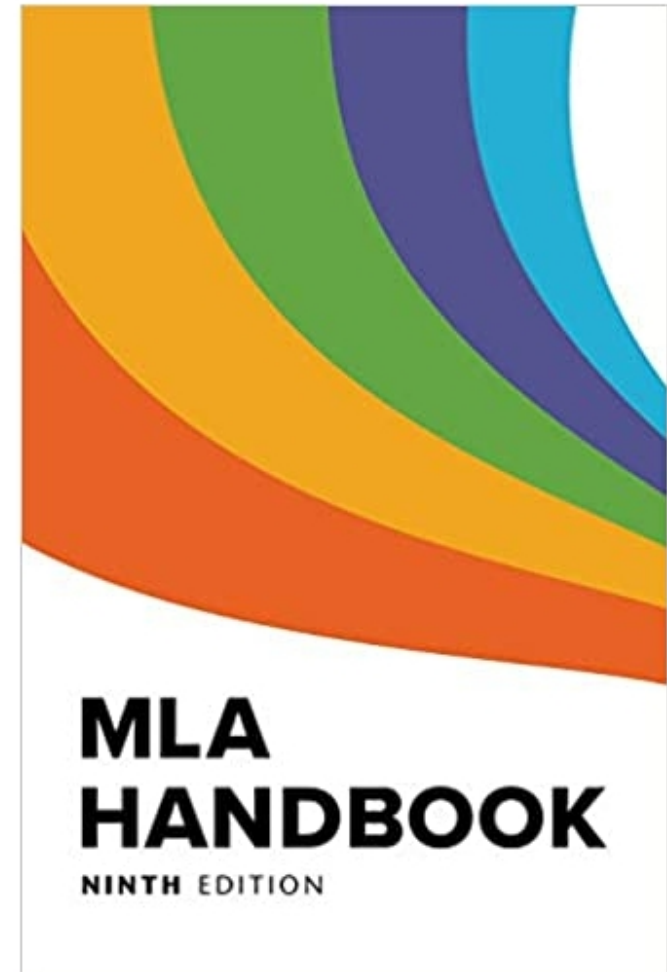
MLA STYLE GUIDE

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WHAT IS MLA STYLE?

- MLA Style refers to a system of documentation used by the Modern Language Association.
- MLA Style is often a requirement for research essays and course papers written in the humanities, arts, and language disciplines.
- In-text citations commonly include author names and page numbers, whether you are quoting, paraphrasing or summarizing the source.



KEY CHARACTERISTICS

- There is no separate title page, except for group papers.
- Font preferences are a 12-point serif font such as Times New Roman or sans serif such as Arial.
- Parenthetical in-text citations emphasize author and page in the source: (Smith 98).
- A Works Cited page at the end of a paper lists all sources, organized by their location in relation to "containers."

- 1 Author.
- 2 Title of source.
- 3 Title of container,
- 4 Other contributors,
- 5 Version,
- 6 Number,
- 7 Publisher,
- 8 Publication date,
- 9 Location.

PAPER TITLES IN MLA STYLE

- An MLA Style paper's title is incorporated into the first page of the paper. The example title page shown here is for a student course paper.
- Note the placement of the following: page number, student's name, course information, professor's name, and the submission date. The title itself is centered.
- All pages are numbered consecutively and the writer's name appears beside the page number.

Montoya 1

Marisol Montoya

Professor Damon Wyche

English 20103/Reading as a Writer

3 May, 2022

Herman Melville's Whaling Folklore

The "cetology chapters" in Herman Melville's *Moby Dick* are notoriously difficult to read, but they play an important role in the novel's ultimate effect on the reader. They also serve as an early form of ethnology in that they are based somewhat on Melville's "fieldwork" at sea.

IN-TEXT (PARENTHETICAL) CITATIONS

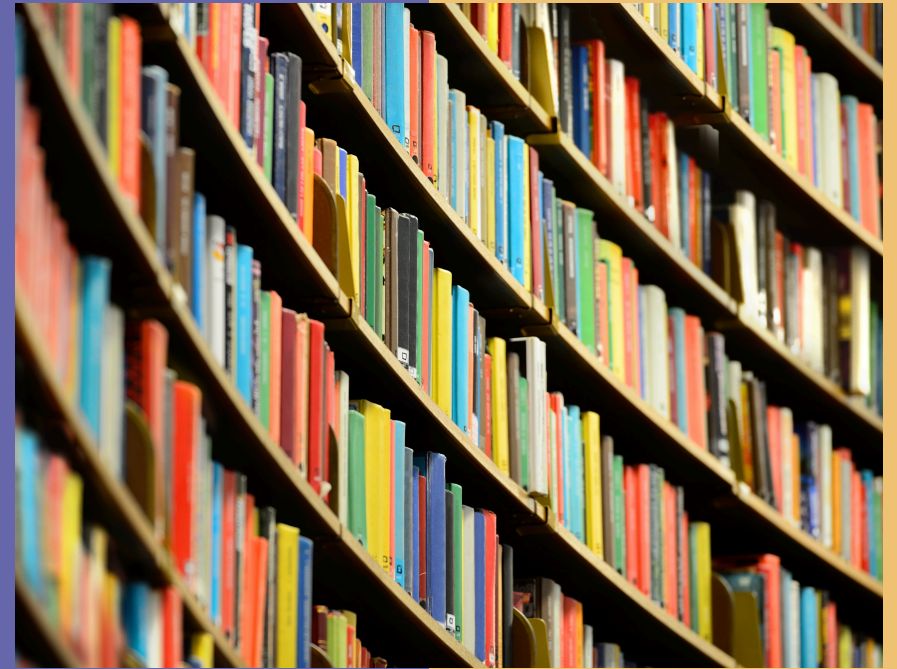
- MLA parenthetical citations commonly pair author last names with page numbers.
- Cite in-text all material that you quote, paraphrase, or summarize. Include a page number if the source is paginated.
- If citing multiple works by the same author, include titles in parenthetical notes, to enable readers to distinguish between sources.
- Each source cited in-text must also appear in the Works Cited list at the end of the paper.

The narrator remembers, "While Henry was not around we talked about what was going to happen to him" (Erdrich 415).

The narrator remembers, "While Henry was not around we talked about what was going to happen to him" (Erdrich, "Red Convertible," 415).

CITATIONS IN PROSE

Citations in prose incorporate author names and relevant publication information into the fabric of sentences, to shorten parenthetical notes:



In his 2020 book-length study of Faulkner's use of the U.S. Civil War as material for fiction, Michael Gorra maintains that Faulkner's international reception was solidified by Latin America's Gabriel Garcia Marquez, who said Faulkner proved "great art could come from a cultural backwater"(343).

FORMATTING DIRECT QUOTATIONS

- Incorporate quotations into your own prose. Use a signal phrase to set up your quote and provide context or attribution.
- Quotations may be divided in two.
- Omit page numbers in parenthetical notes when citing one-page works, poetry, and scripture.
- Instead, use chapter, verse, or section indicators to guide readers to the passage in the source.

Her letters home, suggests one critic of Southern literature, indicate how Flannery O'Connor "clung to the provincialism she satirized" (Miller xv).

"But at night, if you were on the river," writes Naipaul, "it was another thing. You felt the land taking you back to what was there a hundred years ago, to what had been there always" (9).

The *Qur'an* questions, "The terrible calamity! What is the terrible calamity? And what will make you comprehend what the terrible calamity is? (Surah CI).

BLOCK QUOTATIONS IN PROSE

- Direct quotations that exceed 4 lines in length require block-quoting, by indenting the entire passage 5 spaces. Indent 5 more for the first line of a new paragraph.
- Double-space the block quotation.
- Omit the quotation marks in block quotations.
- All block quotes require proper citation at the close of the quotation but before the citation.

Jane Smiley's Pulitzer Prize-winning novel *A Thousand Acres* begins grounded in the geography of white American childhood:

From that bump, the earth was unquestionably flat, the sky unquestionably domed, and it seemed to me when I was a child in school learning about Columbus, that in spite of what my teacher said, ancient cultures might have been onto something. No globe or map fully convinced me that Zebulon County was not the center of the universe. (Smiley 3)

POETRY QUOTATIONS IN MLA STYLE



- If quoting fewer than three lines of poetry or song, format a quote as you would in prose, using slash marks to indicate line breaks. Cite by line numbers rather than page numbers.
- Block quote a poem excerpt that exceeds 3 lines, replicating the line breaks.
- Omit quotation marks and cite by author and line numbers.

In "Foreday in the Morning," Jericho Brown writes, "My mother grew morning glories that spilled onto the walkway toward her porch/Because she was a woman with land who showed as much by giving it color" (1-2).

In "Foreday in the Morning," Jericho Brown writes,
My mother grew morning glories that spilled onto the walkway toward her porch
Because she was a woman with land who showed as much by giving it color
She told me I could have whatever I worked for. That means she was an American.
But she'd say it was because she believed
In God. (1-5)

THE WORKS CITED PAGE

- Begin the Works Cited list on a new page at the end of the paper. Alphabetize each Works Cited entry by author's last name.
- Begin an entry flush with the left margin, but indent subsequent lines by 5 spaces, for a "hanging indent."
- Each entry should correspond to a citation in the text of the paper.

Works Cited

Erdrich, Louise. "The Red Convertible." *Fiction: A Pocket Anthology*, Ed.

R.S. Gwynn, 6th ed., Pearson Longman, 2009, pp. 411-20.

Sergi, Jennifer. "Storytelling: Tradition and Preservation in Louise Erdrich's

Tracks." *World Literature Today*, vol. 66, no. 2, 1992, pp. 279-82.

ANNOTATED BIBLIOGRAPHIES

- An annotated bibliography differs from the Works Cited page in that it also includes a short synopsis of the source's content.
- Avoid repeating in annotations any publication information already mentioned in the Works Cited entry.
- In addition to the "hanging indent" in the Works Cited page, indent the annotation text 5 spaces.

Erdrich, Louise. "The Red Convertible." *Fiction: A Pocket Anthology*,
Ed. R.S. Gwynn, 6th ed., Pearson Longman, 2009, pp. 411-20.

This story's narrator is Native American, the brother of a veteran newly returned from the Vietnam War. He exhibits many classic symptoms of PTSD, which were not widely understood at the time. These symptoms, as Erdrich portrays them, lend themselves to a comparison with symptoms listed in the DSM-V.

FORMATTING ILLUSTRATIONS AND FIGURES IN MLA

- Figures (images) should be incorporated into your paper in proximity to the first mention. Refer to a figure only by its numbered title.
- All figures must be numbered sequentially in boldface Arabic numerals, accompanied by its brief accurate title below.
- Include complete source information on figures in the Works Cited list.

MLA 1.7



Figure 3. Gustav Klimt. Portrait of Adele Bloch-Bauer, 1907; Neu Galerie.

FORMATTING TABLES IN MLA STYLE

- Incorporate tables into the body of an MLA paper, in close proximity to the first mention.
- All tables must be numbered sequentially in boldface Arabic numerals, accompanied by a brief accurate title.
- Use text anchors or callouts to refer to a table only by its assigned number and title.
- If you are reproducing or adapting figures or tables using another source, you must acknowledge the copyright of the source in a note below the figure.

Table 3
Transatlantic Slave Trade by Country

	Spain / Uruguay	Portugal / Brazil	Great Britain	Netherlands	U.S.A.	France	Denmark / Baltic	Totals
1501-1525	6,363	7,000	0	0	0	0	0	13,363
1526-1550	25,375	25,387	0	0	0	0	0	50,762
1551-1575	28,167	31,089	1,685	0	0	66	0	61,007
1576-1600	60,056	90,715	237	1,365	0	0	0	152,373
1601-1625	83,496	267,519	0	1,829	0	0	0	352,844
1626-1650	44,313	201,609	33,695	31,729	824	1,827	1,053	315,050
1651-1675	12,601	244,793	122,367	100,526	0	7,125	653	488,065
1676-1700	5,860	297,272	272,200	85,847	3,327	29,484	25,685	719,675
1701-1725	0	474,447	410,597	73,816	3,277	120,939	5,833	1,088,909
1726-1750	0	536,696	554,042	83,095	34,004	259,095	4,793	1,471,725
1751-1775	4,239	528,693	832,047	132,330	84,580	325,918	17,508	1,925,315
1776-1800	6,415	673,167	748,612	40,773	67,443	433,061	39,199	2,008,670
1801-1825	168,087	1,160,601	283,959	2,669	109,545	135,815	16,316	1,876,992
1826-1850	400,728	1,299,969	0	357	1,850	68,074	0	1,770,978
1851-1875	215,824	9,309	0	0	476	0	0	225,609
Totals	1,061,524	5,848,266	3,259,441	554,336	305,326	1,381,404	111,040	12,521,337

Adapted from: Trans-Atlantic Slave Trade Estimates, *Slave Voyages*, July 2020,
<https://www.slavevoyages.org/assessment/estimates>.

USING TEXT ANCHORS OR "CALLOUTS"

- Do not use directional words such as "above" or "below" to refer to figures or tables in your paper.
- Refer to figures and tables only by their numbers and titles. This is known as a "text anchor" or a "callout."
- Every figure or table included must have a text anchor or callout in the paper; every callout must correspond to a figure.

MLA 1.7

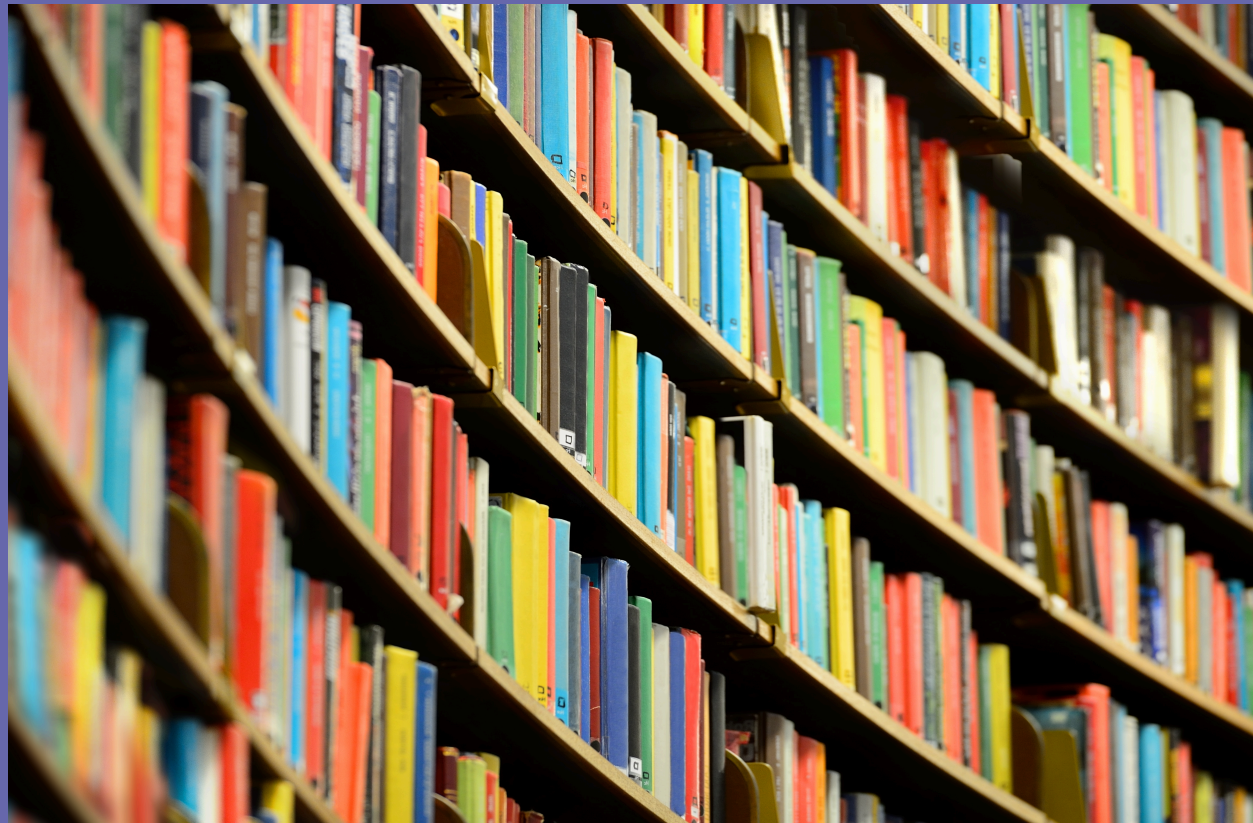
Current databases depict slavery as a steady "growth industry" of European countries beginning in the 1500's, as shown in Table 3.

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Transatlantic Slave Trade by Country

	Spain / Uruguay	Portugal / Brazil	Great Britain	Netherlands	U.S.A.	France	Denmark / Baltic	Totals
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1551-1575	28,167	31,089	1,685	0	0	66	0	61,007
1576-1600	60,056	90,715	237	1,365	0	0	0	152,373
1601-1625	83,496	267,519	0	1,829	0	0	0	352,844
1626-1650	44,313	201,609	33,695	31,729	824	1,827	1,053	315,050
1651-1675	12,601	244,793	122,367	100,526	0	7,125	653	488,065
1676-1700	5,860	297,272	272,200	85,847	3,327	29,484	25,685	719,675
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1726-1750	0	536,696	554,042	83,095	34,004	259,095	4,793	1,471,725
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1851-1875	215,824	9,309	0	0	476	0	0	225,609
Totals	1,061,524	5,848,266	3,259,441	554,336	305,326	1,381,404	111,040	12,521,337

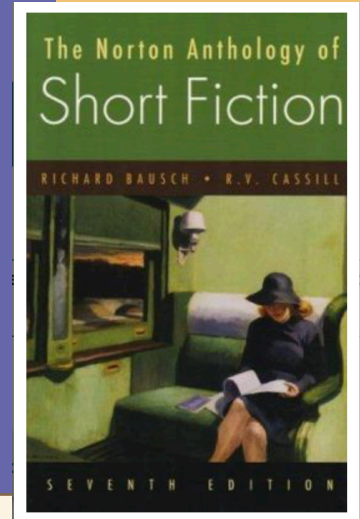
Adapted from: Trans-Atlantic Slave Trade Estimates, *Slave Voyages*, July 2020, <https://www.slavevoyages.org/assessment/estimates>.

COMMON MLA REFERENCE TYPES



MLA HANDBOOK, 9TH EDITION

WORK IN AN EDITED ANTHOLOGY



Erdrich, Louise. "Matchimanito." *The Norton Anthology of Short Fiction*, edited by Richard Bausch and R.V. Cassill, 7th ed., W.W. Norton & Co., 2006, pp. 507-19.

- Citation in prose: Erdrich depicts Fleur choosing a cabin "even fire did not want" (511).
- Parenthetical citation: (Erdrich 511).

ONLINE MAGAZINE ARTICLE



Fry, Naomi. "How Victoria's Secret Created the American Fantasy Woman." *New Yorker*, 14 July 2022, <https://www.newyorker.com/culture/culture-desk/how-victorias-secret-created-the-american-fantasy-woman>

Citation in prose: The dubious power of capitalism to shape culture is the subject of Naomi Fry's recent *New Yorker* analysis of Victoria's Secret.

Parenthetical citation: (Fry) or (Fry, "How Victoria's Secret")

PEER-REVIEWED JOURNAL IN A DATABASE

19

Storytelling: Tradition and Preservation in Louise Erdrich's *Tracks*

By JENNIFER SERGI Without stories there is no articulation of experience: people would be unable to understand and celebrate the experiences of self, community, and world. And so cultures value the tellers of stories. The storyteller takes what he or she tells from experience—his or her own or that reported by others—and in turn makes it the experience of those who are listening to the tale (WB, 87). The storyteller relies on memory (his or hers and his or her listener's) and creates a chain of tradition that passes on a happening from generation to generation.

Louise Erdrich is just such a storyteller. In her third novel, *Tracks* (1988), she not only chronicles the story of the Chippewas' struggle to preserve their land and culture; she also gives us the story of these stories and their tellers as well. She is telling this novel "the Indian way." The "artistry of the Indian 'word sender' characterizes reality: peoples, landscapes, seasons, tonalizes, lightens, spiritualizes, brightens, and darkens human experience, all the while working with the reality that is" (KL, 223). This reality is shown to readers by two storytellers who alternate chapters, in separate, very distinct voices: Pauline, a young mixed-blood who is confused and psychologically damaged by her unbalanced commitment to Catholic martyrdom and Chippewa tradition; and Nanapush, a wise old tribal leader gifted in the ancient art of storytelling. It is through Nanapush that Erdrich captures the art of Indian storytelling. It is written down, but Erdrich wishes to record and preserve not just the memories, intertwined closely with personal history and a sense of loss, but a cultural tradition, one that is oral, performed, formulaic, and perpetuated by the storyteller, who learns the rhythms and melodies—the craft—and expands, ornaments, and varies the tradition his or her own way. Thus Erdrich's Native American, and more specifically Chippewa, "tracks" are evident in her narratives, if not as those of the one who experienced it, then as those of the one who reports it.

ing; 2) she includes the contents of Chippewa myth and legend; and 3) she preserves these cultural traditions in a voice that harks back to the old as it creates anew.

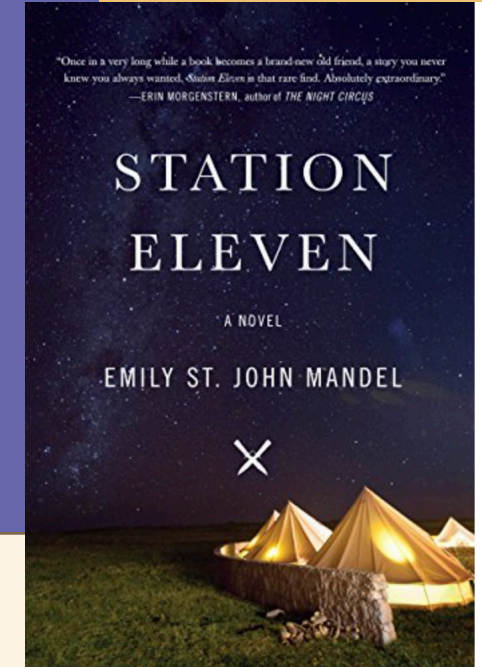
Kenneth Lincoln, a Native American literature scholar, is also exploring the nature of the transition from orality to writing, and within his definition of Indian storytelling he describes the "story-backed old man girl[ing]" the child eyes and voices, narratives that touch and are carried for life: words incarnate, flesh-and-blood ties, an embodied imagination. And the tribal backbone extends through ancestors who carry history in their bodies" (KL, 222). The fictional prototype of this "story-backed old man" is Erdrich's narrator, Nanapush. Nanapush is telling the story to his adopted granddaughter Lulu: "My girl, I saw the passing of times you will never know." He knows the old ways: "I guided the last buffalo hunt. I saw the last bear shot. I trapped the last beaver with a pelt of more than two years' growth. I spoke aloud the words of the government treaty, and refused to sign the settlement papers that would take away our woods and lake" (2). He also tells Lulu how she fits into this history: "You were born on the day we shot the last bear" (58).

Moreover, much as in Indian storytelling, it is not only what Nanapush has to say and to whom, but also the way in which he says it that is important. Nanapush's narrative style points to the novel's roots in Chippewa oral tradition. Erdrich is sensitive to the immediate difference between the printed word and the spoken, and she effects an accommodation between her printed text and her narrator's delivery. The stylistic devices of repetition and parallelism, employed as early as page 2 of the novel, work to create tension, balance, and symmetry in the words of Nanapush. His words suggest the rhythms of speech: at key moments in the narrative, readers sense a whispered statement, an abrupt phrase, a long pause. Before he tells the story of how Margaret loses her braids, for instance, he leads in with: "I can only tell it step by step" (109). Erdrich also continually and skillfully reminds us of his audience and the intimacy

Sergi, Jennifer. "Storytelling: Tradition and Preservation in Louise Erdrich's *Tracks*. *World Literature Today*, vol. 66, no. 2, 1992, pp. 279-82. *JSTOR*, <http://www.jstor.org/stable/pdf/40148133.pdf?eq=1467214661927>.

- Citation in prose: Jennifer Sergi sees Erdrich's Nanapush as a "trickster-transformer" (280).
- Parenthetical citation: (Sergi 280)

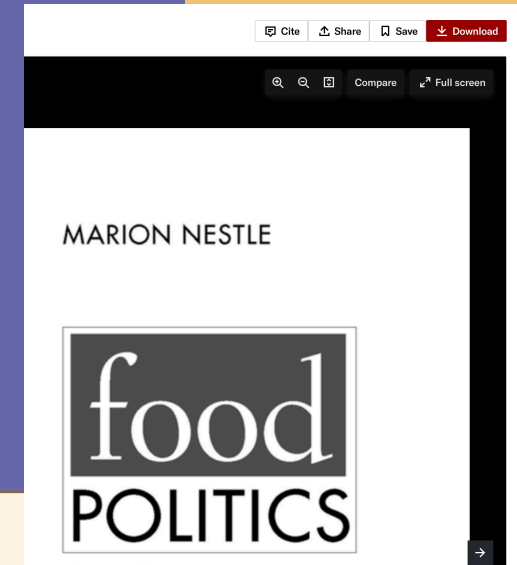
BOOK WITH ONE AUTHOR (PRINT)



Mandel, Emily St. John. *Station Eleven*. Harper Avenue, 2014.

- Citation in prose: Mandel's 2014 *Station Eleven* seems to predict the COVID-19 pandemic.
- Parenthetical citation: (Mandel 27)

E-BOOK FROM A DATABASE



21

Nestle, Marian. *Food Politics: How the Food Industry Influences Nutrition and Health*. University of California Press, 2013. J-Stor, <http://www.jstor.org/stable/10.1525/j.ctt7zw29z>

- Citation in prose: In 2013 Marion Nestle described the “pay for play” trend in industrialized food sales.
- Parenthetical citation: (Nestle 20)

BOOK WITH MORE THAN ONE AUTHOR OR EDITOR

Woodward, Bob and Carl Bernstein. *All the President's Men*. Simon and Schuster, 1974.

- Parenthetical citation: (Woodward and Bernstein 67)
- Citation in prose: In 1974, Bob Woodward and Carl Bernstein published ...

Anderson, Eric Gary, et al., editors. *Undead Souths: The Gothic and Beyond in Southern Literature and Culture*. Louisiana State University Press, 2015.

- Parenthetical citation: (Anderson, et al. 15)
- Citation in prose: Since 2015 the definitive query about the "Undead South" has rested with with Anderson, Hagood, and Turner: "How and why is the South so undead?" (7).

CORPORATE AUTHOR OR AGENCY

The Humane Society of the United States. "4,000 Beagles Rescued!" 12 July, 2022,
<https://www.humanesociety.org/beaglerescue>.

- Citation in prose: The Humane Society of the U.S. announced on July 12, 2022, the rescue of...
- Parenthetical citation: (Humane Society)

ONLINE NEWSPAPER ARTICLE

Blow, C. "America's 'Psychic Numbing' to Gun Violence." *The New York Times*, 6 Sept. 2022, <https://www.nytimes.com/2022/06/08/opinion/numbing-gun-violence.html>

- Parenthetical citation: (Blow) or (Blow, "Psychic Numbing")
- Narrative citation: Charles Blow noted in a recent *New York Times* op ed that as we become desensitized to...

ONLINE NEWSPAPER/ DATABASE

Erdrich, Louise. "Where I Ought to Be: A Writer's Sense of Place." *New York Times*, 28 July 1985, *ProQuest Historical Newspapers*, <http://ezproxy.tcu.edu/docview/111211223?accountid=7090>.

- Citation in prose: Erdrich wrote in the *New York Times*, "This is the plot but not the story."
- Parenthetical citation: (Erdrich) or (Erdrich, "Where")

DICTIONARY OR ENCYCLOPEDIA ONLINE

"Louise Karen Erdrich." *Merriam-Webster's Encyclopedia of Literature*. Merriam-Webster, 2002, p. 387.

- Citation in prose: According to *Merriam-Webster's Encyclopedia of Literature*, Erdrich's influences
- Parenthetical citation: ("Louise Karen Erdrich")

BLOG POST

Gioia, Ted. "The Hot Mess of Fair Use for Music Educators." *The Honest Broker*, Substack, 27 June 2022, <https://tedgioia.substack.com/p/the-hot-mess-of-fair-use-for-music>.

- Citation in prose: In 2022 Gioia posted in his Substack blog, *The Honest Broker*, that....
- Parenthetical citation: (Gioia) OR (Gioia, "Hot Mess")

PODCAST EPISODE

"Beyonce." *Oprah's Super Soul*, No. 290. Harpo Productions, hosted by Oprah Winfrey.

Super-soul.Simplecast.com, 16 Sept. 2020. <https://super-soul.simplecast.com/episodes/beyonce-JxZiHEvg>.

- Citation in prose "This documentary heals me from so many things," Beyonce said in 2020 ("Beyonce" 21.07).
- Parenthetical citation: ("Beyonce" 21.07)

SONG OR TRACK ON AN ALBUM



Anderson, Laurie. "O Superman." *Big Science*. Warner Bros. Records, 1981.

- Citation in prose: In 1981 on the "O Superman" track, Anderson used the looping technique.
- Parenthetical citation: (Anderson) OR (Anderson, "O Superman")

MUSICAL SCORE



Townshend, Pete. *The Who's Tommy: A Musical Score*. Pantheon, 1993.

- Citation in prose: In 1993, Townshend's publication of the *Tommy* score was well received...
- Parenthetical citation: (Townshend 24)

MUSICAL PERFORMANCE

Townshend, Pete. *Tommy*. Performed by The Who. Produced by Nathan Weiss. New Action, Ltd., 8 June 1970, Metropolitan Opera House, New York, New York.

- Citation in prose: The rock opera *Tommy* debuted at the Met in New York in the summer of 1970.
- Parenthetical citation: (Townshend)

YOUTUBE OR STREAMING VIDEO

United Nations. "Climate Change for Kids." *YouTube*, 21 April 2021.

<https://www.youtube.com/watch?v=WkvPdUtYhX8>.

Citation in prose: Posted on the UN's *YouTube* channel, "Climate Change for Kids" is ...

Parenthetical citation: (United Nations) OR. ("Climate Change")

TED TALK / WEBINAR



33

Brown, Jericho. "The Art of Words." TEDxEmory. 27 May 2015. <https://www.youtube.com/watch?v=0DsG-tMZjKY>.

- Citation in prose: "The Black church is a place of pageantry," Brown commented in a 2015 TED...
 - Parenthetical citation: (Brown 3:25)
- f

FILM OR VIDEO SCREENING OR DVD

Little Big Man. Directed by Arthur Penn. National General Pictures, 1970.

- Citation in prose: In Arthur Penn's 1970 production of *Little Big Man*, Hoffman co-starred with...
- Parenthetical citation: (*Little Big Man* 23:14)

TELEVISION SERIES STREAMED VIA APP

“Dr. Chaudhary.” Directed by Jeremy Podeswa. *Station Eleven*. season 1, episode 9, Paramount Television Studios, 2021, HBOMax App.

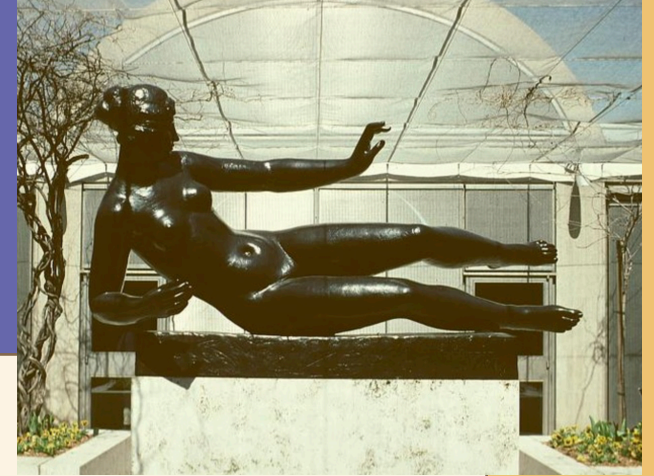
- Citation in prose: By the ninth episode, “Dr. Chaudhary,” Jeevan is assisting in the births of ...
- Parenthetical citation: (“Dr. Chaudhary”)

RADIO BROADCAST

Nelson, Davia, and Nikki Silva. "The Keepers of the Underground: the Hip-Hop Archive at Harvard," *The Keepers*, 6 September 2018, NPR, <https://www.npr.org/people/5252035/the-kitchen-sisters>.

- Parenthetical citation: (Nelson and Silva)
- Narrative citation: Nelson and Silva devoted "The Keepers of the Underground," a radio broadcast, to Harvard's hip-hop archive...

VISUAL ART VIEWED IN PERSON OR ONLINE



Maillol, Aristide. "L'Air." 1962, Kimbell Art Museum, Fort Worth, Texas.

Maillol, Aristide. "L'Air." 1962. Kimbell Art Museum, <https://kimbellart.org/collection/ap-196706>.

Citation in prose: Maillol's designed his bronze "L'Air" in 1938 but did not cast it until 1962.

Parenthetical citation: (Maillol) OR (Maillol, "L'Air")

PHOTOGRAPH VIEWED ONLINE



38

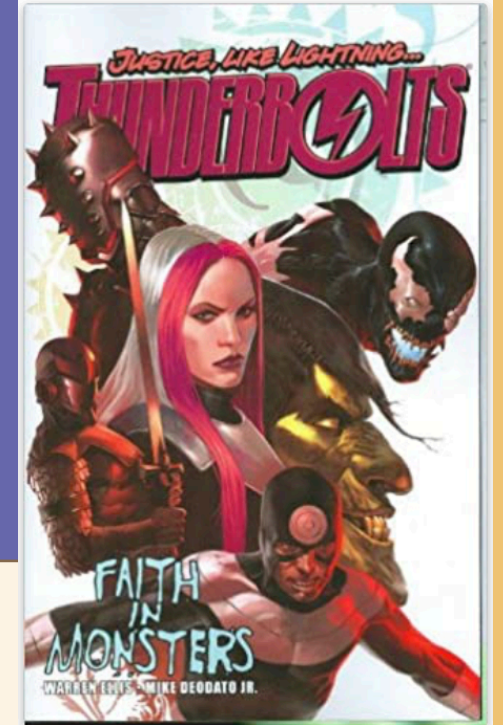
Hine, Lewis. *Mill Children #440, South Carolina*. 1908, Metropolitan Museum of Art,
<https://www.metmuseum.org/art/collection/search/301920>.

- Citation in prose: Hine's iconic child labor photo *Mill Children #440 South Carolina*...
- Parenthetical citation: (Hine) OR (Hine, *Mill Children*).

COMIC BOOK IN A SERIES

Ellis, Warren, and Mike Deodato, Jr. *Faith in Monsters*. *Thunderbolts*, no. 115, Marvel Comics, 2007.

- Citation in prose: In the sixth installment of *Faith in Monsters*, Ellis and Deodato deliver...
- Parenthetical citation: (Ellis and Deodato 3)



WEBSITE

Tandoh, Ruby. "Eating is Storytelling: Ruby Tandoh on Turning Meals into Memories." *LitHub*, 13 July 2022, <https://lithub.com/eating-is-storytelling-ruby-tandoh-on-turning-meals-into-memories/>.

- Parenthetical citation: (Tandoh) OR (Tandoh, "Eating is Storytelling")
- Citation in prose: As one chef stated in a recent post on *LitHub*, "It's about engaging all of your senses, and letting food, body, craving and daydream all bleed into one" (Tandoh).



VIA VINTAGE

Eating is Storytelling: Ruby Tandoh on Turning Meals into Memories