

## MLA Style Guide: 9<sup>th</sup> Edition (Aug. 2021)

With a few important changes, MLA citing guidelines fundamentally remained the same as 8<sup>th</sup> ed., but added are many more examples to illustrate the variety of sources we now use in our writing (e.g. e-books, blogs, Netflix, Spotify, etc.). The elements of citing have remained the same, and you may already be familiar with some of them:

- Author
- Title of source
- Title of container
- Other contributors
- Version
- Number
- Publisher
- Publication date
- Location

Each element will be discussed below so that you can identify the information you'll need to cite your sources correctly. However, not all elements may appear in the source. Use only the information the source provides.

For material not covered here, the MLA 9<sup>th</sup> ed. handbook can be incredibly helpful, as it offers explanations as well as visuals of sources and how to cite them. Also, consult your instructor, the Writing Center staff, or the Writing Center web page.

Any parenthetical page or section references appearing after subtitles in this document refer to sections/page numbers in MLA 9<sup>th</sup> ed. hard copy.

### WORKS CITED

If you're not familiar with MLA citing, the easiest way to approach it is to start with the Works Cited page(s). Once your sources are properly set up on these pages, it's much easier to identify and use correct in-text citations.

**Works Cited Page layout:** An example Works Cited page is at the end of this document. Note that:

- A. The Works Cited page(s) are located at the end of your paper and are paginated as part of the paper; in other words, if your text is five pages, the Works Cited page is page six. Center the title "Works Cited" (without the quotation marks) at the top of the page.
- B. If you are submitting your paper electronically, *do not* send your Works Cited as a separate document. Your professor is going to open only one file—your paper, which must include the Works Cited page(s).

- C. *All lines* in a Works Cited are double-spaced. Often, your computer will default to triple-spacing in between citations, so you will need to make adjustments in your computer settings to ensure that the entire text is double-spaced.
- D. “Hanging indentation” is used. This means that the first line of all citations is flush left; subsequent lines of the citation are indented ½ inch/5 spaces.
- E. Alphabetically arrange sources in your Works Cited list according to author’s last name. If no author is listed, alphabetize by the first major word in the title (not “A,” “An,” or “The”).
- F. All MLA citations end with a period.
- G. If submitting electronically, be sure to *proofread* the version you have set up to send/submit. Sometimes, what you see on your original document is not formatted the same once it’s put into Send mode. Your instructor will grade what they receive, not what you intended to send.

## CITATION ELEMENTS

### AUTHORS:

Citations begin with the name of the author or authors, if they appear.

1. For a **single author** in a Works Cited citation, the name is inverted. Titles (Dr., Prof. etc.) are not used. A period is used at the end of the name:

Turtle, Sherry. *Reclaiming Conversation: The Power of Talk in a Digital Age*.

Penguin Press, 2015.

2. For **two authors**, list them in the order in which they are presented. The first name is inverted, but the second name remains in normal order:

Hart, Moss, and George S Kaufman. *The Man Who Came to Dinner*. Dramatists

Play Service Inc., 1998.

3. When a source has **3 or more authors**, use the first name, inverted, followed by et al. (Latin for “and others”) (5.8):

Levi, Joe, et al. “Prince.” *Rolling Stone*, 19 Mar. 2016, pp. 40-50,

mulinutil1.millikin.edu:2443/login?url=http://search.ebscohost.com/login.

aspx?direct=true&db=mah&AN=115094552&site=ehost-

live&scope=site.

4. If there is **no surname** (including stage names, premodern names, online usernames), do not invert the names (5.11):

Lady Gaga. *Chromatica*. Interscope Records, 2020.

5. **Corporate author:** Some articles will be authored by an organization, association, government agency, etc.

National Research Council. *Beyond Six Billion: Forecasting the World's Population*, National Academy, 2000.

6. **Pseudonyms or online usernames:** These are presented just like author names.

@persiankiwi. "We have report of large street battles in east & west of Tehran now - #iranelection." Twitter, 23 June 2009, 11:15 a.m., twitter.com/persiankiwi/status/2298106072.

7. **No author:** If no author can be found, *do not* use "Anonymous" or, in the case of newspaper articles, *do not* use UPI or other news agencies that might appear. Rather, start with the title of the work, in quotation marks.

"Sharing Reference Information." *Northwest Missourian*, 1 Mar. 2012, C1, 3 Mar. 2012.

8. When citing a **lecture (classroom or formal) or presentation**, start with the name of the presenter. You may add a description to clarify the type of source (5.112) at the end of the citation, or after the presenter's name (p. 335).

O'Conner, Michael. Lecture. Mark Twain in the 21<sup>st</sup> Century. 4 Apr. 2019, Millikin University, Decatur, IL.

9. When citing a **live performance**, start with the event title, *not* the performers:  
Example:

*Holiday Jazz*. Performed by Millikin University Faculty Jazz Sextet. Kirkland Fine Arts Center, 18 Dec. 2018, Millikin University, Decatur, IL.

#### **TITLE OF SOURCE (2.106)**

*Italicize* titles of books, periodicals, films, plays, television series, etc. Capitalize the first word and all major words in titles as well as the first word after a colon in a title.

Examples: *The Girl on the Train* (book)  
*Beautiful: The Carol King Musical* (musical/play)  
*Game of Thrones* (television series)

Use quotation marks for chapters of books, journal articles, essays, television episodes, posting or article on a website, song or other piece of music, poem, etc. (2.109).

Examples: "Will *Hamilton* Save the Musical? Don't Wait for It" (journal article)  
 "The Lion and the Rose" (television episode title)  
 "Sorry" (song)

### **CONTAINER(S)** (5.31-5.37)

If you've used MLA in the past, you already know what a container is: it's the book, periodical, TV series, website, etc. that "contains" the information you want to use. It is essential that your readers know how and where you found your sources because texts can differ depending on the container in which they were found.

Often there are two containers. For example, you may have found an article in the *Journal of Popular Culture*, but you found that journal in Academic Search Complete. Secondary containers may be library subscription services (Academic Search Complete, JSTOR, ERIC, etc.), Google Books, Netflix, etc. Both containers must be included in the citation.

**Permalinks** (5.94): Stable or permanent links for sources are called "permalinks." They are not usually the URL at the top of the page. You will need to locate and include these links in your citation. If you are using an EBSCOhost database (Academic Search Complete, PsychINFO, SocINDEX etc.), you will see a permalink link on the right side of the bib record page. Other databases may have a "Persistent Link," "Record URL," etc. link. Clicking on these will give you the permalink. *If you can't find such a link, email the article to yourself; the URL in your email is the permalink.* When citing, you can delete the beginning http:// or https:// unless it's a DOI, in which case all access information must appear in the citation.

Mohler, Courtney Elkin. "The Native Plays of Lynn Riggs (Cherokee) and the Question of

'Race'-specific Casting." *Theatre Topics*, vol. 26, no. 1, Mar. 2016, pp. 63-75.

*Academic Search Complete*, search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=a9h&AN=114510006&site=ehost-live&scope=site&custid=s8421363.

### **OTHER CONTRIBUTORS (5.38-5.48)**

In addition to the author(s), other contributors may be important to include in your citation. In front of each name or group of names, provide a description of their input. These are some of the most common:

Translated by

Edited by

Directed by

Performance(s) by

Chekhov, Anton. *The Plays of Anton Chekhov*. Translated by Paul Schmidt. Harper

Perennial, 1998.

### **VERSION/EDITION NUMBER (5.48-5.53)**

Most commonly known as “editions,” you will need to cite which version or edition of a source you are using. Your textbooks, for example, may have an edition (4<sup>th</sup> edition, etc.). Most commonly seen terms are:

Numbered editions (2<sup>nd</sup>, 3<sup>rd</sup>, etc.)

Updated edition

Unabridged version

LaMott, Anne. “Shitty First Drafts.” *Language Awareness: Readings for College Writers*,

edited by Alfred Rosa, Paul Eschholz, and Rosa Clark, 13<sup>th</sup> ed., Bedford/St. Martin’s,

2021, pp. 54-57.

### **NUMBER**

1. Books: The book you’re using may be one of a number of multiple volumes. You will need to cite which volume you are using.

Smith, Jessie Carney. *Encyclopedia of African American Pop Culture*. Vol. 3, Greenwood,

2010.

2. Journal articles: Journal articles normally have both a volume and issue number. You will need to cite both if they appear. Some journals use a volume number only. Again, cite only the information that appears.

Evans, Richard T. “‘Faggots, Fame and Firepower’: Teenage Masculinity, School

Shootings, and the Pursuit of Fame." *Canadian Review of American Studies*, vol. 46, no. 1, Spring 2016, pp. 1-21. *Project Muse*, [mlinutil1.millikin.edu:3733/article/614915](http://mlinutil1.millikin.edu:3733/article/614915).

3. Television series: Most series are listed by season and episode. Both of these should appear in your citation:

"The Luminous Fish Effect." *The Big Bang Theory*, season 1, episode 4, *TBS*, 2015,

[www.tbs.com/shows/the-big-bang-theory/season-1/episode-4/the-luminous-fish-effect.html](http://www.tbs.com/shows/the-big-bang-theory/season-1/episode-4/the-luminous-fish-effect.html).

#### **PUBLISHER (5.54-.83)**

Publishers are those who make sources available to the public. You may see more than one publisher listed in a work; if more than one seems responsible for producing the work, cite them with a forward slash in between.

1. Books: The publisher is usually found either on the title page or the copyright page (the page on the reverse of the title page).

Turkle, Sherry. *Reclaiming Conversation: The Power of Talk in a Digital Age*. Penguin Press, 2015.

Lee, Harper. *To Kill a Mockingbird*. HarperCollins, 2014. *Kindle Cloud Reader*, [read.amazon.com](http://read.amazon.com).

2. Film and television series: These may be distributed in a number of ways by various companies. Cite the company or organization that has primary responsibility for it.

*Call Me by Your Name*. Directed by Luca Guadagnino, Freseny Film Company, 2017.

3. Websites: You've probably seen websites that are published by museums, various organizations, and universities. The publisher's name is usually located at the bottom of the home page near the copyright date or on an information page about that site:

“Teacher Postsecondary.” *O\*Net Online*. United States Department of Labor, 2021,  
[www.onetonline.org/link/summary/25-1081.00](http://www.onetonline.org/link/summary/25-1081.00).

### **PUBLICATION DATE**

It is essential that dates of sources are cited. Online sources may have more than one publication date, depending on when and where it appeared; for example, an article that appeared in a print copy may also appear online. Thus, cite the full online publication date when given.

Carr, Nicholas. “Is Google making Us Stupid?” *The Atlantic*, July-Aug. 2008,  
[www.theatlantic.com/magazine/archive/2008/07/is-google-making-us-stupid/306868/](http://www.theatlantic.com/magazine/archive/2008/07/is-google-making-us-stupid/306868/).

**If no publication date is given, do not use n.d.** Instead, include the date you accessed it and add it to the end of the citation:

“Bhakti Poets: Introduction.” *Women in World History*, Center for History and New Media, [chmn.gmu.edu](http://chmn.gmu.edu). Accessed 20 Sept. 2020.

### **LOCATION INFORMATION**

**Page numbers:** In a book, anthology, or periodical citation, the location of the actual text you’re using is usually designated by page numbers, with pp. before the page number(s). *Do not* number pages yourself or use the 1 of 4, 2 of 4, etc. numbers found on printouts. These numbers are not accurate and will mislead readers.

Turkle, Sherry. “The Case for Conversation.” *Reclaiming Conversation: The Power of Talk in a Digital Age*. Penguin Press, 2015, pp. 3-56.

**URLs:** If there is no DOI, the URL, or web address, identifies the location of a source. URLs, however, can take up a lot of space in a citation and/or become obsolete rather quickly. Nevertheless, use the URL when a DOI is not provided, **but MLA also recommends following the preferences of your instructor** (5.84) (also see Permalinks discussion above).

Evans, Richard T. “‘Faggots, Fame and Firepower’: Teenage Masculinity, School Shootings, and the Pursuit of Fame.” *Canadian Review of American Studies*, vol. 46, no. 1, Spring 2016, pp. 1-21. *Academic Search Complete* [search.ebscohost.com/](http://search.ebscohost.com/)

login.aspx?direct=true&AuthType=shib&db=a9h&AN=114478174&site=ehost-  
live&scope=site&custid=s8421363.

If a URL runs more than 3 full lines or is longer than the rest of the citation, truncate it.  
Always include the host site.

**DOIs:** DOIs are much more reliable than URLs. DOIs do not change even if the URL does, so always use them when available. If there is a DOI, it can be found in the bib record page, usually towards the bottom.

**A DOI must be preceded by <https://doi.org/> even if it does not appear in the source.**

Singh, Kuldeep. "Cosmetic Surgery in Teenagers: To Do or Not To Do." *Journal of*

*Cutaneous and Aesthetic Surgery*, vol. 8, no. 1, Jan.-Mar. 2015, pp. 57-59, *Academic Search*

*Complete*, <https://doi.org/10.4103/0974-2077.155091>.

**Real time locations:** Some sources, such as works of art or museum pieces, are located in an actual place. Cite the place and its city, unless the city is a part of the place's name.

Renoir, Auguste. *Two Sisters on the Terrace*. 1881. The Art Institute, Chicago.

**Live presentations:** Cite the venue and its city (unless the city is part of the venue's name).

O'Conner, Michael. Lecture. Mark Twain in the 21<sup>st</sup> Century. 4 Apr. 2019, Millikin

University, Decatur, IL.

### **Supplemental Elements (5.105-5.118)**

The 9<sup>th</sup> edition discusses optional/supplemental pieces of information, such as date of original publication, city of publication, and access dates, that may be necessary to include. See the *MLA Handbook* 9<sup>th</sup> ed. for details of these elements. Also consult with your instructor as to what information they want you to include.

## **IN-TEXT CITATIONS**

### **MLA In-Text Citations**

An in-text citation should clearly refer the reader to the full citation information in the Works Cited page(s). The in-text citation, or parenthetical, is composed of the first piece of information listed in Works Cited page, usually the author's/s' last name or the title of the source if no author is given, plus a page, line, paragraph number, chapter number (6.20), or

time stamp (6.28) if available. This information is placed in parentheses and located as close to the text as possible, most often at the end of a sentence. If the source has no such markers, none are used. *Do not* count lines or paragraphs yourself if they aren't already present in the text.

If your Works Cited is set up correctly, in-text citations are easier, as the information is already listed there for you to insert into your text.

As a general rule, only about 10% of your sources should be directly quoted. You should paraphrase as much as possible to create a smooth flow of text for your readers. *Even though you paraphrase the information, it still needs to be cited.*

1. The **first time you use a source** in your text, it's beneficial to the reader to introduce it, identifying the credentials in order to establish its credibility as well as your own as the writer:

Sherry Turkle, author of the book, *Reclaiming Conversation: The Power of Talk in a Digital Age*, points out that "We are being silenced by our technologies" (9).

2. After you have introduced the source, **subsequent parenthetical citations** in the text will include only the author's/s' last name (if not already mentioned in the sentence) and appropriate numbering (if available) or the name of the article if no author is listed. Note the lack of a comma between the author's last name and the page number; the period is placed outside parentheses.

Leaving our technology behind and embracing our solitude allows us to increase our capacity for self-reflection, allowing us to better understand ourselves (Turkle 80).

Turkle notes that students who take notes in class using their laptops suffer not only from inattention but "lose their ability to take notes at all" (225).

3. If you are using **more than one work by the same author**, you must include a shortened form of the title along with the author's/s' last name and page number if available. Note the use of the comma here.

(Turkle, *Reclaiming*, 62) (Turkle, *Alone Together*, 187)

4. If you are citing a source **written or edited by three or more people**, use only the name of the first person listed, followed by et al. (Latin for "and others") with no additional punctuation; you can also use "and colleagues" in place of et al.

Blair et al. noted that the fine arts were almost ignored by colonial writers (21).

5. If there is **no author**, introduce the article by its title or source:

In "Death of a Writer," Ralph Ellison is described as "a writer of universal reach" (A18).

Subsequent parenthetical citations used later in your paper will include the article title (or a shortened form of it if it's long) in quotes:

A *New York Times* editorial describes Ralph Ellison as "a writer of universal reach" ("Death" A18).

6. Abbreviations for titles of works (6.13): Instead of shortening a title in-text, the writer can create an abbreviation introduced in parentheses, immediately after the first use of the full title.
7. **Source within a Source/Indirect Sources (6.77)**: If you are quoting an indirect source, that is, the source that you're using is citing information that you want to use as well, indicate this by using **qtd. in** (for "quoted in") in your parenthetical citation:

William H. Sun, in his article about problems with nontraditional casting, points out that "most companies maintain the rule that actors cast in works that directly reflect racial or ethnic experience should identify racially with their characters and ideally look the part" (qtd. in Mohler 63).

You thus refer your readers to the source in your Works Cited in which the quote can be found.

**Blocked Quote (6.35)**: If you are quoting more than *four* fully typed lines, first ask yourself whether you really need the entire quote; only quote what is absolutely necessary. A blocked quote means that:

- the entire quote is *indented ½" from the left margin only and double spaced; do not indent the first line;*
- quotation marks are omitted;
- author and/or page number are parenthetically cited *one space after the period.*

M. Scott Peck states in *The Road Less Traveled* that

[T]he myth of romantic love is a dreadful lie. Perhaps it is a necessary lie in that it ensures the survival of the species by its encouragement and seeming validation of the falling-in-love experience that traps us into marriage. But as a psychiatrist I weep in my heart almost daily for the ghastly confusion and suffering that this myth fosters. (91-92)

**Ellipses (6.58):** If you need to leave out words in an exact quote, use **ellipses**—a series of three periods with a space between each. Do not use ellipses if you are paraphrasing or summarizing. For example:

Margaret Fuller, in *Women in the Nineteenth Century*, assures her readers that “All men are privately influenced by women; each . . . is too much biased by these relations to fail of representing their interests” (97).

**Page numbers or other given text markers (6.16-.20)**

Whenever possible, give the correct page number, e.g. (A13) or inclusive page numbers if summarizing, e.g. (34-41), paragraph number (par. 3), chapter number (ch. 2) etc., *but only if the numbering already exists in the text*. If no page numbers are given, as can happen with online sources and information from library subscription services (Academic Search Complete, etc.), page numbers are not used; *do not* number pages yourself. A printout may list pages “1 of 4,” “2 of 4,” etc. These only reflect the number of pages printed out which may be inconsistent from printer to printer. If no numbering is used in the document, cite the author’s/s’ last name(s) or the title of the article (which is always in quotes) if no author is given.

If the document has no page numbers but does have other numbering, use it:

(Smith and Ames, par. 4)

If the source is only one page long, do not give the page number in your in-text citation.

**Page numbering in e-books (6.20)**

According to the 9<sup>th</sup> edition of MLA, “An e-book . . . may include a numbering system that tells readers their location in the work. Because such numbering usually varies from one device to another, do not use such numbering unless you know that it appears consistently to other users.” If the work is divided into chapters or other stable numbering (lines, paragraphs, etc.) use those.

In-text: “What is it about us human beings that we can’t let go of lost things?” asks Silko (ch. 2).

Works Cited: Silko, Leslie Marmon. *The Turquoise Ledge: A Memoir*. E-book ed., Viking Books,

2010.

So how does all of this come together? MLA states that, as the writer, you look for and record the core elements found in a source and cite them in the recommended order. Based on the explanations given in these guidelines, the following rubric may help you find and record the information you need to cite your sources as you become more familiar with the MLA 9<sup>th</sup> ed.

Author	
Title of source	
<b>Container 1</b>	
Title of container	
Other contributors	
Version	
Number	
Publisher	
Publication date	
Location	
<b>Container 2</b>	
Title of container	
Other contributors	
Version	
Number	
Publisher	
Publication date	
Location	

So, how *do* you cite sources? Below are examples of the sources most commonly used and cited. Please refer to 9<sup>th</sup> ed. MLA as noted, ask your professor, or ask the Writing Center if you have questions. For a quick reference to finding Works Cited examples, see APA 9<sup>th</sup> ed. Appendix 2 (pp. 303-346).

### MLA 9<sup>th</sup> ed. CITING AT A GLANCE

#### Book:

Davis, Angela. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. Pantheon, 1998.

#### -Chapter in a book:

Twenge, Jean M. "Insecure: The New Mental Health Crisis." *iGen*, Simon & Schuster, 2017, pp. 93-118.

#### E-book (5.71):

Crystal, David. *Making a Point: The Persnickety Story of English Punctuation*. E-book ed., St. Martin's Press, 2015.

#### Audiobook (5.41):

Lee, Harper. *To Kill a Mockingbird*. Narrated by Sissy Spacek, audiobook ed., unabridged ed., HarperAudio, 8 July 2014.

#### Article/essay from an anthology (5.39):

LaMott, Anne. "Shitty First Drafts." *Language Awareness: Readings for College Writers*, edited by Alfred Rosa, Paul Eschholz, and Rosa Clark, 13<sup>th</sup> ed., Bedford/St. Martin's, 2021, pp. 189-191.

#### One author, more than one work:

King, Stephen. *Billy Summers*. Scribner, 2021.

---*The Institute*. Scribner, 2019.

#### Journal articles:

1. From a library subscription service (Academic Search Complete, Credo, Project Muse, etc.):

McWhorter, John. "Will *Hamilton* Save the Musical? Don't Wait for It." *American*

*Theatre*, vol. 33, no. 3, Mar. 2016, pp. 48-52. *Academic Search Complete*,

[https://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=a9h&AN=113878618  
&site=ehost-live&scope=site&custid=s8421363](https://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=a9h&AN=113878618&site=ehost-live&scope=site&custid=s8421363)

Barstow, Donald G., et al. "Electroconvulsive Therapy." *The Gale Encyclopedia of Senior Health*, 2<sup>nd</sup> ed.,

2015. *Credo Reference*, [https://search.credoreference.com/content/entry/galegsh/  
electroconvulsive\\_therapy/0](https://search.credoreference.com/content/entry/galegsh/electroconvulsive_therapy/0).

Bigman, Yochanan E., et al. "Holding Robots Responsible: The Elements of Machine

Morality." *Trends in Cognitive Sciences*, May 2019, vol. 23, no. 5, pp. 365-376. *Google*

*Scholar*, [https://www.sciencedirect.com/science/article/abs/pii/  
S1364661319300634](https://www.sciencedirect.com/science/article/abs/pii/S1364661319300634).

2. **Not** from a library subscription service:

"Religion in India: Tolerance and Segregation." *Pew Research Center*, 29 June 2021,

<https://www.pewforum.org/2021/06/29/religion-in-india-tolerance-and-segregation/>.

**If a container is untitled**, describe it (5.37 p. 145):

"Fall Publications Feature DC Heroes." Marketing newsletter, no. 6, Fantagraphics,

2016, pp. 1-2.

3. Journal article with **DOI**:

Singh, Kuldeep. "Cosmetic Surgery in Teenagers: To Do or Not to Do." *Journal*

*of Cutaneous and Aesthetic Surgery*, vol. 8, no. 1, Jan-Mar. 2015, pp. 57-

59, *Academic Search Complete*, <https://doi.org/10.4103/0974-2077.155091>.

**Online periodical article (not a journal):**

Reynolds, Daniel. "How Friends Stanley Tucci and Colin Firth Became Lovers in *Supernova*."

*The Advocate*, 2 Feb. 2021, [www.advocate.com/exclusives/2021/2/02/how-friends-stanley-tucci-and-colin-firth-became-lovers-supernova](http://www.advocate.com/exclusives/2021/2/02/how-friends-stanley-tucci-and-colin-firth-became-lovers-supernova).

**Reference works (encyclopedia, dictionary, etc.) (p. 327-28):**

“Heavy, *Adj.* (1) and *N.*” *Oxford English Dictionary*, Oxford UP, 2018, [www.oed.com/view/Entry/85246](http://www.oed.com/view/Entry/85246).

**News articles (5.72):**

Gamboa, Glenn. “Lin-Manuel Miranda Announces Donations to Immigration Services Organizations.” *Chicago Tribune*, 7 July 2021, [chicago.suntimes.com/doing-well/2021/7/7/22566724/lin-manuel-miranda-art-philanthropy-immigration-education](http://chicago.suntimes.com/doing-well/2021/7/7/22566724/lin-manuel-miranda-art-philanthropy-immigration-education).

**Television/episodes (p. 328-29)**

“New Normal.” Directed by Dan Attias. *Homeland*, season 5, episode 10, Showtime, 24 July 2016. *Amazon Prime Video* app.

**Film (p. 328-9):**

1. Theatre viewing: *In the Heights*. Directed by Jon M. Chu, Warner Bros. Pictures, 2021.
2. Online viewing: *The Boys in the Band*. Directed by Joe Mantello, Ryan Murphy Productions, 2020. *Netflix*, [www.netflix.com](http://www.netflix.com).

**Music (5.74; pp. 330):**

BTS. “Butter.” *Butter (Hotter, Sweeter, Cooler)*, Big Hit Entertainment, 2021, *Spotify* app.

Lopez, Jennifer. “Vivir mir vida.” Sony Music Latin, 2017. *Apple Music* app.

**YouTube**

“Hidden America: Chicago Gang Members on Tough Street Life.” *ABC News Nightline*, 19 Oct. 2012, *YouTube*, [www.youtube.com/watch?v=c4w9N8OyLQE](http://www.youtube.com/watch?v=c4w9N8OyLQE).

**Interview (p. 340):**

Munoz, Mark. E-mail interview with author, 3 Mar. 2019.

**Lecture (p. 335)**

O’Conner, Michael. Lecture. Mark Twain in the 21<sup>st</sup> Century. 4 Apr. 2019, Millikin University, Decatur, IL.

**Classroom materials (p. 341):**

Lovecraft, H. P. “The Rats in the Walls.” Course packet for EN220/IN250: American Horror In Film, compiled by Judi Crowe, fall 2021, Millikin University. Accessed 28 Sept. 2021. Moodle.

Syllabus for Writing Studio I. Taught by Julie Bates, fall 2021, Millikin University.

**Live performances (p. 334):**

*Heathers: The Musical*. Directed by Tom Robson, 5 May 2017, Kirkland Fine Arts Center, Decatur, IL.

-For any source, if no date is given, add the date you accessed the material:

World Wildlife Fund. “Photos.” *Facebook*, [www.facebook.com/worldwildlifefund/](http://www.facebook.com/worldwildlifefund/). Accessed 14 July 2020.

**Blogs:**

Clancy, Kate. “Defensive Scholarly Writing and Science Communication.” *Context and Variation*, Scientific American Blogs, 24 Apr. 2013, [blogs.scientificamerican.com/context-and-variation/2013/04/24/defensive-scholarly-writing-and-science-communication/](http://blogs.scientificamerican.com/context-and-variation/2013/04/24/defensive-scholarly-writing-and-science-communication/).

**TED Talks:**

Allende, Isabel. “Tales of Passion.” *TED*, Mar. 2007, [www.ted.com/talks/isabel\\_allende\\_tells\\_tales\\_of\\_passion/transcript?language=en](http://www.ted.com/talks/isabel_allende_tells_tales_of_passion/transcript?language=en).

If you’re working with a transcript of a TED talk (or any transcript of a video), add the word Transcript to the end of the citation.

### Email/text (5.23):

If the email/text is communication you received, start with the person you contacted, followed by either your name or “author”:

Magagna, Tony. E-mail to Chris Student. 5 Apr. 2021.

Magagna, Tony. Text to author. 5 Apr. 2021.

### Social Media Citations (5.16)

1. If an author’s online handle differs from the author’s account name, you might add the handle in brackets after the name.

Hamilton Videos [@hamilton.vods]. Video of King George in *Hamilton*. *Instagram*, 5 July 2020,  
[www.instagram.com/p/CCPEUJLDz0I/](http://www.instagram.com/p/CCPEUJLDz0I/).

Lilly [@uvisaa]. “[I]f u like dark academia there’s a good chance you’ve seen my tumblr  
#darkacademia.” *TikTok*, 2020, [www.tiktok.com/@uvisaa/video/  
6815708894900391173](http://www.tiktok.com/@uvisaa/video/6815708894900391173).

2. If the handle resembles the account name (e.g., @aliciakeys and Alicia Keys), generally omit the handle if you include a URL in the entry.

Keys, Alicia. “Videos.” *TikTok*, 2020, [www.tiktok.com/@aliciakeys?lang=en](http://www.tiktok.com/@aliciakeys?lang=en).

Thomas, Angie. Photo of *The Hate U Give* cover. *Instagram*, 4 Dec. 2018,  
[www.instagram.com/p/Bq\\_PaXKgqPw/](http://www.instagram.com/p/Bq_PaXKgqPw/).

3. If you do not supply a URL because, for example, you are citing a mobile version of the site, include the handle since it may help your reader find the post.

Nguyen, Viet Thanh [@viet\_t\_nguyen]. “I could put on my headphones at the Chinese  
restaurant or I could listen to @barrymanilow sing ‘Mandy.’ I choose Mandy.” *Twitter*,  
19 Feb. 2019.

4. If the post does not have a title or any other text, as might be the case for a post containing only an image, provide a description.

Ng, Celeste [@pronounced\_ing]. Photo of letter from Shirley Jackson. *Twitter*, 22 Jan. 2018,

[twitter.com/pronounced\\_ing/status/955528799357231104](https://twitter.com/pronounced_ing/status/955528799357231104).

5. If you are citing an image from a post that also contains text, you can provide a description of the image in the Title of Source element if you wish to emphasize the image.

MacLeod, Michael. Cover of *Space Cat and the Kittens*, by Ruthven Todd. *Pinterest*, 2020,

[www.pinterest.com/pin/565412928193207246/](https://www.pinterest.com/pin/565412928193207246/).

6. To shorten text in the Title of Source element, use an ellipsis at the end.

Smith, Clint. "Today is Frederick Douglass' 200th birthday . . ." *Twitter*, 14 Feb. 2018,

[twitter.com/ClintSmithIII/status/963810866964639745](https://twitter.com/ClintSmithIII/status/963810866964639745).

### Publication-Date Element

7. Some social media sites do not provide precise dates for posts. If you can determine the post date, provide it. Otherwise, list the copyright date of the page.

If you are viewing the post on the mobile version of a social media site, you may not see a copyright date. In that case, provide the date you accessed the post as a supplemental element at the end of the entry.

World Wildlife Fund. "Photos." *Facebook*, [www.facebook.com/worldwildlifefund/](https://www.facebook.com/worldwildlifefund/). Accessed 14 July 2020.

### Location Element

8. Social media content often has a URL associated with it. If you are viewing content on a desktop or laptop, the URL will be easy to find at the top of your browser. But if you are viewing content through an app on a mobile device, the URL will be harder to find. On most platforms, however, posts will have a small symbol, perhaps three horizontal dots or the symbol that denotes *upload* (an arrow pointing up). If you touch the symbol, there will usually be an option to copy or share a link or URL.

If a post does not have a unique URL, you can provide a URL for the creator's account instead. For example, a photo on *Snapchat* does not have a unique URL. But it can be cited with a URL for the creator's account:

Obama, Michelle. Photo with students in Vietnam. *Snapchat*, [www.snapchat.com/add/michelleobama](https://www.snapchat.com/add/michelleobama). Accessed 14 July 2020.

A *Facebook* post has a unique URL, however:

World Wildlife Fund. "Happy Earth Day from all of us at WWF!" *Facebook*, 22 Apr. 2019,

[www.facebook.com/worldwildlifefund/photos/a.58993914793/10156574728914794](https://www.facebook.com/worldwildlifefund/photos/a.58993914793/10156574728914794).

But as noted above in the section on account names, you may also cite a social media post viewed on mobile without a URL.

The following is a sample Works Cited page. Pay attention to the line spacing, hanging indentation, alphabetization of sources, and the overall physical layout of the page(s). Your Works Cited should look exactly like this.

Works Cited

*Ant Man and the Wasp*. Directed by Peyton Reed, Marvel Studios, 2018.

Evans, Richard T. "'Faggots, Fame and Firepower': Teenage Masculinity, School Shootings, and the Pursuit of Fame." *Canadian Review of American Studies*, vol. 46, no. 1, Spring 2016, pp. 1-21. *Academic Search Complete*, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=a9h&AN=114478174&site=ehost-live&scope=site&custid=s8421363>

LaMott, Anne. "Shitty First Drafts." *Language Awareness: Readings for College Writers*, edited by Alfred Rosa, Paul Eschholz, and Rosa Clark, 13<sup>th</sup> ed., Bedford/St. Martin's, 2021, pp. 54-57.

"Eastwatch." *Game of Thrones*, season 7, episode 5, HBO, 2017, <https://www.hbo.com/game-of-thrones/season-07/5-eastwatch>.

McWhorter, John. "Will *Hamilton* Save the Musical? Don't Wait for It." *American Theatre*, vol. 33, no. 3, Mar. 2016, pp. 48-52. *Academic Search Complete*, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=a9h&AN=113878618&site=ehost-live&scope=site&custid=s8421363>

@persiankiwi. "We have report of large street battles in east & west of Tehran now - #iranelection." Twitter, 23 June 2009, 11:15 a.m., [twitter.com/persiankiwi/status/2298106072](https://twitter.com/persiankiwi/status/2298106072).

Robson, Tom. Phone interview with the author. 3 Mar. 2020.

Turkle, Sherry. "The Case for Conversation." *Reclaiming Conversation: The Power of Talk in a Digital Age*. Penguin Press, 2015, pp. 3-56.