

Quick Guide from Writing Support Services

MLA QUICK GUIDE:

Based on the New McGraw Hill (2nd Edition).

Each quote that you use in the body of your paper must be attributed to the source that it came from.

-a primary source is the novel, play or short story that is the subject of your paper

- a secondary source is also called a critical source (a journal article, book, or database source)

that is about them in your primary source.

Starting **on page 343**, there are detailed examples of in-text citations.

MLA Examples:

In-text citations:

A complete listing of MLA format examples begins on **page 350**.

1. Author Named in a Sentence

- As Thomas J. Hennessy explains, record deals were usually negotiated by “white middlemen” (127).

2. Author Named in Parentheses

- Armstrong easily reached difficult high notes, the F's and G's that stymied other trumpeters (Bergreen 248).

3. **Two or more works by the same author**

If you use two or more works by the same author, you must identify which work you are citing, either in your sentence or in an abbreviated form in parentheses: (Collier, *Louis Armstrong* 330).

- In *Louis Armstrong: An American Genius*, James Lincoln Collier reports that Glaser paid Armstrong's mortgage, taxes, and basic living expenses (330).

4. **Two or three authors of the same work**

If a source has up to three authors, you should name them all either in your text, as the next example shows, or in parentheses: (Jones and Chilton 160, 220).

- According to Max Jones and John Chilton, Glaser's responsibilities including booking appearances, making travel arrangements, and paying the band members' salaries (160, 220).

5. **Web site or other online electronic source**

- Peter Davis gave [Armstrong] 'basic musical training on the cornet' ("Louis Armstrong").

6. **Literary work**

Novels and literary nonfiction books

Include the relevant page number, followed by a semicolon, a space, and the chapter number.

- Louis Armstrong figures throughout Ellison's *Invisible Man*, including in the narrator's penultimate decision to become a "yes" man who "undermine[s] them with grins" (384; ch.23).

Poems

Use line numbers, not page numbers.

In "Trumpet Player," Hughes says that the music "is honey / Mixed with liquid fire" (lines 19-20). This image returns at the end of the poem, when Hughes concludes that "Trouble / Mellows to a golden note" (43-44).

Note that the word *lines* (not italicized), rather than *l.* or *ll.*, is used in the first citation to establish what the numbers in parentheses refer to; subsequent citations need not use the word *lines* (again, not italicized).

Plays and long, multisection poems

Use division (act, scene, canto, book, part) and lines, not page numbers. In the following example, notice that Arabic numerals are used for act and scene divisions as well as for line numbers: (*Ham.* 2.3.22-27). The same is true for canto, verse and lines in the following citation of Byron's *Don Juan*: (*DJ* 1.37.4-8). (The *MLA Handbook* lists abbreviations for titles of certain literary works.)

7. Religious text

Cite material in the Bible, Upanishads, or Koran by book, chapter, and verse, using an appropriate abbreviation when the name of the book is in the parentheses rather than in your sentence. Name the edition from which you are citing.

- As the Bible says, "The wise man knows there will be a time of judgment" (*Holy Bible, Rev. Stand. Vers.*, Eccles. 8.5). Note that titles of biblical books are not italicized.

8. Historical document

For familiar documents such as the Constitution and the Declaration of Independence, provide the document's name and the numbers of the parts that you are citing.

- Judges are allowed to remain in office "during good behavior," a vague standard that has had various interpretations (US Const., art. 3, sec. 1).

Books

1. Book with one author

- Hennessey, Thomas J. *From Jazz to Swing: African-Americans and Their Music 1890-1935*. Detroit: Wayne State UP, 1984. Print.

2. Two or more works by the same author(s)

- Collier, James Lincoln. *Jazz: The American Theme Song*. New York: Oxford UP, 1993. Print.

- ---. *Louis Armstrong: An American Genius*. New York: Oxford UP, 1983. Print.

3. Book by an editor or editors

- Miller Paul Eduard, ed., *Esquire's Jazz Book*. New York: Smith, 1944. Print.

4. Book by an author and an editor

- Armstrong, Louis. *Louis Armstrong: A Self-Portrait*. Ed. Richard Meryman. New York: Eakins, 1971. Print.

5. Work in an anthology or a chapter in an edited book

- Smith, Hale. "Here I Stand." *Readings in Black American Music*. Ed. Eileen Southern. New York: Norton, 1971. 286-29. Print.

6. Article from a collection of reprinted articles

- Haney-Peritz, Janice. "Monumental Feminism and Literature's Ancestral House: Another Look at 'The Yellow Wallpaper.'" *Women's Studies* 12.2 (1986): 113-28. Rpt. In *The Captive Imagination: A Casebook on "The Yellow Wallpaper."* Ed. Catherine Golden. New York: Feminist, 1992. 261-76. Print.

7. Anthology

- Eggers, Dave, ed. *The Best American Nonrequired Reading 2007*. Boston: Houghton, 2007. Print.

8. Religious text

- *New American Standard Bible*. La Habra: Lockman Foundation, 1995. Print.

- *The Upanishads*. Trans. Eknath Easwaran. Tomales, CA: Nilgiri, 1987. Print.

9. Article in a monthly magazine

- Walker, Malcolm. "Discography: Bill Evans." *Jazz Monthly* June 1965: 20-22. Print.

10. Article in a newspaper

- Blumenthal, Ralph. "Satchmo with His Tape Recorder Running." *New York Times* 3 Aug. 1999, natl. ed.: E1+. Print.

11. Web sites or independent online work

- Raeburn, Bruce Boyd, ed. *William Ransom Hogan Archive of New Orleans Jazz*. Tulane U, 13
Apr. 2006. Web. 11 May 2008.

12. Magazine article from an online database

- Farley, Christopher John. "Music Goes Global." *Time* 15 Sept. 2001: 4+. *General OneFile*.
Web. 31 Dec. 2007.

13. Journal article from an online database

- Dempsey, Nicholas P. "Hook-Ups and Train Wrecks: Contextual Parameters and the
Coordination of Jazz Interactions." *Symbolic Interaction* 31.1 (2008): 57-75. Abstract. *Academic Search
Premier*. Web. 17 Mar. 2008.