The MLA style is most commonly used in English literary studies, literary criticism, comparative literature, foreign languages and literature, and cultural studies. This fact sheet provides a comprehensive **beginner's guide to entries in the MLA** referencing system. For more specific information on how to reference using the MLA referencing style, please visit MLA Style Center (9th edition) or Purdue Online Writing Lab–MLA Formatting & Style Guide. This fact sheet has been created in collaboration with the Department of Languages, Literatures, Linguistics, and Cultures.

MLA: How to Cite

In-text Citations

- The MLA referencing style consists of two parts: in-text citations and the list of works cited.
- In-text citations follow **the author-page method;** this means using **the author's last name and the page number(s)** or any other stable numbering system (e.g., chapters, sections, or paragraphs) in the in-text references for quotations and paraphrases.
- There is **no punctuation within the in-text citation.**

- In-text citations can be **placed at the end of a sentence as long as this makes the reference clear; place a full-stop after the citation:**
    The crime fiction texts that offer the most interesting and productive analyses are "often those that are typically considered exemplary of the genre" (Gulddal et al. 20).
- Sometimes you will need to insert a citation **before the end of a sentence to maintain clarity** and to **distinguish your ideas from the source:**
    Applying the method of detective criticism crime fiction has been criticised as "sensational" (Knight 105) and "more mischievous than serious" (Horsley 243).
    Although Agatha Christie's novels challenge "the safe conventions of the Detective Club and tear up the rule book" (Makinen 80), other novels of the Golden Age should be considered.
- In-text citations can also have **an author's name in a sentence** and the page number in brackets. **You do not need to repeat the name in the in-text reference** that follows if the reference is clearly in relation to the work of the author you mention:
    Author's name in the sentence:
    To Haraway, the cyborg, the part-human/part-machine fantasy that is rapidly becoming our reality, represents "transgressed boundaries" (154).
    Author's name in the in-text citation:
    The cyborg, the part-human/part-machine fantasy that is rapidly becoming our reality, represents "transgressed boundaries" (Haraway 154).

List of Works Cited

- The entries of your sources are gathered in a list with a heading "Works Cited", which is placed at the end of your essay.
- The heading, Works Cited, is centred at the top of a new page in regular font (not italics/not bold) and the same size as the text.
- This list of works cited is **arranged in alphabetical order by the author's last name or the first letter of the title if the author is unknown**.
- Once you have formatted and ordered your entries, format the list using a **hanging indent** (the second and subsequent lines of each entry are indented from the left margin). To learn how to create a hanging indent click on this link.
- All works cited entries **end with a full stop**.

<div align="center">Works Cited</div>

Barthelemy, Anthony Gerard, editor. *Critical Essays on Shakespeare's Othello*. G. K. Hall, 1994.

Bloom, Harold. *William Shakespeare's Othello*. Chelsea House Publishers, 1987.

---. Introduction. *Othello* by William Shakespeare. Yale UP, 2005, pp. xvii-xxxvi.

Pechter, Edward. *Othello and Interpretive Traditions*, U of Iowa P, 1999. *ProQuest Ebook Central*, ebookcentral-proquest-com.ezproxy.une.edu.au/lib/une/detail.action?docID=860637. Accessed 14 Mar. 2022.

Wells, Stanley, and Margreta de Grazia, editors. *The New Cambridge Companion to Shakespeare*. Cambridge UP, 2010.

Short Quotations
- **Up to 4 lines of prose**
- **Up to 3 lines of poetry**
- Should be introduced into the body of the paragraph (continuous with your own prose) and should appear in quotations marks.
- For quotations of poetry use a slash (/) to indicate the end of a line and retain the original punctuation.

Examples:
    Mansfield's stories create a "fictional world" (During 33) defined more by individual consciousness and experience than by specific geographical places. He also posits that her oeuvre "creates and communicates experiences as worlds and may be global in its reach for that very reason" (34).
    Linda and Beryl are ambivalent about the role they find themselves living out. They, along with Mrs Fairfield, feel relief when Stanley leaves for work: "Oh the relief, the difference it made to have the man out of the house. Their very voices were changed as they called to one another" (Mansfield 11).
    In "The Mower Against Gardens," the speaker rages against "Luxurious man, [who] to bring his vice in use, / Did after him the world seduce, / And from the fields the flowers and plants allure" (1-3).

Long (block) Quotations
- **More than 4 lines for prose**
- **More than 3 lines for poetry**
- Should be set out separately and indented so that they stand out clearly.
- Poetry (verse) quotations should be set out as verse with correct line divisions.
- Paragraph divisions in long quotes from prose should also be preserved.
- Quotation marks should not be used for indented quotations.
- Citation is placed after the full stop.

Examples:

The narrator enacts George Eliot's central themes of sympathy and perspective. As William Harvey notes:

> By her method of interweaving concurrent stories, by the proliferation of characters, by the complicated structure of parallels and contrasts, George Eliot bestows upon the reader a wide variety of viewpoints, of changing perspectives, which enlarge our understanding both of the fictional world and of the real world. In this process we constantly revise our judgements and alter the balance of our feelings; we are involved in the protagonists and yet—because of our wider view—we know more than any of them can, so that our sympathies are checked and controlled by our perception of their limitations and blind spots. (21)

When Cordelia refuses to participate in her father's love test, Lear banishes her and tells Kent that,

> I loved her most, and thought to set my rest
> On her kind nursery. Hence, and avoid my sight!
> So be my grave my peace, as here I give
> Her father's heart from her! (*King Lear* 1.1.124-127)

Quoting and Paraphrasing

- **Both direct quotations and paraphrasing are indicated with a clear in-text citation.**
- In literary studies (it is not the same for all disciplines), the convention is to use direct quotations much more frequently than paraphrasing. This means that you need to incorporate the critic's view in the main body of your text by quoting directly from their work. This is because it is important for your marker to differentiate your discussion/ideas from that of the secondary scholars.

Formatting: Authors, Page numbers, Dates, Databases, DOIs & URLs

1. Single author - **In-text,** write only the author's surname and the page number. **Full name** is recorded in the list of Works Cited (**do not use initials** for given names). - In the **Works Cited,** reverse the author's name; start with a surname, add a comma then the author's given name, and finish with a full-stop.	**In-text** For some theorists, "the idea of progress is much overrated" (Addington 33). Addington states that "the idea of progress is much overrated" (33). **Works Cited** **General format:** Surname, Given Name. *Book Title*. Publisher, publication date. Addington, Henry*. Cultural Cringe: A Study of Change*. Routledge, 1994.
2. Two authors - In the list of **Works Cited, reverse only the name of the first author**, separate with a comma and with the word '**and**', and give a second name in the normal order (first name + last name).	**In-text** Mitchell and Myles claim "the importance of human actions in shaping the use of technology (189). One of the strengths of this theory is that it recognises "the importance of human actions in shaping the use of technology" (Mitchell and Myles 189). **Works Cited** **General format:** Surname, Given Name, and Given Name Surname. *Book Title*. Publisher, publication date. Mitchell, Rosamond, and Florence Myles. *Literature and Technology*. Arnold, 2008.
3. Three or more authors - **In-text**, cite only the first author's surname, followed by '**et al.**' Do not italicise. - In the **Works Cited**, provide only the first author's name (reversed), followed by a comma then et al.	**In-text** Peters et al. base their study on the "economic model" (47). This study is based on an "economic model" (Peters et al. 47). **Works Cited** Peters, Carl, et al. *New Economies for New Times*. U of Chicago, 2015.
4. Multiple works by the same author - **In-text, include the title of the work (or a shortened version)** in parentheses to distinguish one source from others by the same author. - In the **Works Cited**, list the works under the same name in **alphabetical order by title**. - **Give the author's name in the first entry only.** For subsequent entries, **type three hyphens ---** followed by a full stop, a space, and the title.	**In-text** In an early study, Emerson identified Bakhtin's key "discourse schema" ("Problems" 5). In later studies, Emerson modifies this claim by expanding the number of distinguishing "discursive modifiers ("Bakhtin after" 71) to include a "performative mode" ("Bakhtin and the Actor" 84). . **Works Cited** Emerson, Caryl. "Bakhtin after the Boom: Pro and Contra." *Journal of European Studies*, vol. 32, no. 124, 2002, pp. 3–26. *Sage*, https://doi.org/10.1177/004724410203212401 ---. "Bakhtin and the Actor (with Constant Reference to Shakespeare)." *Studies in East European Thought*, vol. 67, no. 3, Dec. 2015, pp. 183–207. *EBSCOhost*, https://doi.org/10.1007/s11212-015-9238-1. ---. "Problems with Bakhtin's Poetics." *The Slavic and East European Journal*, vol. 32, no. 4, Winter 1988, pp. 503–525. *JSTOR,* www.jstor.org/stable/308766.
5. Authors with the same surname **(a) co-authors of a work** **(b) separate works by different authors** **In-text**, where it is necessary to distinguish one author from the other, place the author's initials before the surname.	**In-text** **(a)** Scollon and Scollon argue that "social media enhances intercultural communication" (72). **(b)** An early study on literacy programs indicates "a gradual decline in literacy levels" (A. Brown 32), while more recent research has shown a "steady increase in multi-modal literacy across different socio-economic groups" (S. Brown 297)

	Works Cited
	(a) Scollon, Ron, and Suzie W. Scollon. *Intercultural Communication*. 2nd ed., Blackwell, 2001.
	(b) Brown, Amy. *Reading: Current Research and Practice*. W. & R. Chambers, 1967.
	(b) Brown, Sally. "Story Nights: An Apprenticeship into Literacy through Bilingual Story Reading." *Teaching Education,* vol. 27, no. 3, 2016, pp. 286–304. *Taylor & Francis Online,* https://doi.org/10.1080/10476210.2016.1143459.
6. Repeated citation from the same source **(a)** If you quote from a single source repeatedly in a single paragraph, in subsequent sentences you may omit the author's name after the first mention and only use the page number. You will have to repeat the name of the author if you introduce another source. **(b)** Be careful to avoid any ambiguity. If in doubt, repeat the full citation.	**In-text** **(a)** *Middlemarch* represents a microcosm of the social and political changes in the early eighteenth century, so that: "the expectations of the characters are the expectations of various sections of society in general" (Thornton 154). Viewed from this perspective, Lydgate and Rosamond's love becomes a "battle of ambition and vanity" (162). **(b)** In preparation for the final act, Holmes asks Watson to "clean . . . and load" his old service revolver in preparation for any arrivals (Doyle 38; ch. 3). Holmes manifests the same "vacant, lacklustre expression" and the same "mental abstraction" (26; ch. 2).
	Works Cited Thornton, Alice. "Eliot's Paradoxes: Relationships in *Middlemarch*." *Imperialism and Marriage,* edited by Ian Zuckerman, U of Minnesota P, 2006, pp. 123–71. Doyle, Arthur Conan. *The Hound of the Baskervilles*. Vintage, 2008.
7. Organisations, groups, corporate authors **(a)** Cite the name of the organisation, group, or corporate author that produced the work. **Initial articles (a, an, the) should be omitted** in the Works Cited entry. **Alphabetise by the first word of the author name and do not reverse the name**. **(b)** If the same organisation wrote and published the work, begin the Works Cited entry with the title of the work, and list only the publisher. **Shorten the title of the work for in-text references.**	**In-text** **(a)** According to the National Research Council, the opportunities to learn in teacher education "reflect particular visions of the knowledge and skills" (32). **(a)** The selection of tracks and the final mix of the tracks on *Let It Be* capture the group's high creativity and internal tension (Beatles). **(b)** The original framework by OECD identified five main policy issues for "effective teachers and teaching" ("What Does" 16).
	Works Cited **(a)** National Research Council. *Preparing Teachers: Building Evidence for Sound Policy*. The National Academies Press, 2010, https://doi.org/10.17226/12882. **(a)** Beatles. *Let It Be*. Apple Records, 1970. Vinyl. **(b)** "What Does Teaching Look Like? A New Video Study." *Teaching in Focus*, no. 20, OECD Publishing, 2018.
8. Author unknown **(a)** When a source has no known author (person or organisation**), do not use the terms 'Anon.' or 'Anonymous'.** Instead, for **in-text references use the title of the work** and provide a page/chapter/section number if it is available, otherwise skip this. Long titles can be shortened to a couple of words and articles are excluded. **(b)** In the **Works Cited, begin the entry with the title.**	**In-text** **(a)** *The Syllabus Development Handbook* advocates an "inclusive approach in syllabus design" (35). **(b)** Comic-book characters, especially orphans, tended to have "care experience" ("New Exhibition").
	Works Cited **(a)** *Syllabus Development Handbook*. NSW Board of Studies, 2006. **(b)** "New Exhibition Examines the Prevalence of Orphans in Comic Books." *The Economist*, 5 April 2022, www.economist.com/culture/2022/04/05/a-new-exhibition-examines-the-prevalence-of-orphans-in-comic-books. Accessed 11 June 2022.
9. Contributors (editor, translator, director, etc.) ▪ While **not being its primary author**, people, groups, and organisations can contribute to a work. Always list the following contributors in your entries in the **Works Cited**: editors of scholarly editions or collections, directors, translators, performers, and conductors. ▪ **Only the author's name appears in the in-text citations.**	**In-text:** Contributors are not included in the in-text citations, only the author's last name and the page number(s) from which the quotation or the paraphrase is taken.
	Works Cited **Editor of an edition with a primary author:** Austen, Jane. *Mansfield Park*. Edited by David M. Shepard, Penguin Classics, 2017. **Editor of an anthology from which a work is cited:** Poe, Edgar Allan. "The Cask of Amontillado." *Portable Edgar Allan Poe*, edited by J. Gerald Kennedy, Penguin Classics, 2006, pp. 41–50. **Translator of a work with a primary author:** Freud, Sigmund. *The Unconscious*. Translated by Graham Frankland, Penguin, 2005. **Director film:** *Vertigo*. Directed by Alfred Hitchcock, Paramount Pictures, 1958, *Netflix* app. **Director theatre:** Hansberry, Lorraine. *A Raisin in the Sun*. Directed by Wesley Enoch, Sydney Theatre Company, 27 Mar. 2021, Wharf 1 Theatre, Sydney. **Conductor and ensemble performed for a recording:** Copland, Aaron. *Symphony No. 3.* Conducted by Michael Tilson Thomas, performed by San Francisco Symphony Orchestra, SFS Media, 2018. MP3 file.
10. Indirect sources ▪ **It is always best to cite the original source if possible.** ▪ If you quote a source that you did not personally consult, put the abbreviations **qtd. in** (quoted in)	**In-text** Gombrich argues that both art and nature are "needs of the mind" (qtd. in Norrington 22).
	Works Cited Norrington, Frederick. *New Aesthetics: Life in Art*. Faber & Faber, 1989.

in the **in-text citation before the direct source** (the source you have actually seen) ▪ In the **Works Cited** list, include **only the work that you have actually seen.**	
11. Page numbers ▪ **In-text**: Cite the page numbers as they appear in the text; do not change the numerals. ▪ Do not use p. or pp. for in-text citations or a comma between the author's name and the page number. ▪ If a source has no explicit page numbers, e.g., e-books or online articles, use another numbered part instead such as chapter (ch.) or book (bk.) to help locate your citation; place a comma after the author's name and before the section label. ▪ For poetry and drama, use "line" or "lines" instead of a page number. ▪ **Works Cited:** For a paginated source contained in another work (e.g., a journal article, a poem in an anthology, etc.) indicate the page range. ▪ Precede a page number or a range with the abbreviation "pp". (for pages) and "p". (for a single page) in the list of Works Cited only. ▪ Always check the first and last page in the work itself; do not rely on the contents listing or online information. Some online citations only include the first page and a plus sign (+) – you need to put the entire page range in your list of works cited. ▪ For more specific details see the examples.	**In-text** Anker argues that *Beloved* "concludes with a statement of the need to quarantine and subdue the past" (32). Heathcliff is described as "a little Lascar, or an American or Spanish castaway" (Bronte, ch. 6) Theatre companies need to be "a lifeline to writers" (Galvin 15). In contrast to the usual conventions of fantasy, "Tolkien downplays knighthood in his fiction" (Reinhart 177). One of the foundational arguments of the sonnets is that great art is living art, as in Shakespeare's Sonnet 81: "When all the breathers of this world are dead / You still shall live" (lines 11–12). **Works Cited** Anker, Elizabeth S. "The 'Scent of Ink': Toni Morrison's *Beloved* and the Semiotics of Rights." *The Critical Quarterly*, vol. 56, no. 4, 2014, pp. 29–45. https://doi.org/10.1111/criq.12160. Accessed 30 May 2022 Brontë, Emily. *Wuthering Heights*. E-book ed., First Avenue Editions, 2014. Galvin, Nick. "Australian Voices Dominate Busy New Theatre Program." *Sydney Morning Herald*, 16 Nov. 2021, p. 15. *Gale Academic OneFile*, link.gale.com/apps/doc/A682519202/AONE?u=dixson&sid=bookmark-AONE&xid=4bbcbcc9. Accessed 9 May 2022. Reinhart, Ben. "Tolkien's Lost Knights." *Mythlore*, vol. 39, no. 1, 2020, pp. 177-94. Shakespeare, William. *The Complete Sonnets and Poems*. Edited by Colin Burrow, Oxford UP, 2008.
12. A work with no publication date ▪ If there is no obvious date of publication, use the date that you accessed the work. ▪ Skip the information in your Works Cited. **Do not use "n.d." (no date).**	**In-text** Theatre Projects Consultants identified ways in which to "join universities and their neighbourhoods more closely" (34). The evolution of theatre buildings will "join universities and their neighbourhoods more closely" (Theatre Projects Consultants 34). **Works Cited** Theatre Projects Consultants. *Types and Forms of Theatres.* theatreprojects.com/files/pdf/Resources_IdeasInfo_typesandformsoftheatre.pdf. Accessed 3 June 2017.
13. Medium of publication ▪ Include the medium of publication (file formats) as a final supplemental element when more than one version of a source is available and you are **not citing the default version**, e.g., online version, PDF download, platform, or database.	**In-text:** The medium of publication is not included in the in-text citations; only the author's last name and the page number(s) from which the quotation or the paraphrase is taken. **Works Cited** Lawrence, Susan. "Representations of Their Lives: Archaeology and the Tangibility of the Past." *The Fourth Hancock Lecture*, Australian Academy of the Humanities, 11 Nov. 2001, http://humanities.org.au/wp-content/uploads/2017/04/AAH-Hancock-Lect-Lawrence-2001.pdf. PDF download. Beatles. *Let It Be*. Apple Records, 1970. *Spotify* app. Worsley, Lucy. *A Very British Murder*. BBC Books, 2014. *Internet Archive*, https://archive.org/details/verybritishmurde0000wors_r4l0. McPhee, Hilary. "Tim Winton: *Cloudstreet*." *YouTube*, uploaded by The Wheeler Centre, Sydney, 27 Jan. 2015, www.youtube.com/watch?v=135XsjJc8yk. Transcript of lecture.
14. Databases & apps ▪ Add the name of a database or an app in italics followed by a link (URL, DOI, or permalink) to the full text of the cited work. ▪ MLA uses the phrase, **"Accessed" to denote which date you accessed an online source**. It is not required to do so, but it is strongly recommended.	**In-text:** Databases and apps are not included in in-text citations; only the author's last name and the page number(s) from which the quotation or the paraphrase is taken. **Works Cited** Kent, Brad. "Bernard Shaw, the British Censorship of Plays, and Modern Celebrity." *English Literature in Transition 1880-1920*, vol. 57, no. 2, Spring 2014, pp. 231+. *Gale Academic OneFile Select*, link.gale.com/apps/doc/A357757218/EAIM?u=dixson&sid=bookmark-EAIM&xid=92911a7a. Accessed 30 May 2022. Remien, Peter. "Jonson's Universal Parasite: Patronage and Embodied Critique in "To Penshurst"." *Studies in Philology*, vol. 111, no. 2, 2014, pp. 255-281. *ProQuest*, search.proquest.com.ezproxy.une.edu.au/scholarly-journals/jonsons-universal-parasite-patronage-embodied/docview/1521922445/se-2?accountid=17227. Accessed 11 Feb. 2019. "Woman of the Year." *Parks and Recreation*, season 2, episode 17, NBC, 2010. *Amazon Prime Video* app. Armstrong, Isobel. "Reinventing the Nineteenth-Century Novel." *YouTube*, uploaded by the British Association for Victorian Studies, 23 May 2015, youtu.be/fXUnIdKSllI. Accessed 3 May 2022. Shelley, Joan. *The Spur*. *Bandcamp*, joanshelley.bandcamp.com/album/the-spur.

15. DOIs, URLs & permalinks **(a) DOI** **(b) Permalink** **(c) URL** ▪ **MLA requires inclusion of the DOI, permalink, or URL or when citing online sources.** ▪ A **DOI** (digital object identifier) is a series of numbers and letters that are unique for a particular source. Use the DOI rather than the URL if available; **precede** the DOI with **https://doi.org/**. ▪ A **permalink** is a shortened, stable version of a URL. If a source has a permalink, copy it directly from the source and use it instead of the URL that appears in your browser. ▪ If using the **URL**, you can delete http:// from the Works Cited entry if you wish. **Do not include the URL in text.** Follow the URL, permalink, or DOI with a full stop. MLA uses the phrase, **"Accessed" to denote which date you accessed an online source**. It is not required to do so, but it is strongly recommended.	**In-text:** DOIs, URLs, and permalinks are not included in in-text citations; only the author's last name and the page number(s) from which the quotation or the paraphrase is taken. **Works Cited** **(a)** Buozis, Michael. "Giving Voice to the Accused: Serial and the Critical Potential of True Crime." *Communication and Critical/Cultural Studies*, vol. 14, no. 3, 2017, pp. 254–270. *EBSCOhost,* https://doi.org/10.1080/14791420.2017.1287410. Accessed 10 Feb. 2022. **(b)** Walker, Jonathan. "James Ellroy as Historical Novelist." *History Workshop Journal*, no. 53, 2002, pp. 181–204. *JSTOR*, http://www.jstor.org/stable/4289779. Accessed 30 Jan. 2022. **(c)** Conolly, Oliver, and Bashshar Haydar. "The Case against Faction." *Philosophy and Literature*, vol. 32, no. 2, 2008, pp. 347–58. *ProQuest*, search.proquest.com.ezproxy.une.edu.au/scholarly-journals/case-against-faction/docview/220503784/se-2?accountid=17227. Accessed 24 Nov. 2021.

Examples: Books & Periodicals

Readings from Reading List (University Library)
Remember to check citations for accuracy before including them in your work.
Identify the type of source and follow the rules for its type as outlined in this guide. Please note that the referencing in the Reading List, University Library, or online databases may contain errors, so please make the necessary adjustments according to MLA style.

16. Print Books ▪ If a source is 2nd or later edition (see **b**), add the number of the edition after the title, separated by a full-stop, do not italicise; use abbreviation "ed." ▪ When you give publisher's names in the list of works cited, give the publishers name in full. ▪ Omit business words such as company (Co.), Corporation (Corp.), or Limited (Ltd.). In the names of academic publishers replace University Press with UP, or if the words do not appear together, replace them with U and P (see **c**).	**In-text** **(a)** Zadie Smith maintains that "the attitude of the observers is of primary importance" (89). **(b)** Elizabeth is described as "lively and animated" (Shelley 19). **Works Cited** **General format:** Surname, Given Name. *Book Title*. Publisher, publication date. **(a)** Smith, Zadie. *Feel Free: Essays*. Hamish Hamilton, 2018. **(b)** Shelley, Mary. *Frankenstein*. Edited by J. Paul Hunter, Norton Critical Edition, 2nd ed., W. W. Norton, 2021. **(c)** Rejack, Brian, and Michael Theune. *Keats's Negative Capability: New Origins and Afterlives*. U of Chicago P, 2019.
17. E-book ▪ An e-book such as Kindle or a ProQuest Ebook is considered a version and this should be listed after the title and before the publisher. ▪ If an e-book does not have page numbers, do not use locations or device-specific numbers. Instead, if a book has **books, chapters or sections, use those parts to identify the location of your citation.**	**In-text** **(a)** Mendlesohn states that the intrusion fantasy relies on "a distrust of what is known in favour of what is sensed" (ch. 3). **(b)** Between 1937 and 1972, crime fiction in the United States underwent "profound changes" (Nickerson xiii). **(c)** "All the omens spoke of change" warns the narrator (Jackson, ch. 3). **Works Cited** **(a)** Mendlesohn, Farah. *Rhetorics of Fantasy*. *ProQuest Ebook Central*, Wesleyan UP, 2008. ebookcentral-proquest-com.ezproxy.une.edu.au/lib/UNE/detail.action?docID=1110030. Accessed 10 Mar. 2022. **(b)** Nickerson, Catherine Ross, editor. *The Cambridge Companion to American Crime Fiction*. E-book ed., Cambridge UP, 2010, *Cambridge Core*, https://doi: 10.1887/. **(c)** Jackson, Shirley. *We Have Always Lived in the Castle.* E-book ed., Penguin, 2010.
18. Edited books (collections of essays or anthologies) ▪ Although collections of essays are written by various authors, a label **(editor(s)) is used to describe the role of the person or persons listed in the Author element,** as editors shape the content of the volume.	**In-text:** Only a particular work, e.g., an essay, a story, or a poem, within a collection will be cited. Typically, the details of an entire edited book will not be in included in the list of works cited. **Works Cited** Barzillai, Mirit et al., editors. *Learning to Read in a Digital World*. John Benjamins Publishing, 2018. *ProQuest Ebook Central*, ebookcentral-proquest-com.ezproxy.une.edu.au/lib/une/detail.action?docID=5455382. Accessed 12 Apr. 2022. Poe, Edgar Allan. *Portable Edgar Allan Poe*. Edited by J. Gerald Kennedy, Penguin Classics, 2006. Wells, Stanley, and Margreta de Grazia, editors. *The New Cambridge Companion to Shakespeare*. Cambridge UP, 2010. Yeats, William Butler. *W. B. Yeats: The Poems*. Edited by Daniel Albright, Dent, 1990.

19. Novels **(a) Novel** **(b) Classic or scholarly edition (prepared by an editor)** **(c) E-book** ▪ When a novel has **numbered divisions**, put the page number first, followed by a semi-colon, and add book/chapter/section numbers with appropriate abbreviation, e.g., (130; ch. 9), (217; bk. 3, ch. 3). ▪ For **scholarly editions of classic novels**, the date of original publication is placed immediately after the title. The editors of scholarly editions of novels are placed after the title (see **b**). ▪ For **e-books**, if there is no page numbering, use chapters, books or sections to identify the citation (see **c**)	**In-text** **(a)** Jack imagines that his room is full of "skyscrapers and cows and ships and trucks" (Donoghue 112). **(b)** Eliot describes Lydgate's yearning to escape the misery of his marriage as having "a scheme of the universe in his soul" (217; bk. 3, ch.1). **(c)** Heathcliff is described as "a little Lascar, or an American or Spanish castaway" (Bronte, ch. 6). **Works Cited** **(a)** Donoghue, Emma. *Room.* Picador, 2010. **(b)** Eliot, George. *Middlemarch*. 1872. Edited by Carol Watts, Penguin, 1998. **(c)** Brontë, Emily. *Wuthering Heights*. E-book ed., First Avenue Editions, 2014.
20. Graphic novels/comics and children's illustrated books **(a) Panels with a page number** **(b) Panel without a page number** **(c) Speech bubble from a comic/graphic narrative** **(d) Illustrator of a book** ▪ **The writer and the artist/illustrator should be noted as the authors** (this can be a single person). ▪ If you are writing about a panel in a graphic novel or comic book without page numbers, provide readers with as much information as you can to direct them to the panel. This information might be a part or chapter number ("In a panel in chapter 3 . . .") or, if the work is not formally divided, an approximate indication of the panel's location ("Midway through the novel, we see a panel in which . . ." or "In the first third of the novel, the character is shown . . ."). If the work is short, this information may be omitted. ▪ For a children's book, if one person wrote the book and another illustrated it, place the illustrator's name in the Contributor element. You can explain in prose the relevance and the use of illustrations.	**In-text** **(a)** The last panel of the "Kim Wilde" chapter shows Marji in her room dancing and singing (Satrapi 134). **(b)** Chapter Three, which ends on the image of the lonely Dr. Manhattan, is immediately followed by an excerpt from Hollis Mason's memoir *Under the Hood* (Moore and Gibbons). **(c)** In one scene Alison and her brothers hear their mother say, "I'm warning you. You can't keep doing this." Their father retorts, "I can do whatever I want" (Bechdel 68), a declaration that is punctuated by a loud crash. **(d)** McKean's surrealist drawings of Coraline emphasise the fantastical element of Gaiman's story. **Works Cited** **(a)** Satrapi, Marjane. *Persepolis: The Story of Childhood*. Pantheon Books, 2003. **(b)** Moore, Alan and Dave Gibbons. *Watchmen*. DC Comics, 1986. **(c)** Bechdel, Alison. *Fun Home: A Family Tragicomic*. Houghton Mifflin Harcourt, 2006. **(d)** Gaiman, Neil. *Coraline*. Illustrated by Dave McKean, Bloomsbury Publishing, 2002.
21. Short stories **(a) Print or e-book with page numbers** **(b) E-book without page numbers** Short story **titles are written in regular font within double quotation marks**, and the title of the book in which they are located is italicised.	**In-text** **(a)** Dupin states that the robber's power derives from "the loser's knowledge of the robber" (Poe 329). **(b)** The story ends with Adam exclaiming that their "happiness is for eternity" (Hawthorne). **Works Cited** **(a)** Poe, Edgar Allan. "The Purloined Letter." 1844. *The Portable Edgar Allan Poe*, edited by J. Gerald Kennedy, Penguin, 2006, pp. 327–344. **(b)** Hawthorne, Nathaniel. "The Lily's Quest: An Apologue." *Twice Told Tales*, ElecBook, 2000. *ProQuest Ebook Central*, ebookcentral-proquest-com.ezproxy.une.edu.au/lib/UNE/detail.action?docID=4499599. Accessed 23 Jan. 2022.

22. Poetry
▪ **Titles of individual poems appear in double quotation marks, in regular font and maximal capitalisation.** A book length poem appears in italics, i.e., it is formatted as a book (Example 1).
▪ For short poetry quotes (up to 3 lines of verse), use a **forward slash (/)** to indicate the **line breaks** and two forward slashes (//) for **stanza breaks,** and enclose in double quotation marks.
▪ **Quotations of more than 3 lines of verse are indented as a block** with no quotation marks. Put the full stop after the last word, not after the parenthetical citation.
▪ When citing works with **line numbers**, omit the page numbers and cite the work by reference to line numbers. For longer poems add divisions (section, part, book, canto, etc.).
▪ If citing line numbers only, **use the word 'lines' the first time you cite in text (lines 2–5), and thereafter use only numbers (4–6).**
▪ If there are no line numbers, use page numbers for longer poems or nothing for short poems without any line numbers. The poem's page number will appear in the works cited list.
	In-text
	In "To His Coy Mistress", Marvell declares, "And yonder all before us lie / Deserts of vast eternity" (lines 23–4). (short quote)
	Marvell's "To His Coy Mistress" is rich and evocative in detail: (block quotation)
	    But at my back I always hear
	    Time's winged chariot hurrying near;
	    And yonder all before us lie
	    Deserts of vast eternity. (lines 21–24)
	Marvell suggests that the character can be seen in two roles ("To His Coy Mistress").
	[This comment refers to the whole poem, so no line numbers are needed.]
	
	Works Cited
	Marvell, Andrew. "To His Coy Mistress." *Literature: An Introduction to Fiction, Poetry, and Drama*. 9th ed., edited by Xavier J. Kennedy and Dana Gioia, Longman, 2005, pp. 1208–09.

23. Plays/drama

How you cite a play depends on whether a play is a **prose play (no line numbers)** or a **verse play (line numbers)**.

(a) Verse play

- **When citing from a verse play, provide line numbers after act and scene numbers.** Works with **line numbers**, omit the page numbers and cite the work by reference to divisions **(act, scene, book and lines)** and lines, separating the numbers with full stops. For example, for act III, scene 2, lines 81–82, use **(3.2.81–82).**
- In short quotes, use a **forward slash** (/) to indicate the **line breaks** and two forward slashes (//) for **stanza breaks.**
- Direct quotations of **4 lines or longer are indented as a block** with no quotation marks. Put the full stop after the last word, not after the parenthetical citation

(b) Prose play

- **When citing a play in prose, give the page number first, followed by a semi-colon and other identifying information**, using appropriate abbreviations. Separate the page number from the other information with a semicolon.
- If there are no acts or scenes, just use the standard MLA format: the author's name and page number.
- **Quotations of more than 4 lines of prose are indented as a block** with no quotation marks. Put the full stop after the last word, not after the parenthetical citation.

(c) Dialogue

- If you quote a dialogue between two or more characters use a **block quotation**. Write the name of each speaker in all capital letters (OTHELLO.) and follow the name with a full stop (not a colon). Indent all subsequent lines in that character's speech.

(d) Performance

- If you are citing the play, put the author's name and the title of the play first in the Work Cited entry, followed by the relevant contributors, e g., director, performer, troupe, beginning with their role. End the entry with the date of the performance and the physical location.

In-text

(a) Othello asserts his nobility when he states, "I fetch my life and being/ From men of royal siege" (1.2.20–21).

(a) Although Iago threads on dangerous ground, he must withdraw when he goes too far:

> But (pardon me) I do not in position
> Distinctly speak of her, though I may fear
> Her will, recoiling to her better judgement,
> May fall to match you with her country forms,
> And happily repent. (*Othello* 3.3.234–38)

(b) The play stresses language as the product and the factor of Eliza's social deprivation, which "will keep her in the gutter to the end of her days" (Shaw 34; act 1)

(b) In Act II, Eliza continues to assert the truth that money alone leads to rank: "I won't be called a baggage when I've offered to pay like any lady" (Shaw 113).

(c) Gaining money causes the social transformation of Alfred Doolittle:

> THE PARLOR-MAID. Mr Henry: a gentleman wants to see you very particular. He's been sent on from Wimpole Street.
> HIGGINS. Oh, bother! I can't see anyone now. Who is it?
> THE PARLOR-MAID. A Mr Doolittle, sir.
> PICKERING. Doolittle! Do you mean the dustman?
> THE PARLOR-MAID. Dustman! Oh no, sir: a gentleman. (Shaw 87; act 5)

(d) In the recent performance of Shepard's play, *Fool for Love,* the role of May is played by Juliette Lewis.

Works Cited

(a) Shakespeare, William. *Othello.* Edited by E.A. J. Honigmann, introduction by Ayanna Thompson, The Arden Shakespeare, Revised ed., Bloomsbury, 2016.

(b) Shaw, George Bernard. *Pygmalion*. Penguin Classics, 2003.

(d) Shepard*,* Sam*. Fool for Love*. Directed by Lindsay Posner, performances by Juliette Lewis and Martin Henderson, 1 May 2016, Apollo Theatre, London.

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24. A work in a collection or an edited book

- **In text citations** of an individual work in a collection or anthology, such as a chapter, an essay, a story or a poem, use the standard MLA format: author name and the page numbers (or line number for poetry).
- In the **Works Cited,** write an entry for the author(s) of the chapter, starting with the author's surname, then the first name, the title of the work in double quotation marks and regular font, the title of the collection in italics, followed by the editor's name, and the rest of the standard MLA format including the page range.
- See the information above on formatting authors, titles, publication, and page numbers.

In-text

Stories are an "essential aspect of therapy" (Phillips 14).

Dupin states that the robber's power derives from "the loser's knowledge of the robber" (Poe 329)

Works Cited
General format:

Surname, Given Name. "Title of Essay." *Title of Collection*, edited by Editor's Name(s), Publisher, Year, Page range of entry.

Phillips, Jeremy. "The Psychodynamic Narrative." *Healing Stories: Narrative in Psychiatry and Psychotherapy*, edited by Garry Roberts and Joan Holmes, Oxford UP, 1999, pp. 7–15.

Poe, Edgar Allan. "The Purloined Letter." 1844. *The Portable Edgar Allan Poe*, edited by J. Gerald Kennedy, Penguin, 2006, pp. 327–344

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25. Introduction, foreword, preface, or afterword

- If you use information from the introduction, foreword, preface, or afterword, show it in the Works Cited entry **after the author's name and before the book title**.

In-text

(a) Corcoran and Evans argue that the "available range of children's and adolescent literature has widened and deepened enormously", so there needs to be some thought given to teaching approaches (1).

(b) Benjamin's philosophical interest in language derives from the fact that "all problems are linguistic problems" (Arendt 49).

▪ In the list of **Works Cited (a)**, capitalise the generic label (introduction, foreword, etc.) but do not italicise it or enclose it in quotation marks**.** ▪ If the introduction, preface, foreword, afterword, or other similar section **has a specific title (b),** use the title, enclosed in quotation marks. Place the generic label after the title.	**Works Cited** **(a)** Corcoran, Bill, and Emrys Evans. Introduction. *Readers, Texts and Teachers*, edited by Bill Corcoran and Emrys Evans, Boynton Cook, 1987, pp. 1–6. **(b)** Arendt, Hannah. "Walter Benjamin: 1820-1940." Introduction. *Illuminations: Essays and Reflections*, by Walter Benjamin, Schocken Books, 1988, pp. 1–55.
26. Journal articles **(a) Article in a journal (print)** **(b) Article in electronic journal (database)** **(c) Article in electronic journal (doi/url)** ▪ For **in-text citations**, use only the author's name and page number. ▪ In the **Works Cited**, the volume number follows the title of the journal. Use the abbreviations **vol.** for volume number and **no.** for issue number. The year follows the issue number, followed by **pp.** and the page range. ▪ If you retrieved the article from a database, put the **name of the database** (e.g., *ProQuest*, *JSTOR*, etc.) in italics followed by a link (URL, DOI, or permalink) to the full text of the cited work. ▪ MLA uses the phrase, **"Accessed" to denote which date you accessed an online source**. It is not required to do so, but it is strongly recommended.	**In-text** **(a)** In contrast to the usual conventions of fantasy, "Tolkien downplays knighthood in his fiction" (Reinhart 177). **(b)** *The Waste Land* is "all about connections, linkage, and affiliation" (Carver 61). **(c)** Anker argues that *Beloved* "concludes with a statement of the need to quarantine and subdue the past" (32). **Works Cited** **General format:** Surname, Given Name. "Title of Article." *Title of Journal*, Volume (vol.), Number/Issue (no.), year, page range. **(a)** Reinhart, Ben. "Tolkien's Lost Knights." *Mythlore*, vol. 39, no. 1, 2020, pp. 177–94. **(b)** Carver, Beci. "London as a Waste of Space in Eliot's *The Waste Land*." *The Critical Quarterly*, vol. 49, no. 4, 2007, pp. 56–70. *JSTOR*, www.jstor.org/stable/7786669001. Accessed 26 May 2022. **(c)** Anker, Elizabeth S. "The 'Scent of Ink': Toni Morrison's *Beloved* and the Semiotics of Rights." *The Critical Quarterly*, vol. 56, no. 4, 2014, pp. 29–45. https://doi.org/10.1111/criq.12160. Accessed 2 Feb. 2022.
27. Newspaper or magazine articles, reviews & interviews **(a) Specified author (print)** **(b) Specified author (online only publication)** **(c) Unspecified author (print/online)** **(d) Review** **(e) Interview** ▪ **In-text citations:** Follow the standard MLA format (the author's name and the page number); if no page number, use an article or section title. ▪ **Works Cited:** Follow the journal article format. For newspaper articles, use double quotation marks and regular font, and italicise the name of the newspaper or magazine, and add the date of publication. Add the page number if available. ▪ **For reviews use** the reviewer's name as the author element; start the title with **Review of** (do not use double quotation marks), and end with the name of the author of the work reviewed. ▪ **For interviews use** the interviewee's name as the author element; the title is in double quotation marks. Follow the title with **Interview by** the name of the interviewer. If there is **no specific title,** just state **Interview with...** ▪ For **online publications or online versions** of print newspapers/magazines, always include the URL (without http://) in the Works Cited entry. Do not include the URL in the text. Do not start a new line or break the URL and follow the URL with a full stop. End your entry with the date of access.	**In-text** **(a)** Galvin argues that theatre companies need to be "a lifeline to writers" (15). **(b)** One the most engaging aspects of *American Gods* is "the concept that the gods live among Americans, hiding in plain sight" (Hale). **(c)** What distinguishes the Miles Franklin Award from other literary awards is "that eccentric requirement about depicting Australian life in any of its aspects or phases" ("My Brilliant Award" 8). **(d)** Morrison's novel's "negotiations with fantasy, fable, song and allegory are so organic, continuous and unpredictable" (Price L18). **(e)** In McEwan's novel "the social stuff is very much one with the science and technology" (McEwan) **Works Cited** **(a)** Galvin, Nick. "Australian Voices Dominate Busy New Theatre Program." *The Sydney Morning Herald*, 16 Nov. 2021, p. 15. *Gale Academic OneFile*, link.gale.com/apps/doc/A682519202/AONE?u=dixson&sid=bookmark-AONE&xid=4bbcbcc9. Accessed 9 May 2022. **(b)** Hale, Elizabeth. "Guide to the Classics: Neil Gaiman's *American Gods*." *The Conversation*, 3 Apr. 2017, theconversation.com/guide-to-the-classics-neil-gaimans-american-gods-73681. Accessed 11 June 2022. **(c)** "My Brilliant Award." *The Sydney Morning Herald*, 16 July 2022, p. 8. *Gale Academic OneFile*, link.gale.com/apps/doc/A710280653/AONE?u=dixson&sid=bookmark-AONE&xid=3c3ddebf. Accessed 22 July 2022. **(d)** Price, Reynolds. Review of *Song of Solomon*, by Toni Morrison. *The New York Times*, 11 Sept. 1977, p. L18. **(e)** McEwan, Ian. "*Machines Like Me* Reveals the Dark Side of Artificial Intelligence." Interview by Stuart Miller. *Los Angeles Times*, 25 Apr. 2019, latimes.com/books/la-et-jc-ian-mcewan-interview-machines-like-me-20190425-story.html. Accessed 16 July 2022. **(e)** McEwan, Ian. Interview with Stuart Miller. *Los Angeles Times*, 25 Apr. 2019, latimes.com/books/la-et-jc-ian-mcewan-interview-machines-like-me-20190425-story.html. Accessed 16 July 2022.
28. The Classics ▪ Works in prose and verse from ancient Greece and Rome, as well as some medieval texts, tend not to be cited by page number alone. **Use the division numbers (stanza or lines) given by the work, which remain the same in all editions, rather than page numbers.** ▪ If you are citing only **line numbers**, do not use the abbreviation l. or ll; instead, **use the word 'line' or 'lines'**. When it has been established that the numbers designate lines, you can give only the numbers. ▪ Specify only the **date of the edition used**, not the date of the creation of the work.	**In-text** Dressed as a beggar as he plots his return to power, Odysseus observes that "[o]f all the creatures / that live and breathe and creep on earth, we humans / are weakest" (bk. 18, lines 129–31), suggesting that an awareness of one's vulnerability is key to overcoming it. **Works Cited** Homer. *The Odyssey.* Translated by Emily Wilson, W. W. Norton, 2018.

29. Scripture (e.g., Bible, Talmud, Koran)	In-text
▪ In the **Works Cited**, list only **the edition** you consulted. ▪ The first time you quote state in your prose or in a parenthetical citation the element that begins the entry in the Works Cited list. Identify the citation by **divisions of the work**—for the Bible, give the name of the book, usually abbreviated, as well as chapter and verse numbers—rather than by a page number. Subsequent citations of the same edition may provide divisions and numbers alone. ▪ The names of scripture such as Bible, Talmud, and Koran are not italicised when referred to in general, but they are italicised when they appear in titles of specific editions.	In one of the most vivid prophetic visions in the Bible, Ezekiel saw "what seemed to be four living creatures" (*New Jerusalem Bible*, Ezek. 1.5). John of Patmos echoes this passage when describing his vision (Rev. 4.6–8). **Works Cited** *The Bible*. Authorized King James Version, Oxford UP, 1998. *The New Jerusalem Bible*. Edited by Howard Wansbrough, Doubleday, 1992. *The Qu'ran*. Translated by M. A. S. Abdel Haleem, Oxford UP, 2015.

Examples: Films, TV, Music, Online, & Reference Materials

30. Film, TV, & video **(a) Film** **(b) TV shows (entire series)** **(c) TV show (episode)** **(d) YouTube videos** **(e) A specific performance or aspect of a film/TV show**	In-text
▪ Give the title of the **film in italics** first in the **Work Cited** entry, followed by the director's name (use the phrase, "Directed by") and if relevant, other contributors, e g., performer, screenwriter. End the entry with the name of the distributor and the release year. You can add the media format at the end. ▪ For an **entire TV series**, start with the name in **italics**, followed by the names of creators (use the phrase created by), followed by the name of studio/distributor and the release year. ▪ For **a single episode**, follow this general format: **"Episode Title." Show Title, created by Creator, season #, episode #, Production company. App Name app or Website URL.** ▪ **Timestamps:** Cite the relevant hour, minute, and seconds as displayed in your media player; separate the numbers with colons. ▪ If your discussion focuses on a specific aspect or individual contribution, e.g., performance of an actor, the screenwriter, etc, include those contributions after the title.	**(a)** Illusion and reality are intermingled in Hitchcock's *Vertigo*. **(a)** In *The Empire Strikes Back,* the music plays a key role in creating the sense of epic adventure. **(b)** *Cleverman* explores the idea of an indigenous superhero. **(c)** Koen West appears briefly in the opening scenes in the final episode of *Cleverman*, season 1 ("Terra Nullius" 4:56–5:33). **(e)** Hunter Page-Lochar's nuanced performance of Koen West's transformation from a charming conman to a superhero is one the key aspects of the show. **Works Cited** **(a)** *Vertigo*. Directed by Alfred Hitchcock, Paramount Pictures, 1958. DVD. **(a)** *Star Wars: The Empire Strikes Back (Episode V)*. Directed by Irvin Kershner, 20th Century Fox, 1980. *Disney+,* www.disneyplus.com/en-gb/movies/star-wars-the-empire-strikes-back-episode-v/iqtDTZAewwYl **(b)** *Cleverman*. Created by Ryan Griffen, ABC and Screen Australia Production, 2016-2017. **(c)** "Chapter Eight: The Upside Down." *Stranger Things*, created by the Duffer Brothers, season 1, episode 8, 15 July 2016. *Netflix* app. **(c)** "Terra Nullius." *Cleverman*, created by Ryan Griffen, season 1, episode 6, ABC and Screen Australia, 2016-2017. *ABC iview*, www.abciveiw.com.au **(d)** Armstrong, Isobel. "Reinventing the Nineteenth-Century Novel." *YouTube*, uploaded by the British Association for Victorian Studies, 23 May 2015, https://youtu.be/fXUnIdKSIlI. **(e)** "Terra Nullius." Directed by Wayne Blair, performances by Hunter Page-Lochard, Rob Collins and Ryan Corr. *Cleverman*, created by Ryan Griffen, season 1, episode 6, ABC and Screen Australia, 2016-2017. *ABC iview*, www.abcivew.com.au.
31. Audio (music and podcasts) **(a) Album (different formats)** **(b) Song** **(c) Song lyrics** **(d) Podcast**	In-text
▪ **Begin with the artist's name**. If different from the artist, list the composer and performer after the title. ▪ **Individual songs are in quotation marks; album names are italicised**. Give the name of the record label, release date, and format or streaming platform. ▪ **Podcasts**: Begin with the title of the episode in double quotation marks, followed by the series name in italics, then the names of the presenters/hosts if relevant, episode number, publisher/producer, date, and the podcast app or URL.	**(a)** The selection of tracks and the final mix of the tracks on *Let It Be* capture the group's high creativity and internal tension (Beatles). **(a)** The second movement of the San Francisco Symphony 's performance is Copland's *Symphony No. 3* is arresting and elegantly paced. **(a)** *The Spur* displays a darker and richer emotional landscape (Shelley). **(b)** "Love Story" was written in twenty minutes on Swift's bedroom floor. **(c)** The lyrics of "Formation" foreground Beyoncé's commitment to African-American identity and history. **(d)** Stephen Fry offers a series of important insights on Wilde's *De Profundis* in the latest episode of *Backlisted*. **Works Cited** **(a)** Beatles. *Let It Be*. Apple Records, 1970. Vinyl. **(a)** Copland, Aaron. *Symphony No. 3.* Conducted by Michael Tilson Thomas, performed by San Francisco Symphony Orchestra, SFS Media, 2018. MP3 file. **(a)** Shelley, Joan. *The Spur*. *Bandcamp*, joanshelley.bandcamp.com/album/the-spur. **(b)** Swift, Taylor. "Love Story." *Fearless*, Big Machine Records, 2008. *Spotify* app. **(c)** Beyoncé. "Formation." *Lemonade,* Parkwood/Columbia, 2016, www.beyonce.com/album/lemonade-visual-album/lyrics. Lyrics. **(d)** "Oscar Wilde-De Profundis." *Backlisted*, hosted by John Mitchinson and Andy Miller, episode 163, Unbound, 9 May 2022. *Apple Podcast* app.

32. Website **(a) Entire website** **(b) Page on a website** ▪ When citing an **entire website**, follow the same rules as for a book. (This type of source is not very common; you will typically use individual pages/sections). ▪ When citing **a page**, follow the **chapter** format. ▪ **Always include URL** (without http://) in the **Works Cited entry** if you want. **Do not include the URL in text.** Do not start a new line or break the URL and follow the URL with a full stop. ▪ **End your entry with the date of access.** ▪ If there is **no author** (individual or an organisation) start with the name of the website (italicised) or the title of the article in double quotation marks. ▪ The **publisher** may be an organisation or institution, but this element can be omitted if the website title is the same as the publisher. ▪ Other information: add **the date of the site or article creation** if possible. ▪ **In-text citations:** if there are no numbered pages, paragraphs, or sections, omit this element.	**In-text** **(a)** Lead by Shakespeare scholars Barbara Mowat and Peter Werstine, "the texts have been encoded to make the plays easy to read, search, and index" (*The Folger Shakespeare*). **(b)** Although the word novel existed in the eighteenth century, "it is significant that readers did not yet use this word to describe this new genre" (Mullan). **(b)** The First Folio is considered as "a guide to Shakespeare's intent and an iconic relic" ("History of the First Folio"). **Works Cited** **(a)** *The Folger Shakespeare.* The Folger Shakespeare Library, www.shakespeare.folger.edu. Accessed 13 May 2021. **(b)** Mullan, John. "The Rise of the Novel." *Discovering Literature*, The British Library, 21 June 2018, www.bl.uk/restoration-18th-century-literature/articles/the-rise-of-the-novel. Accessed 13 May 2021. **(b)** "History of the First Folio." *The Folger Shakespeare Library*, www.folger.edu/shakespeare/first-folio/history. Accessed 3 May 2021**.**
33. UNE teaching materials (study guides, lectures) ▪ For **in-text citations,** use only the author's/lecturer's name. ▪ In the **Works Cited,** start your entry with the author's/lecturer's name. ▪ Use a **label that describes the type of source**, e.g., study notes/guides, lectures, slides at the **end of your entry**.	**In-text** **(a)** Although it utterly fantastic, the landscape of *The Hobbit* must also be "recognisable to the reader" for the narrative structure to work (Leavesley). **(b)** Barnes stresses that the different interpretations "have been brought to *Othello* and the worlds of the original text". **Works Cited** Leavesley, Sarah. "JRR Tolkien – The Hobbit." *ENGL304/504 Imagining Fantasy Literature*, UNE, Trimester 2 2021. Study guide. Barnes, Diana. "Othello 2." *ENGL101 Engaging with Literature*, UNE, Trimester 1 2022. Lecture recording. Barnes, Diana. "ENGL101: Othello 2." *ENGL101 Engaging with Literature*, UNE, Trimester 1 2022. Lecture slides.
34. Dictionaries/encyclopaedias **(a) Dictionary** **(b) Encyclopaedia** **(c) Online dictionary or encyclopaedia** ▪ **No page number required in the in-text citations.** ▪ In the **Works Cited** list, the source is alphabetised under the term that you consulted. ▪ Include the name of the reference source, the edition number (if any), and the year of publication. Do not include the publisher information.	**In-text** **(a)** A "primary verb" is one of the three verb types . . . ("Primary verb"). **(b)** AC/DC, formed in 1973, became one of Australia's best known rock groups ("AC/DC"). **(c)** Tmesis involves separating syllables of a word with other intervening words, e.g., fan-damn-tastic ("Tmesis"). [The in-text citation here refers to the consulted term, not the author. The term is placed at the end of the sentence in quotation marks and parentheses.] **Works Cited** **(a)** "Primary verb." *The Oxford Dictionary of English Grammar*, 2009. **(b)** "AC/DC." *Encyclopaedia of Australian Rock and Pop*, edited by Ian McFarlane, 1999. **(c)** "Tmesis. n." *Oxford English Dictionary Online*, 2017, www.oed.com/view/Entry/202690?redirectedFrom=tmesis#eid. Accessed 2 Aug. 2021.
35. Works of art (photos, paintings, sculptures, etc.) ▪ **In-text citations:** Describe the work and the relevance in your text. You can add the artist's name if it is not mentioned in your prose. ▪ **Works Cited:** **(a) Original** **(b) Reproduction in a book** **(c) Reproduction online** ▪ Give the artist's name, the title of the work in italics, the original date of creation, and the name and location of the instruction that holds the artwork. **Although optional, it is recommended to give the medium/materials at the end of the entry.** ▪ **A reproduction viewed in a book:** State the name of the artwork, the date of creation and the institution that holds it. Format the book details as you would for Example 20 (chapter in an edited book). ▪ **A reproduction viewed online**: Include the website publisher, the URL, and the date of access.	**In-text** The pose of Rodin's *The Thinker* has been copied and parodied innumerable times. The high level of detail in Wyeth's painting highlights the relationship between the physical and psychological landscapes. **Works Cited** **(a)** Rodin, Auguste. *The Thinker*. 1902, Musée Rodin, Paris. Marble sculpture. **(b)** Rodin, Auguste. *The Thinker*. 1902, Musée Rodin. *French Modernist Sculpture*, edited by Richard Collins, MIT P, 2007, p. 65. **(c)** Wyeth, Andrew. *Christina's World*. 1948. *MoMA*, www.moma.org/collection/works/78455. Accessed 22 July 2022.