

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 Manual \(8th edition\)](#) or [the Purdue Online Writing Lab](#).

Variations in authors

NOTE: MLA requires page numbers or any other stable numbering system (e.g., chapters, sections or paragraphs) in in-text references for quotations and paraphrases. The numbers must be provided in the parentheses.

<p>A. Single author <i>In-text, write only the author's surname. Full name is recorded in the list of Works Cited.</i> <i>Type Works Cited - centre at top of a new page/not italics/not bold/same size as text</i></p>	<p>In-text</p>	<p>The idea of progress is much overrated (Addington 32–33). Addington states that the idea of progress is much overrated (32-33).</p>
<p>B. Two authors <i>In the list of Works Cited, separate names with 'and' preceded by a comma before the second name.</i> <i>Reverse only the name of the first author.</i></p>	<p>In-text</p>	<p>Mitchell and Myles claim . . . (189). . . . is one of the strengths of this theory (Mitchell and Myles 189).</p>
<p>C. Three or more authors <i>In-text, cite only the first author's surname, followed by 'et al.' Do not italicise.</i> <i>In the list of Works Cited, provide only the first author's name followed by et al.</i></p>	<p>In-text</p>	<p>Peters et al. base their study on the economic model (47). This study is based on an economic model (Peters et al. 47).</p>
<p>D. Citing several sources at once <i>In text, authors' names are presented alphabetically and each reference is separated by a semicolon (;).</i> <i>Record all the authors' names in the list of Works Cited.</i></p>	<p>In-text</p>	<p>Policy makers argue that the connection between science and business should not be viewed critically (Branscomb 45-46; Noble 60; Stokes 121-130).</p>
<p>E. Multiple works by the same author <i>In-text, include the title of the work (or a shortened version) in parentheses to distinguish one source from others by the same author.</i> <i>In the Works Cited, list the works under the same name in alphabetical order by title.</i> <i>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.</i></p>	<p>In-text</p>	<p>In an early study, Emerson ("Problems") identified..... Later studies ("Bakhtin after"; "Bakhtin and the Actor") modify this claim.</p>
<p>F. Authors with the same surname (a) co-authors of a work (b) separate works by different authors <i>In-text, where it is necessary to distinguish one author from the other, use the authors' initials. Place initials before the surname in in-text citations.</i></p>	<p>In-text</p>	<p>(a) Scollon and Scollon argue that . . . (72). (b) An early study on literacy programs (A.L. Brown) indicated . . . In a more recent study, S. Brown found that....</p>
<p>G. Author unknown <i>Cite the name of the organisation that produced the work. If none, then use the title of the work.</i> <i>If the author is the same as the publisher, begin the Works Cited entry with the title of the work, and list only the publisher.</i> <i>DO NOT use the terms 'Anon.' or 'Anonymous' if you cannot find an author.</i></p>	<p>In-text</p>	<p>The <i>Syllabus Development Handbook</i> advocates an inclusive approach in syllabus design (35). Mobile phones have changed . . . ("Mobile Phones").</p>
	<p>Works Cited</p>	<p><i>Syllabus Development Handbook</i>. NSW Board of Studies, 2006. "Mobile Phones: The Changes to Mobile Phones over the Last 30 Years." <i>People History</i>, 2016, www.thepeoplehistory.com/mobilephones.html. Accessed 31 July 2017.</p>

<p>H. Repeated citation from the same source</p> <p>If you borrow 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.</p> <p>Be careful to avoid any ambiguity. If in doubt, repeat the full citation.</p>	In-text	Middlemarch represents a microcosm of the social and political changes in the early eighteenth century: "The expectations of the characters are the expectations of various sections of society in general" (Thornton 154). Lydgate and Rosamond's love becomes a "battle of ambition and vanity" (162).
	Works Cited	Thornton, Alice. "Eliot's Paradoxes: Relationships in <i>Middlemarch</i> ." <i>Imperialism and Marriage</i> , edited by Ian Zuckermann, U of Minnesota P, 2006, pp. 123-71.

Variations in dates, editions, DOIs and websites

<p>I. A work with no publication date</p> <p>Use the date that you accessed the work if there is no obvious date of publication.</p>	In-text	Theatre Projects Consultants identified . . . (34). The evolution of theatre buildings . . . (Theatre Projects Consultants 34).
	Works Cited	Theatre Projects Consultants. <i>Types and Forms of Theatres</i> . theatreprojects.com/files/pdf/Resources_IdeasInfo_typesandformsoftheatre.pdf. Accessed 3 June 2017.
<p>J. Edition</p> <p>If a source is 2nd or later edition, state the edition (xx ed.) after the title, separated by a full-stop. Do not italicise.</p> <p>An ebook such as Kindle or ProQuest Ebook, is considered a version and this should be listed after the title and before the publisher.</p>	In-text	Writers need to consider . . . (Heffernan et al. 218).
	Works Cited	Heffernan, Jonathan A., et al. <i>Writing, A College Handbook</i> . 5th ed., Norton, 2001.
<p>K. DOIs and URLs</p> <p>MLA 8th edition recommends including the DOI or URL 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. If using the URL, delete http:// from the Works Cited entry. Do not include the URL in text. Follow the URL or DOI with a full stop.</p> <p>The date of access is generally not required in MLA, but it is a good idea to include it when no other copyright or publication date is present.</p>		

Examples of some common references in academic writing

<p>1. Book</p> <p>(a) print (b) online (c) ebook</p> <p>If an ebook 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.</p>	In-text	(a) Baker et al. find that the concept . . . (4). (b) Several levels of consciousness were found . . . (Tart). (c) Sawyer found that the influence of peers was... (ch. 7).
	Works Cited	(a) Baker, Ellen, et al. <i>Working Communication</i> . Wiley, 2002. (b) Tart, Charles T. <i>States of Consciousness</i> . U of Pennsylvania P, 1997, www.up.edu/states_consc.php . (c) Sawyer, Andrew. <i>Language Socialization in Multilingual Societies</i> . Kindle ed., ACLS, 2010.
<p>2. Novels</p> <p>(a) novel (b) scholarly edition (c) graphic novel</p> <p>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.</p> <p>For ebooks, if there is no page numbering, use chapters, books or sections to identify the citation.</p> <p>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.</p>	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) Staples' illustrations in the graphic novel adopt the style of . . . (Vaughan and Staples)
	Works Cited	(a) Donoghue, Emma. <i>Room</i> . Picador, 2010. (b) Eliot, George. <i>Middlemarch</i> . 1872. Edited by Carol Watts, Penguin, 1998. (c) Vaughan, Brian and Fiona Staples. <i>Saga</i> . Vol. 8, Image Comics, 2017.

<p>3. (a) Plays & (b) Poetry</p> <p>When citing works with line numbers, omit the page numbers and cite the work by reference to divisions (act, scene, book) and lines, separating the numbers with full stops. For example, for act III, scene 2, lines 81-82, use 3.2.81-82.</p> <p>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).</p> <p>In short quotes, use a forward slash (/) to indicate the line breaks and two forward slashes (//) for stanza breaks.</p> <p>Direct quotations 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.</p>	<p>In-text</p>	<p>(a) On hearing that Romeo has killed Tybalt, Juliet laments that . . . (3.2.81-82).</p> <p>(b) In "To His Coy Mistress", Marvell declares, "And yonder all before us lie / Deserts of vast eternity" (lines 23-4). (short quote)</p> <p>Marvell's "To His Coy Mistress" is rich and evocative in detail: (blocked quote)</p> <p style="padding-left: 40px;">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)</p> <p>Marvell suggests that the character can be seen in two roles ("To His Coy Mistress").</p> <p>[This comment refers to the whole poem, so no line numbers are needed.]</p>
<p>4. Sacred texts, e.g. The Bible</p> <p>For sacred texts, name the edition, and give the abbreviation of the book, chapter, and verse the first time you cite in text.</p>	<p>In-text</p>	<p>The Old Testament prophets often evoke strong imagery (<i>New Jerusalem Bible</i>, Ezek. 1.5-10). [Subsequent references require only book, chapter, and verse.]</p>
<p>5. The Classics</p> <p>Specify only the date of the edition used, not the date of the creation of the work.</p>	<p>Works Cited</p>	<p><i>The New Jerusalem Bible</i>. Edited by Howard Wansbrough. Doubleday, 1992.</p>
<p>6. Works of art (photos, paintings, sculptures, etc.)</p> <p>In the Works Cited entry, for original art works, give information about the medium of composition, e.g. painting, sculpture, installation, etc. Give the institution and city in which the art work is located.</p> <p>Include the name of the website in italics and the date of access if referring to a reproduction found online.</p>	<p>In-text</p>	<p>Virgil expresses the view that . . . (<i>Eclogues</i> 6.19). [The numbering of divisions (stanzas or lines) remains the same in all editions; use division numbers rather than page numbers.]</p> <p>Virgil. <i>Eclogues</i>. Translated by Eugene V. Rieu. Norton, 1967.</p>
<p>7. Website</p> <p>(a) entire website (b) page on a website</p> <p>Include URL (without http://), DOI or permalink, the date of access and the publication date when available.</p> <p>No author: Use sponsor/organisation or title of the article if possible; otherwise, start with the title of the article in double quotation marks. Italicise the title of the entire website.</p> <p>Publisher: The publisher may be omitted if there is no publisher, or if the website title is the same as the publisher.</p>	<p>In-text</p>	<p>The pose of Rodin's <i>The Thinker</i> has been copied and parodied innumerable times. The romantic aspects of Wyeth's painting are represented . . .</p> <p>Reference to Original: Rodin, Auguste. <i>The Thinker</i>. 1902. Bronze and marble sculpture. Musée Rodin, Paris.</p> <p>Reference to a Reproduction: Rodin, Auguste. <i>The Thinker</i>. 1902. <i>French Modernist Sculpture</i>. Edited by Richard Collins, MIT P, 2007.</p> <p>Wyeth, Andrew. <i>Christina's World</i>. 1948. Museum of Modern Art, New York. <i>MoMA: The Collection</i>. Accessed 22 July 2017.</p> <p>(a) Rhetoric has been defined in various ways ... (Burton) (b) The Pan American Health Organisation (PAHO) aims to eliminate hepatitis ...</p> <p>(a) Burton, Gideon O. <i>Silva Rhetoricae</i>, rhetoric.byu.edu/. Accessed 2 Feb. 2016. (b) <i>Pan American Health Organisation (PAHO)</i>. "Countries of the Americas Take Action to Eliminate Hepatitis." 28 July 2017, www.paho.org/hq/index.php?option=com_content&view=article&id=13529&Itemid=1926&lang=en.</p> <p>HINT: When you paste in the URL, DO NOT START ON A NEW LINE. Paste it next to the comma that comes after the viewing date. Then, you can get part of the address to sit on the same line by using a 'soft return' (hold down 'shift' and tap 'return'). Only do this after a slash. Delete http:// from the address.</p>
<p>8. Journal articles</p> <p>(a) article in a journal (print) (b) article in electronic journal (no doi) (c) article in electronic journal (doi)</p> <p>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.</p> <p>If you retrieved the article from a database, put the name of the database (e.g. ProQuest) in italics in your citation .</p>	<p>In-text</p>	<p>(a) Reid and Sand argue that . . . (26). An earlier study (Reid and Sand) suggests that . . . (26).</p> <p>(b) Cruz et al. found that . . . The study found a link between . . . (Cruz et al.).</p> <p>(c) Breeding alpacas can be a "life-changing experience" (McMullen 504).</p> <p>(a) Reid, Jason, and Rosemary Sand. "The Wood and the Grove." <i>Journal of Mythology</i>, vol. 9, no. 1, 1987, pp. 23–34.</p> <p>(b) Cruz, José N., et al. "Entrepreneurial Intentions and Attitudes towards Plagiarism." <i>Journal of Academic and Business Ethics</i>, vol. 10, 2017, www.aabri.com/manuscripts/152281.pdf.</p> <p>(c) McMullen, Cathi. "Romancing the Alpaca: Passionate Consumption, Collection, and Companionship." <i>Journal of Business Research</i>, vol. 51, no. 5, 2008, pp. 502-508. <i>Elsevier Science Direct</i>, doi: 10.1016/j.jbusres.2007.07.023.</p>

<p>9. Chapter in an edited book</p> <p>Write an entry for the author of the chapter. Use the date of publication of the edited book.</p> <p>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.</p>	In-text	Stories are an essential aspect of therapy (Phillips 14). 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).
	Works Cited	Phillips, Jeremy. "The Psychodynamic Narrative." <i>Healing Stories: Narrative in Psychiatry and Psychotherapy</i> , edited by Garry Roberts and Joan Holmes, Oxford UP, 1999, pp. 7–15. Corcoran, Bill, and Emrys Evans. Introduction. <i>Readers, Texts and Teachers</i> , edited by Bill Corcoran and Emrys Evans, Boynton/Cook, 1987, pp. 1–6.
<p>10. Reading on eReserve (University Library)</p> <p>Treat the reference as you would any other reference of its type.</p>	In-text	Burton argues that . . . (46).
	Works Cited	Burton, Lawrence J. "Critical Thinking." <i>An Interactive Approach to Writing Essays and Research Reports in Psychology</i> . 2nd ed., edited by Paul J. Edwards and James D. Bradfield, Wiley, 2006, pp. 45-53.
<p>11. Secondary reference</p> <p>Acknowledge the work of one author that you have found in the work of another. Use abbreviations 'qtd. in' ("quoted in") or 'ctd. in' ("cited in") in the parenthetical citation at the end of the sentence.</p> <p>In the Works Cited list, include only the work that you have actually seen.</p> <p>Note: It is always best to cite the original source if possible.</p>	In-text	Gombrich argues that both art and nature are "needs of the mind" (qtd. in Norrington 22). Nakayama et al. explain that the writing style of structured abstracts began in medical research journals in the 1980s (ctd. in Hartley 31).
	Works Cited	Norrington, Frederick. <i>New Aesthetics: Life in Art</i> , Faber & Faber, 1989. Hartley, James. <i>Academic Writing and Publishing: A Practical Handbook</i> , Routledge, 2008.
<p>12. Dictionaries / Encyclopaedias</p> <p>(a) dictionary</p> <p>(b) encyclopaedia</p> <p>(c) online dictionary or encyclopaedia</p> <p>No page number required in in-text citations because entries are alphabetised in encyclopaedias and dictionaries. In the works cited list, the source will be alphabetised under the term that you consulted.</p> <p>Do not include the publisher information. Include the edition number (if any).</p>	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 in quotation marks and parentheses at the end of the sentence.]
	Works Cited	(a) "Primary verb." <i>The Oxford Dictionary of English Grammar</i> , 2009. (b) "AC/DC." <i>Encyclopaedia of Australian Rock and Pop</i> , edited by Ian McFarlane, 1999. (c) "Tmesis. n." <i>Oxford English Dictionary Online</i> , 2017, www.oed.com/view/Entry/202690?redirectedFrom=tmesis#eid . Accessed 2 Aug. 2017.
<p>13. Pamphlet/brochure</p> <p>Treat a brochure or a pamphlet as you would a book. However, most pamphlets have no page numbers.</p>	In-text	According to the High Country Urban Biodiversity Project, a large diversity of native wildflowers grows on the New England Tableland.
	Works Cited	High Country Urban Biodiversity Project. <i>Native Plants of Southern New England, New South Wales</i> . NSW Environmental Trust, 2012.
<p>14. UNE teaching materials</p> <p>unit Information / topic notes / assessment / presentation slides / lectures</p> <p>Cite in-text and in Works Cited. Give the instructor's name. For speeches, lectures etc., use a descriptor that describes the type of presentation.</p>	In-text	According to Waters, storytelling is . . . (32). Bradfield argues that the kangaroo . . .
	Works Cited	Waters, Sophia. <i>ENCO102: Storytelling and Genre Writing</i> , Study Guide. University of New England, School of Arts, 2017. Bradfield, James D. "Kangaroo: An Extraordinary Marsupial." University of New England, School of Environmental and Rural Sciences, 17 April 2017, Lecture.
<p>15. Newspaper or magazine article</p> <p>(a) specified author</p> <p>i. print newspaper</p> <p>ii. online newspaper</p> <p>(b) unspecified author</p> <p>If no page number, use an article or section title. Online, the newspaper title is italicised. For an editorial or letter to the editor, include "Editorial" or "Letter" to identify the type of work.</p>	In-text	(a) Target funding is not being met (Leech 13). Adoniou suggests that . . .
	Works Cited	(a i.) Leech, Garry. "Call for Research Shake-up." <i>The Australian</i> , 19 Sept. 2002, p. 13. (a ii.) Adoniou, Misty. "NAPLAN Results Show It Isn't the Basics That Are Missing In Australian Education." <i>The Conversation</i> . 5 Aug. 2017, theconversation.com/naplan-results-show-it-isnt-the-basics-that-are-missing-in-australian-education-82113 .
	In-text	(b) The situation on Manus island. . . ("Four Years on Manus").
	Works Cited	(b) "Four Years on Manus." Editorial. <i>The Saturday Paper</i> . 22 July 2017, www.thesaturdaypaper.com.au/2017/07/22/four-years-manus/15006456004950 . Accessed 31 July 2017.

<p>16. Audio-visual</p> <p>(a) film (give the director, lead actors or narrator; to emphasise specific performers or directors, begin with the name of the performer or director)</p> <p>(b) DVD</p> <p>(c) CD-ROM</p> <p>(d) television & radio programs</p> <p>(e) TV & radio episodes</p> <p>(f) Digital platforms (Netflix, Stan, Amazon Prime, etc.)</p> <p>(g) YouTube video</p>	<p>In-text</p> <p>(a) In <i>The Third Man</i> the music plays a key role in creating the sense of . . .</p> <p>(b) <i>Before the Flood</i> explored . . .</p> <p>(c) Fine-tuning the vocal folds creates different voice qualities . . . (Reid).</p> <p>(d) “The Future of Work” examines the transition from . . .</p> <p>(e) The representation of women in the fashion industry . . . (“The Shape Shifters”).</p> <p>(f) The final episode in season 1, . . . (“Chapter Eights: The Upside Down”).</p> <p>(g) Chomsky identifies two serious threats to humankind.</p>
	<p>Works Cited</p> <p>(a) <i>The Third Man</i>. Directed by Carol Reed, performances by Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard, RKO, 1949.</p> <p>(b) <i>Before the Flood</i>. Directed by Fisher Stevens, narrated by Leonardo DiCaprio, Appian Way, 2016.</p> <p>(c) Reid, Nicholas. <i>Phonetics: An Interactive Introduction</i>. University of New England, 2004.</p> <p>(d) “The Future of Work.” <i>Sunday Extra</i>. ABC Radio National, Sydney, 9 Oct. 2016, http://www.abc.net.au/radionational/programs/sundayextra/the-future-of-work/7905666.</p> <p>(e) “The Shape Shifters.” <i>Australian Story</i>. ABC TV, Sydney, 14 Aug. 2017.</p> <p>(f) “Chapter Eights: The Upside Down.” <i>Stranger Things</i>, season 1, episode 8, 15 July 2016. <i>Netflix</i>, www.netflix.com/watch/877639.</p> <p>(g) Chomsky, Noam. “Noam Chomsky on Stupid People.” <i>YouTube</i>, uploaded by koloneltuesday, 8 June 2012, www.youtube.com/watch?v=olbbhTSwDlk.</p>
<p>17. Music</p> <p>Begin with the artist name. If different from the artist, list the composer and performer after the title.</p> <p>Individual songs are in quotation marks; album names are in italics. Give the name of the recording manufacturer and publication date.</p> <p>(a) Album</p> <p>(b) Song on an album</p> <p>(c) Song on Spotify</p>	<p>In-text</p> <p>(a) The Sydney Symphony Orchestra performed Beethoven’s <i>Symphony No. 9 in D Minor</i>.</p> <p>The bassoon solo in the final section of Part 1 of Stravinsky’s <i>Rite of Spring</i> . . .</p> <p>(b) The lyrics in “Rainbowland” (Cyrus) are suggestive of . . .</p> <p>(c) The inspiration for Howlin’ Wolf’s “Smokestack Lightnin’” . . .</p>
	<p>Works Cited</p> <p>(a) Beethoven, Ludwig van. <i>Symphony No. 9 in D Minor</i>. Sydney Symphony Orchestra, conducted by Herbert von Karajan, DECCA, 1983.</p> <p>Stravinsky, Igor. “Dance of the Earth.” <i>Rite of Spring</i>. 1913. Hansen House, 1975.</p> <p>(b) Cyrus, Miley. “Rainbowland.” <i>Younger Now</i>. Sony Music, 2017.</p> <p>(c) Howlin’ Wolf. “Smokestack Lightnin’.” <i>Moanin’ in the Moonlight</i>, Chess Records, 1959, <i>Spotify</i>, open.spotify.com/album/0Up484rAboIROIHnBvFIzj.</p>
<p>18. Performance</p> <p>If you are citing the play, put the title of the play first in the Work Cited entry.</p> <p>If you are citing a contribution of a particular individual, begin with that person’s name and role e.g. performer, director, choreographer, conductor.</p>	<p>In text</p> <p>In the recent performance of Shepard’s play, <i>Fool for Love</i>, the role of May is played by Juliette Lewis . . .</p>
	<p>Works Cited</p> <p><i>Fool for Love</i>. Written by Sam Shepard, directed by Lindsay Posner, performances by Juliette Lewis and Martin Henderson. Apollo Theatre, London. 1 Jul. 2006.</p> <p>Lewis, Juliette, performer. <i>Fool for Love</i>. Written by Sam Shepard, directed by Lindsay Posner. Apollo Theatre, London. 1 Jul. 2006.</p>
<p>19. Advertisements</p> <p>To cite an advertisement, name the product or company followed by the word, “Advertisement”.</p>	<p>In-text</p> <p>The use of children in advertising has been recently debated. For example, a recent Qantas television commercial depicts . . .</p>
	<p>Works Cited</p> <p><i>Example 1 from a TV commercial</i></p> <p>Qantas. Advertisement. NBN, Tamworth, 4 Apr. 2010.</p> <p><i>Example 2 from a newspaper</i></p> <p>Vodafone. Advertisement. <i>Sydney Morning Herald</i>, 7 Jan. 2011, p. 9.</p>
<p>20. Personal communication</p> <p>Information privately obtained e.g. personal conversation, interview, letter, email.</p>	<p>In-text</p> <p>Darnell cast doubts on the statistical methods used.</p> <p>In an email communication on 3 May 2008, Edward Hall explained . . .</p>
	<p>Works Cited</p> <p>Darnell, Peter. Personal interview. 22 Nov. 2003.</p> <p>Hall, Edward. “Re: Economic issues.” Received by Mona P. Watts, 3 May 2008.</p>
<p>21. Tweets</p> <p>Use the user’s twitter handle in place of the author’s name, and include the entire tweet in quotation marks as the title. Provide the date and time of posting, using the reader’s time zone. Add the date accessed if necessary.</p>	<p>In-text</p> <p>David Attenborough has commented on the importance of the natural world (@SirDavidBBC).</p>
	<p>Works Cited</p> <p>@SirDavidBBC. “People must feel that the natural world is important and valuable and beautiful and wonderful and an amazement and a pleasure.” <i>Twitter</i>, 19 June 2013, 9:15 a.m., twitter.com/SirDavidBBC/status/347387148074373121.</p>