Citing from a Book – Works Cited Page

Basic Book Format
The author’s name or a book with a single author's name appears in last name, first name format. The basic form for a book citation is:

Last Name, First Name. Title of Book. City of Publication, Publisher, Publication Date.

*Note: the City of Publication should only be used if the book was published before 1900, if the publisher has offices in more than one country, or if the publisher is unknown outside North America.

Last Name, First Name. Title of Book. City of Publication, Publisher, Publication Date.

Doerr, Anthony. All the Light We Cannot See. New York, Scribner, 2014.

From MLA Works Cited Page: Books
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Citing from a Book – In-Text Citations

The Quote:

“Here a dead horse, starting to bloat. Here a chair upholstered in striped green velvet. Here the torn shreds of a canopy proclaim a brasserie. Curtains swing idly from broken windows in the strange, flickering light; they unnerve him.” Found on p. 208

Direct Quote In-Text Citation

Anthony Doerr vividly describes the destruction of Saint-Malo in *All the Light We Cannot See* when he describes the scene encountered by Sergeant Major von Rumpel, “Here a dead horse, starting to bloat. Here a chair upholstered in striped green velvet. Here the torn shreds of a canopy proclaim a brasserie. Curtains swing idly from broken windows in the strange, flickering light; they unnerve him” (208).
The Quote:

“One week in Saint-Malo becomes two. Marie begins to feel that her life, like Twenty Thousand Leagues Under the Sea, has been interrupted halfway through. There was volume 1, when Marie-Laure and her father lived in Paris and went to work, and now there is volume 2, when Germans ride motorcycles through these strange, narrow streets and her uncle vanishes inside his own house.” Found on p. 145.

Direct Quote In-Text Citation

Doerr provides a comparison of Marie’s life in the past in present when he says, “One week in Saint-Malo becomes two. Marie begins to feel that her life, like Twenty Thousand Leagues Under the Sea, has been interrupted halfway through. There was volume 1, when Marie-Laure and her father lived in Paris and went to work, and now there is volume 2, when Germans ride motorcycles through these strange, narrow streets and her uncle vanishes inside his own house” (145).

Paraphrase In-Text Citation

Marie compares the interruption in her life by being in Saint-Malo to her interruption in reading Twenty Thousand Leagues Under the Sea (Doerr 145).

The Quote:

“For a long time, though, unlike his puzzle boxes, his model of their neighborhood makes little sense to her It is not like the real world.” Found on p. 35.

Direct Quote & Paraphrase In-Text Citation

Different from the “real world”, “his model of their neighborhood makes little sense to her” (Doerr 35).
Citing a Wikipedia Article

A Page on a Web Site

For an individual page on a Web site, list the author or alias if known, followed by an indication of the specific page or article being referenced. Usually, the title of the page or article appears in a header at the top of the page. Follow this with the information covered above for entire Web sites. If the publisher is the same as the website name, only list it once.


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Citing from Websites


3 Cases That Explain Why Restituting Nazi-Looted Art Is So Difficult

Few issues appear as ethically clear-cut and yet persistently intractable as the restitution of art looted during World War II. For many lay observers, the answer to the problem of what to do with work taken from Jews by the Nazis is straightforward: give it back. But as numerous cases have shown, the legalities are not so simple. Litigation brought by heirs seeking the return of works by artists like Picasso and Van Gogh from museums and even national governments has trudged on in court for decades—and has been met with varying levels of success.

Art lawyer Nicholas M. O’Donnell, a specialist in holocaust restitution litigation, has laid out an exhaustive history of these cases in his book, A Tugie Feater: Law and Ethics in the Battle over Nazi-Looted Art. The product of painstaking legal research, the book traces the history of this looted art and the policies that governed museums and governments.

Works Cited


