MLA Style

Modern Language Association style calls for (1) brief in-text documentation and (2) complete documentation in a list of works cited at the end of your text. The models in this chapter draw on the MLA Handbook for Writers of Research Papers, 7th edition (2009). Additional information is available at www.mla.org.

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Throughout this chapter, you’ll find models and examples that are color-coded to help you see how writers include source information in their texts and lists of works cited: brown for author or editor, yellow for title, gray for publication information: place of publication, publisher, date of publication, page number(s), and so on.

MLA-a In-Text Documentation

Brief documentation in your text makes clear to your reader what you took from a source and where in the source you found the information.
In your text, you have three options for citing a source: **QUOTING**, **PARAPHRASING**, and **SUMMARIZING**. As you cite each source, you will need to decide whether or not to name the author in a signal phrase—“as Toni Morrison writes”—or in parentheses—“(Morrison 24).”

The first examples in this chapter show basic in-text documentation of a work by one author. Variations on those examples follow. The examples illustrate the MLA style of using quotation marks around titles of short works and italicizing titles of long works.

1. **AUTHOR NAMED IN A SIGNAL PHRASE**

If you mention the author in a **SIGNAL PHRASE**, put only the page number(s) in parentheses. Do not write page or p.

    **McCullough** describes John Adams’s hands as those of someone used to manual labor (18).

2. **AUTHOR NAMED IN PARENTHESES**

If you do not mention the author in a signal phrase, put his or her last name in parentheses along with the page number(s). Do not use punctuation between the name and the page number(s).

    Adams is said to have had “the hands of a man accustomed to pruning his own trees, cutting his own hay, and splitting his own firewood” (McCullough 18).

Whether you use a signal phrase and parentheses or parentheses only, try to put the parenthetical documentation at the end of the sentence or as close as possible to the material you’ve cited—without awkwardly interrupting the sentence. Notice that in the example above, the parenthetical reference comes after the closing quotation marks but before the period at the end of the sentence.

3. **TWO OR MORE WORKS BY THE SAME AUTHOR**

If you cite multiple works by one author, include the title of the work you are citing either in the signal phrase or in parentheses. Give the full title if it’s brief; otherwise, give a short version.
Kaplan insists that understanding power in the Near East requires “Western leaders who know when to intervene, and do so without illusions” (Eastward 330).

Include a comma between author and title if you include both in the parentheses.

Understanding power in the Near East requires “Western leaders who know when to intervene, and do so without illusions” (Kaplan, Eastward 330).

4. AUTHORS WITH THE SAME LAST NAME

Give the author’s first name in any signal phrase or the author’s first initial in the parenthetical reference.

Imaginative applies not only to modern literature (E. Wilson) but also to writing of all periods, whereas magical is often used in writing about Arthurian romances (A. Wilson).

5. TWO OR MORE AUTHORS

For a work by two or three authors, name all the authors, either in a signal phrase or in the parentheses.

Carlson and Ventura’s stated goal is to introduce Julio Cortázar, Marjorie Agosín, and other Latin American writers to an audience of English-speaking adolescents (v).

For a work with four or more authors, either mention all their names or include just the name of the first author followed by et al., Latin for “and others.”


6. ORGANIZATION OR GOVERNMENT AS AUTHOR

Acknowledge the organization either in a signal phrase or in parentheses. It’s acceptable to shorten long names.
The U.S. government can be direct when it wants to be. For example, it sternly warns, "If you are overpaid, we will recover any payments not due you" (Social Security Administration 12).

7. AUTHOR UNKNOWN

If you don't know the author, use the work's title or a shortened version of the title in the parentheses.

A powerful editorial in last week's paper asserts that healthy liver donor Mike Hurewitz died because of "frightening" faulty postoperative care ("Every Patient's Nightmare").

8. LITERARY WORKS

When referring to literary works that are available in many different editions, give the page numbers from the edition you are using, followed by information that will let readers of any edition locate the text you are citing.

**NOVELS.** Give the page and chapter number.

In *Pride and Prejudice*, Mrs. Bennet shows no warmth toward Jane and Elizabeth when they return from Netherfield (105; ch. 12).

**VERSE PLAYS.** Give the act, scene, and line numbers; separate them with periods.

Macbeth continues the vision theme when he addresses the Ghost with "Thou hast no speculation in those eyes / Which thou dost glare with" (3.3.96-97).

**POEMS.** Give the part and the line numbers (separated by periods). If a poem has only line numbers, use the word line(s) in the first reference.

Whitman sets up not only opposing adjectives but also opposing nouns in "Song of Myself" when he says, "I am of old and
young, of the foolish as much as the wise, / . . . a child as well as a man” (16.330-32).

One description of the mere in Beowulf is “not a pleasant place!” (line 1372). Later, the label is “the awful place” (1378).

9. WORK IN AN ANTHOLOGY
Name the author(s) of the work, not the editor of the anthology—either in a signal phrase or in parentheses.

“It is the teapots that truly shock,” according to Cynthia Ozick in her essay on teapots as metaphor (70).

In In Short: A Collection of Creative Nonfiction, readers will find both an essay on Scottish tea (Hiestand) and a piece on teapots as metaphors (Ozick).

10. ENCYCLOPEDIA OR DICTIONARY
Acknowledge an entry in an encyclopedia or dictionary by giving the author’s name, if available. For an entry in a reference work without an author, give the entry’s title in parentheses. If entries are arranged alphabetically, no page number is needed.

According to Funk & Wagnall’s New World Encyclopedia, early in his career Kubrick’s main source of income came from “hustling chess games in Washington Square Park” (“Kubrick, Stanley”).

11. LEGAL AND HISTORICAL DOCUMENTS
For legal cases and acts of law, name the case or act in a signal phrase or in parentheses. Italicize the name of a legal case.

In 2005, the Supreme Court confirmed in MGM Studios, Inc. v. Grokster, Ltd., that peer-to-peer file sharing is illegal copyright infringement.

Do not italicize the titles of laws, acts, or well-known historical documents such as the Declaration of Independence. Give the title and any relevant articles and sections in parentheses. It’s okay to use common abbreviations such as art. or sec. and to abbreviate well-known titles.
The president is also granted the right to make recess appointments (US Const., art. 2, sec. 2).

12. SACRED TEXT
When citing sacred texts such as the Bible or the Qur’an, give the title of the edition used, and in parentheses give the book, chapter, and verse (or their equivalent), separated by periods. MLA style recommends that you abbreviate the names of the books of the Bible in parenthetical references.

The wording from The New English Bible follows: “In the beginning of creation, when God made heaven and earth, the earth was without form and void, with darkness over the face of the abyss, and a mighty wind that swept over the surface of the waters” (Gen. 1.1-2).

13. MULTIVOLUME WORK
If you cite more than one volume of a multivolume work, each time you cite one of the volumes, give the volume and the page number(s) in parentheses, separated by a colon.

Sandburg concludes with the following sentence about those paying last respects to Lincoln: “All day long and through the night the unbroken line moved, the home town having its farewell” (4: 413).

If your works-cited list includes only a single volume of a multivolume work, give just the page number in parentheses.

14. TWO OR MORE WORKS CITED TOGETHER
If you’re citing two or more works closely together, you will sometimes need to provide a parenthetical reference for each one.

Tanner (7) and Smith (viii) have looked at works from a cultural perspective.
If you include both in the same parentheses, separate the references with a semicolon.

Critics have looked at both *Pride and Prejudice* and *Frankenstein* from a cultural perspective (Tanner 7; Smith viii).

**15. SOURCE QUOTED IN ANOTHER SOURCE**

When you are quoting text that you found quoted in another source, use the abbreviation *qtd. in* in the parenthetical reference.

Charlotte Brontë wrote to G. H. Lewes: “Why do you like Miss Austen so very much? I am puzzled on that point” (qtd. in Tanner 7).

**16. WORK WITHOUT PAGE NUMBERS**

For works without page numbers, including many online sources, identify the source using the author or other information either in a **SIGNAL PHRASE** or in parentheses.

Studies reported in *Scientific American* and elsewhere show that music training helps children to be better at multitasking later in life (“Hearing the Music”).

If the source has paragraph or section numbers, use them with the abbreviation *par.* or *sec.* (“Hearing the Music,” par. 2). If an online work is available as a PDF with page numbers, give the page number(s) in parentheses.

**17. AN ENTIRE WORK OR ONE-PAGE ARTICLE**

If you cite an entire work rather than a part of it, or if you cite a single-page article, identify the author in a signal phrase or in parentheses. There’s no need to include page numbers.

At least one observer considers Turkey and Central Asia explosive (Kaplan).
MLA-b Notes

Sometimes you may need to give information that doesn’t fit into the text itself—to thank people who helped you, to provide additional details, to refer readers to other sources, or to add comments about sources. Such information can be given in a footnote (at the bottom of the page) or an endnote (on a separate page with the heading Notes just before your works-cited list). Put a superscript number at the appropriate point in your text, signaling to readers to look for the note with the corresponding number. If you have multiple notes, number them consecutively throughout your paper.

TEXT

This essay will argue that small liberal arts colleges should not recruit athletes and, more specifically, that giving student athletes preferential treatment undermines the larger educational goals.¹

NOTE

1. I want to thank all those who have contributed to my thinking on this topic, especially my classmates and my teachers Marian Johnson and Diane O’Connor.

MLA-c List of Works Cited

A works-cited list provides full bibliographic information for every source cited in your text. See p. 148 for guidelines on preparing this list; for a sample works-cited list, see pp. 156–57.

Print Books

For most books, you’ll need to provide information about the author; the title and any subtitle; and the place of publication, publisher, and date. At the end of the citation, provide the medium—Print.
IMPORTANT DETAILS FOR DOCUMENTING PRINT BOOKS

• **AUTHORS**: Include the author’s middle name or initials, if any.

• **TITLES**: Capitalize all principal words in titles and subtitles. Do not capitalize a, an, the, to, or any prepositions or coordinating conjunctions unless they are the first or last word of a title or subtitle.

• **PUBLICATION PLACE**: If there’s more than one city, use the first.

• **PUBLISHER**: Use a short form of the publisher’s name (Norton for W. W. Norton & Company, Yale UP for Yale University Press).

• **DATES**: If more than one year is given, use the most recent one.

1. **ONE AUTHOR**

   **Author’s Last Name, First Name. Title. Publication City: Publisher, Year of publication. Medium.**


2. **TWO OR MORE WORKS BY THE SAME AUTHOR(S)**

   Give the author’s name in the first entry, and then use three hyphens in the author slot for each of the subsequent works, listing them alphabetically by the first important word of each title.

   **Author’s Last Name, First Name. ** *Title That Comes First Alphabetically.* Publication City: Publisher, Year of publication. Medium.

   ---. *Title That Comes Next Alphabetically.* Publication City: Publisher, Year of publication. Medium.


3. TWO OR THREE AUTHORS

First Author’s Last Name, First Name, Second Author’s First and Last Names, and Third Author’s First and Last Names. *Title.*

Publication City: Publisher, Year of publication. Medium.


4. FOUR OR MORE AUTHORS

You may give each author’s name or the name of the first author only, followed by *et al.*, Latin for “and others.”

First Author’s Last Name, First Name, Second Author’s First and Last Names, Third Author’s First and Last Names, and Final Author’s First and Last Names. *Title.*

Publication City: Publisher, Year of publication. Medium.


5. ORGANIZATION OR GOVERNMENT AS AUTHOR

Organization Name. *Title.*

Publication City: Publisher, Year of publication. Medium.


For a government publication, give the name of the government first, followed by the names of any department and agency.

6. ANTHOLOGY

   Editor’s Last Name, First Name, ed. *Title*. Publication City: Publisher, Year of publication. Medium.
   

   If there is more than one editor, list the first editor last-name-first and the others first-name-first.


7. WORK(S) IN AN ANTHOLOGY

   Author’s Last Name, First Name. “Title of Work.” *Title of Anthology*. Ed. Editor’s First and Last Names. Publication City: Publisher, Year of publication. Pages. Medium.
   

   To document two or more selections from one anthology, list each selection by author and title, followed by the anthology editors’ names and the pages of the selection. Then include an entry for the anthology itself (see no. 6).

   Author’s Last Name, First Name. “Title of Work.” Anthology Editor’s Last Name Pages.


8. AUTHOR AND EDITOR

Start with the author if you've cited the text itself.

```
Author's Last Name, First Name. *Title*. Ed. Editor's First and Last Names. Publication City: Publisher, Year of publication. Medium.
```


Start with the editor to cite his or her contribution rather than the author's.

```
Editor's Last Name, First Name, ed. *Title*. By Author's First and Last Names. Publication City: Publisher, Year of publication. Medium.
```


9. NO AUTHOR OR EDITOR

```
*Title*. Publication City: Publisher, Year of publication. Medium.
```


10. TRANSLATION

Start with the author to emphasize the work itself.

```
Author's Last Name, First Name. *Title*. Trans. Translator's First and Last Names. Publication City: Publisher, Year of publication. Medium.
```


Start with the translator to emphasize the translation.

```
```
11. GRAPHIC NARRATIVE
Start with the person whose work is most relevant to your research, and include labels to indicate each person’s role.


If the work was written and illustrated by the same person, format the entry like that of a book by one author (see no. 1).

12. FOREWORD, INTRODUCTION, PREFACE, OR AFTERWORD

Part Author’s Last Name, First Name. Name of Part. *Title of Book*. By Author’s First and Last Names. Publication City: Publisher, Year of publication. Pages. Medium.


13. MULTIVOLUME WORK
If you cite more than one volume of a multivolume work, give the total number of volumes after the title.

Author’s Last Name, First Name. *Title of Complete Work*. Number of vols. Publication City: Publisher, Year of publication. Medium.


If you cite only one volume, give the volume number after the title.


14. ARTICLE IN A REFERENCE BOOK
Provide the author’s name if the article is signed. If the reference work is well known, give only the edition and year of publication.
Author’s Last Name, First Name. “Title of Article.” Title of Reference Book. Edition number. Year of publication. Medium.


If the reference work is less familiar or more specialized, give full publication information. If it has only one volume or is in its first edition, omit that information.

Author’s Last Name, First Name. “Title of Article.” Title of Reference Book. Ed. Editor’s First and Last Name. Edition number. Number of vols. Publication City: Publisher, Year of publication. Medium.


15. BOOK IN A SERIES

Editor’s Last Name, First Name, ed. Title of Book. By Author’s First and Last Names. Publication City: Publisher, Year of publication. Medium. Series Title abbreviated.


16. SACRED TEXT

If you have cited a specific edition of a religious text, you need to include it in your works-cited list.


17. BOOK WITH A TITLE WITHIN THE TITLE

When the title of a book contains the title of another long work, do not italicize that title.


When the book title contains the title of a short work, put the short work in quotation marks, and italicize the entire title.


18. EDITION OTHER THAN THE FIRST

Author's Last Name, First Name. *Title*. Name or number of ed. Publication City: Publisher, Year of publication. Medium.


19. REPUBLISHED WORK

Give the original publication date after the title, followed by the publication information of the republished edition.

Author's Last Name, First Name. *Title*. Year of original edition. Publication City: Current Publisher, Year of republication. Medium.


20. PUBLISHER AND IMPRINT

Some sources may provide both a publisher’s name and an imprint on the title page; if so, include both, with a hyphen between the imprint and the publisher.
Author’s Last Name, First Name. *Title.* Publication City: Imprint-Publisher, Year of publication. Medium.


Print Periodicals

For most articles, you’ll need to provide information about the author, the article title and any subtitle, the periodical title, any volume or issue number, the date, inclusive page numbers, and the medium—Print.

**IMPORTANT DETAILS FOR DOCUMENTING PRINT PERIODICALS**

- **AUTHORS:** If there is more than one author, list the first author last-name-first and the others first-name-first.
- **TITLES:** Capitalize titles and subtitles as you would for a book (see p. 120). For periodical titles, omit any initial A, An, or The.
- **DATES:** Abbreviate the names of months except for May, June, or July: Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec. Journals paginated by volume or issue need only the year (in parentheses).
- **PAGES:** If an article does not fall on consecutive pages, give the first page with a plus sign (55+).

21. **ARTICLE IN A JOURNAL**


22. **ARTICLE IN A JOURNAL NUMBERED BY ISSUE**

Author’s Last Name, First Name. “Title of Article.” *Title of Journal* Issue (Year): Pages. Medium.

23. ARTICLE IN A MAGAZINE

Author’s Last Name, First Name. “Title of Article.” *Title of Magazine* Day Month Year: Pages. Medium.


For a monthly magazine, include only the month and year.


24. ARTICLE IN A DAILY NEWSPAPER

Author’s Last Name, First Name. “Title of Article.” *Name of Newspaper* Day Month Year: Pages. Medium.


To document a particular edition of a newspaper, list the edition (late ed., natl. ed., etc.) after the date. If a section is not identified by a letter or number, put the name of the section after the edition information.


25. UNSIGNED ARTICLE

“Title of Article.” *Name of Publication* Day Month Year: Pages. Medium.

Pious Princes and Red-Hot Lovers: The Politics of Shakespeare's Romeo and Juliet

26. EDITORIAL


27. LETTER TO THE EDITOR

Author’s Last Name, First Name. “Title (if any).” Letter. Name of Publication Day Month Year: Page. Medium.


28. REVIEW

Reviewer’s Last Name, First Name. “Title (if any) of Review.” Rev. of Title of Work, by Author’s First and Last Names. Title of Periodical Day Month Year: Pages. Medium.


Online Sources

Not every online source gives you all the data that MLA would like to see in a works-cited entry. Ideally, you will be able to list the author’s name, the title, information about any print publication, information about electronic publication (title of site, editor, date of first electronic publication and/or most recent revision, name of the publisher or sponsoring institution), the publication medium, the date of access, and, if necessary, a URL.

IMPORTANT DETAILS FOR DOCUMENTING ONLINE SOURCES

- **AUTHORS OR EDITORS and TITLES:** Format authors and titles as you would for a print book or periodical (see pp. 120, 128).
- **PUBLISHER:** If the name of the publisher or sponsoring institution is unavailable, use N.p.
- **DATES:** Abbreviate the months as you would for a print periodical (see p. 128). Although MLA asks for the date when materials were first posted or most recently updated, you won’t always be able to find that information; if it’s unavailable, use *n.d.* Be sure to include the date on which you accessed the source.

- **PAGES:** If documentation calls for page numbers but the source is unpaginated, use *n. pag.* in place of page numbers.

- **MEDIUM:** Indicate the medium—Web, Email, Tweet, and so on.

- **URL:** MLA assumes that readers can locate most sources on the web by searching for the author, title, or other identifying information, so they don’t require a URL for most online sources. When users can’t locate the source without a URL, give the address of the website in angle brackets. When a URL won’t fit on one line, break it only after a slash (and do not add a hyphen). If a URL is very long, consider giving the URL of the site’s home or search page instead.

29. ENTIRE WEBSITE

For websites with an editor, compiler, director, narrator, or translator, follow the name with the appropriate abbreviation (*ed.*, *comp.*).

**Author’s Last Name, First Name.** Title of Site. Publisher or Sponsoring Institution, Date posted or last updated. Medium. Day Month Year of access.


PERSONAL WEBSITE

**Author’s Last Name, First Name.** Home page. Sponsor, Date posted or last updated. Medium. Day Month Year of access.

30. WORK FROM A WEBSITE

Author's Last Name, First Name. "Title of Work." Title of Site. Ed. Editor's First and Last Names. Sponsor, Date posted or last updated. Medium. Day Month Year of access.


31. ONLINE BOOK OR PART OF A BOOK

Document a book you access online as you would a print book, adding the name of the site or database, the medium, and the date of access.


To document a part of a book, put the part in quotation marks before the book title. If the online book is paginated, give the pages; if not, use N. pag.


When documenting a book you've downloaded onto a Kindle, iPad, or other digital device, follow the documentation setup for a print book, but indicate the ebook format at the end of the reference.


32. ARTICLE IN AN ONLINE SCHOLARLY JOURNAL

If a journal does not number pages or if it numbers each article separately, use n. pag. in place of page numbers.

Author's Last Name, First Name. "Title of Article." Title of Journal Volume.Issue (Year): Pages. Medium. Day Month Year of access.

33. ARTICLE IN AN ONLINE NEWSPAPER

**Author's Last Name, First Name.** “Title of Article.” *Title of Newspaper.* Publisher, Day Month Year. Medium. Day Month Year of access.


34. ARTICLE IN AN ONLINE MAGAZINE

**Author's Last Name, First Name.** “Title of Article.” *Title of Magazine.* Publisher, Date of publication. Medium. Day Month Year of access.


35. BLOG ENTRY

**Author's Last Name, First Name.** “Title of Entry.” *Title of Blog.* Sponsor, Day Month Year posted. Medium. Day Month Year of access.


If the entry has no title, use “Blog entry” without quotation marks. Document a whole blog as you would an entire website (see no. 29). If the publisher or sponsor is unavailable, use N.p.

36. ARTICLE ACCESSED THROUGH A DATABASE

For articles accessed through a library's subscription services, such as *InfoTrac* and *EBSCOhost,* give the publication information for the source, followed by the name of the database.

37. ONLINE EDITORIAL

“Title of Editorial.” Editorial. *Title of Site*. Publisher, Day Month Year of publication. Medium. Day Month Year of access.


38. ONLINE FILM REVIEW

Reviewer’s Last Name, First Name. “Title of Review.” Rev. of *Title of Work*, dir. First and Last Names. *Title of Site*. Publisher, Day Month Year posted. Medium. Day Month Year of access.


39. EMAIL

Writer’s Last Name, First Name. “Subject Line.” Message to the author. Day Month Year of message. Medium.


40. POSTING TO AN ONLINE FORUM

Writer’s Last Name, First Name. “Title of Posting.” *Name of Forum*. Sponsor, Day Month Year of posting. Medium. Day Month Year of access.

41. ARTICLE IN AN ONLINE REFERENCE WORK

“Title of Article.” *Title of Reference Work*. Sponsor, Date of work. Medium. Day Month Year of access.


42. WIKI ENTRY

“Title of Entry.” *Title of Wiki*. Sponsor, Day Month Year updated. Medium. Day Month Year of access.


43. PODCAST

Performer or Host’s Last Name, First Name. “Title of Podcast.”

Host Host’s First and Last Name. *Title of Program*. Sponsor, Day Month Year posted. Medium. Day Month Year of access.

Blumberg, Alex, and Adam Davidson. “The Giant Pool of Money.”

44. TWEET

Author’s Last Name, First Name (User Name). “Full tweet text.” Day Month Year, Time. Medium.

Stern, Michael (Roadfood123). “Ice creamorama: Dr. Mike’s is now open weekdays.” 21 Mar. 2012, 5:21 p.m. Tweet.

**Other Kinds of Sources**

Many of the sources in this section can be found online, and you’ll find examples here for how to document them. If there is no web model here, start with the guidelines most appropriate for the source you need to document, omit the original medium, and end your reference with the title of the website, italicized; the medium (Web); and the day, month, and year of access.
45. ADVERTISEMENT


ADVERTISEMENT ON THE WEB


46. ART

Artist’s Last Name, First Name. *Title of Art*. Medium. Year. Institution, City.


ART ON THE WEB


Document photographs you find online by giving the photographer, title, and date of the image, if available. If the date is unavailable, use n.d. For photographs you take yourself, see no. 65.


47. CARTOON

Artist’s Last Name, First Name. “Title of Cartoon (if titled).” Cartoon. *Title of Periodical* Date or Volume, Issue (Year): Page. Medium.


CARTOON ON THE WEB

48. DISSERTATION
Treat a published dissertation as you would a book, but after its title, add the abbreviation Diss., the institution, and the date of the dissertation.

Author’s Last Name, First Name. Title. Diss. Institution, Year.
Publication City: Publisher, Year. Medium.


For unpublished dissertations, put the title in quotation marks and end with the degree-granting institution and the year.


49. CD-ROM OR DVD-ROM
Title. Any pertinent information about the edition, release, or version. Publication City: Publisher, Year of publication. Medium.


To document only part of the CD-ROM or DVD-ROM, name the part as you would a part of a book.


50. FILM, DVD, OR VIDEO CLIP
Title. Dir. Director’s First and Last Names. Perf. Lead Actors’ First and Last Names. Distributor, Year of release. Medium.

To document a particular person’s work, start with that name.


Document a video clip as you would a short work from a website.

Director’s Last Name, First Name, dir. “Title of Video.” Title of Site. Sponsor, Day Month Year of release. Medium. Day Month Year of access.


51. BROADCAST INTERVIEW

Subject’s Last Name, First Name. Interview. Title of Program. Network. Station, City, Day Month Year. Medium.


52. PUBLISHED INTERVIEW

Subject’s Last Name, First Name. Interview, or “Title of Interview.” Title of Periodical Date or Volume.Issue (Year): Pages. Medium.


53. PERSONAL INTERVIEW

Subject’s Last Name, First Name. Personal interview. Day Month Year.


54. UNPUBLISHED LETTER

For medium, use MS for a hand-written letter and TS for a typed one.

Author’s Last Name, First Name. Letter to the author. Day Month Year. Medium.
Quindlen, Anna. Letter to the author. 11 Apr. 2013. MS.

55. PUBLISHED LETTER

Letter Writer's Last Name, First Name. Letter to First and Last Names. Day Month Year of letter. *Title of Book*. Ed. Editor's First and Last Names. City: Publisher, Year of publication. Pages. Medium.


56. MAP OR CHART

*Title of Map*. Map. City: Publisher, Year of publication. Medium.


57. MUSICAL SCORE

Composer's Last Name, First Name. *Title of Composition*. Year of composition. Publication City: Publisher, Year of publication. Medium. Series Information (if any).


58. SOUND RECORDING

Artist's Last Name, First Name. *Title of Long Work*. Other pertinent details about the artists. Manufacturer, Year of release. Medium.

Whether you list the composer, conductor, or performer first depends on where you want to place the emphasis. If you are discussing a specific song, put it in quotation marks before the name of the recording.


For a spoken-word recording, you may begin with the writer, speaker, or producer, depending on your emphasis.


59. ORAL PRESENTATION

Speaker’s Last Name, First Name. “Title of Presentation.” Sponsoring Institution. Site, City. Day Month Year. Medium.


60. PAPER FROM PROCEEDINGS OF A CONFERENCE

Author’s Last Name, First Name. “Title of Paper.” Title of Conference Proceedings. Date, City. Ed. Editor’s First and Last Names. Publication City: Publisher, Year. Pages. Medium.


61. PERFORMANCE

Title. By Author’s First and Last Names. Other appropriate details about the performance. Site, City. Day Month Year. Medium.

**62. TELEVISION OR RADIO PROGRAM**

“Title of Episode.” *Title of Program*. Other appropriate information about the writer, director, actors, etc. *Network. Station, City, Day Month Year of broadcast. Medium.*


**TELEVISION OR RADIO ON THE WEB**


**63. PAMPHLET, BROCHURE, OR PRESS RELEASE**

*Author’s Last Name, First Name*. *Title of Publication*. *Publication City*: *Publisher, Year*. Medium.


To document a press release, include the day and month before the year.

**64. LEGAL SOURCE**

The name of a court case is not italicized in a works-cited entry.


For acts of law, include both the Public Law number and the Statutes at Large volume and page numbers.


65. MP3, JPEG, PDF, OR OTHER DIGITAL FILE

For downloaded songs, photographs, PDFs, and other documents stored on your computer or another digital device, follow the guidelines for the type of work you are documenting (art, journal article, and so on) and give the file type as the medium.


Sources Not Covered by MLA

To document a source for which MLA does not provide guidelines, look for models similar to the source you have cited. Give any information readers will need in order to find your source themselves—author; title, subtitle; publisher and/or sponsor; medium; dates; and any other pertinent information. You might want to try out your reference note yourself, to be sure it will lead others to your source.

MLA-d Formatting a Paper

Name, course, title. MLA does not require a separate title page. In the upper left-hand corner of your first page, include your name, your professor’s name, the name of the course, and the date. Center the title of your paper on the line after the date; capitalize it as you would a book title.

Page numbers. In the upper right-hand corner of each page, one-half inch below the top of the page, include your last name and the page number. Number pages consecutively throughout your paper.

Font, spacing, margins, and indents. Choose a font that is easy to read (such as Times New Roman) and that provides a clear contrast between regular and italic text. Double-space the entire paper,
including your works-cited list. Set one-inch margins at the top, bottom, and sides of your text; do not justify your text. The first line of each paragraph should be indented one-half inch from the left margin.

**Long quotations.** When quoting more than three lines of poetry, more than four lines of prose, or dialogue between characters in a drama, set off the quotation from the rest of your text, indenting it one inch (or ten spaces) from the left margin. Do not use quotation marks, and put any parenthetical documentation after the final punctuation.

In *Eastward to Tartary*, Kaplan captures ancient and contemporary Antioch for us:

> At the height of its glory in the Roman-Byzantine age, when it had an amphitheater, public baths, aqueducts, and sewage pipes, half a million people lived in Antioch. Today the population is only 125,000. With sour relations between Turkey and Syria, and unstable politics throughout the Middle East, Antioch is now a backwater—seedy and tumbledown, with relatively few tourists. I found it altogether charming. (123)

In the first stanza of Arnold’s “Dover Beach,” the exclamations make clear that the speaker is addressing a companion who is also present in the scene:

> Come to the window, sweet is the night air!
> Only, from the long line of spray
> Where the sea meets the moon-blanced land,
> Listen! You hear the grating roar
> Of pebbles which the waves draw back, and fling. (6-10)

Be careful to maintain the poet’s line breaks. If a line does not fit on one line of your paper, put the extra words on the next line. Indent that line an additional quarter inch (or two spaces).
Illustrations. Insert illustrations in your paper close to the text that discusses them. For tables, provide a number (Table 1) and a title on separate lines above the table. Below the table, include a caption and provide information about the source. For figures (graphs, charts, photos, and so on), provide a figure number (Fig. 1), caption, and source information below the figure. If you give only brief information about the source (such as a parenthetical note), or if the source is cited elsewhere in your text, include the source in your list of works cited. Be sure to discuss any illustrations, and make it clear how they relate to the rest of your text.

List of Works Cited. Start your list on a new page, following any notes. Center the title and double-space the entire list. Each entry should begin at the left margin, and subsequent lines should be indented one-half inch (or five spaces). Alphabetize the list by authors’ last names (or by editors’ or translators’ names, if appropriate). Alphabetize works that have no identifiable author or editor by title, disregarding A, An, and The. If you cite more than one work by a single author, list them all alphabetically by title, and use three hyphens in place of the author’s name for the second and subsequent titles (see no. 2 on p. 120).

MLA-e Sample Research Paper

The following report, “Against the Odds: Harry S. Truman and the Election of 1948,” was written by Dylan Borchers for a first-year writing course. It is formatted according to the guidelines of the MLA Handbook for Writers of Research Papers, 7th edition (2009).
Dylan Borchers  
Professor Bullock  
English 102, Section 4  
31 March 2012

Against the Odds:  
Harry S. Truman and the Election of 1948

“Thomas E. Dewey’s Election as President Is a Foregone Conclusion,” read a headline in the New York Times during the presidential election race between incumbent Democrat Harry S. Truman and his Republican challenger, Thomas E. Dewey. Earlier, Life magazine had put Dewey on its cover with the caption “The Next President of the United States” (qtd. in “1948 Truman-Dewey Election”). In a Newsweek survey of fifty prominent political writers, each one predicted Truman’s defeat, and Time correspondents declared that Dewey would carry 39 of the 48 states (Donaldson 210). Nearly every major media outlet across the United States endorsed Dewey and lambasted Truman. As historian Robert H. Ferrell observes, even Truman’s wife, Bess, thought he would be beaten (270).

The results of an election are not so easily predicted, as the famous photograph in fig. 1 shows. Not only did Truman win the election, but he won by a significant margin, with 303 electoral votes and 24,179,259 popular votes, compared to Dewey’s 189 electoral votes and 21,991,291 popular votes (Donaldson 204-07). In fact, many historians and political analysts argue that Truman would have won by an even greater margin had third-party Progressive candidate Henry A. Wallace not split the Democratic
vote in New York State and Dixiecrat Strom Thurmond not won four states in the South (McCullough 711). Although Truman’s defeat was heavily predicted, those predictions themselves, Dewey's passiveness as a campaigner, and Truman’s zeal turned the tide for a Truman victory.

In the months preceding the election, public opinion polls predicted that Dewey would win by a large margin. Pollster Elmo Roper stopped polling in September, believing there was no reason to continue, given a seemingly inevitable Dewey landslide. Although the margin narrowed as the election drew near, the other pollsters predicted a Dewey win by at least 5 percent (Donaldson 209). Many
historians believe that these predictions aided the president in the long run. First, surveys showing Dewey in the lead may have prompted some of Dewey's supporters to feel overconfident about their candidate's chances and therefore to stay home from the polls on Election Day. Second, these same surveys may have energized Democrats to mount late get-out-the-vote efforts (“1948 Truman-Dewey Election”). Other analysts believe that the overwhelming predictions of a Truman loss also kept at home some Democrats who approved of Truman's policies but saw a Truman loss as inevitable. According to political analyst Samuel Lubell, those Democrats may have saved Dewey from an even greater defeat (qtd. in Hamby, *Man of the People* 465). Whatever the impact on the voters, the polling numbers had a decided effect on Dewey.

Historians and political analysts alike cite Dewey's overly cautious campaign as one of the main reasons Truman was able to achieve victory. Dewey firmly believed in public opinion polls. With all indications pointing to an easy victory, Dewey and his staff believed that all he had to do was bide his time and make no foolish mistakes. Dewey himself said, “When you’re leading, don’t talk” (qtd. in McCullough 672). Each of Dewey's speeches was well crafted and well rehearsed. As the leader in the race, he kept his remarks faultlessly positive, with the result that he failed to deliver a solid message or even mention Truman or any of Truman's policies. Eventually, Dewey began to be perceived as aloof and stuffy. One observer compared him to the plastic groom on top of a wedding cake (Hamby, “Harry S. Truman”), and others noted his stiff, cold demeanor (McCullough 671-74).
As his campaign continued, observers noted that Dewey seemed uncomfortable in crowds, unable to connect with ordinary people. And he made a number of blunders. One took place at a train stop when the candidate, commenting on the number of children in the crowd, said he was glad they had been let out of school for his arrival. Unfortunately for Dewey, it was a Saturday ("1948: The Great Truman Surprise"). Such gaffes gave voters the feeling that Dewey was out of touch with the public.

Again and again through the autumn of 1948, Dewey’s campaign speeches failed to address the issues, with the candidate declaring that he did not want to “get down in the gutter” (qtd. in McCullough 701). When told by fellow Republicans that he was losing ground, Dewey insisted that his campaign not alter its course. Even *Time* magazine, though it endorsed and praised him, conceded that his speeches were dull (McCullough 696). According to historian Zachary Karabell, they were “notable only for taking place, not for any specific message” (244). Dewey’s numbers in the polls slipped in the weeks before the election, but he still held a comfortable lead over Truman. It would take Truman’s famous whistle-stop campaign to make the difference.

Few candidates in U.S. history have campaigned for the presidency with more passion and faith than Harry Truman. In the autumn of 1948, he wrote to his sister, “It will be the greatest campaign any President ever made. Win, lose, or draw, people will know where I stand” (91). For thirty-three days, Truman traveled the nation, giving hundreds of speeches from the back of the *Ferdinand Magellan* railroad car. In the same letter, he described the
pace: “We made about 140 stops and I spoke over 147 times, shook hands with at least 30,000 and am in good condition to start out again tomorrow for Wilmington, Philadelphia, Jersey City, Newark, Albany and Buffalo” (91). McCullough writes of Truman’s campaign:

No President in history had ever gone so far in quest of support from the people, or with less cause for the effort, to judge by informed opinion.... As a test of his skills and judgment as a professional politician, not to say his stamina and disposition at age sixty-four, it would be like no other experience in his long, often difficult career, as he himself understood perfectly. More than any other event in his public life, or in his presidency thus far, it would reveal the kind of man he was. (655)

He spoke in large cities and small towns, defending his policies and attacking Republicans. As a former farmer and relatively late bloomer, Truman was able to connect with the public. He developed an energetic style, usually speaking from notes rather than from a prepared speech, and often mingled with the crowds that met his train. These crowds grew larger as the campaign progressed. In Chicago, over half a million people lined the streets as he passed, and in St. Paul the crowd numbered over 25,000. When Dewey entered St. Paul two days later, he was greeted by only 7,000 supporters (“1948 Truman-Dewey Election”). Reporters brushed off the large crowds as mere curiosity seekers wanting to see a president (McCullough 682). Yet Truman persisted, even if he often seemed to be the only one who thought he could
By going directly to the American people and connecting with them, Truman built the momentum needed to surpass Dewey and win the election.

The legacy and lessons of Truman’s whistle-stop campaign continue to be studied by political analysts, and politicians today often mimic his campaign methods by scheduling multiple visits to key states, as Truman did. He visited California, Illinois, and Ohio 48 times, compared with 6 visits to those states by Dewey. Political scientist Thomas M. Holbrook concludes that his strategic campaigning in those states and others gave Truman the electoral votes he needed to win (61, 65).

The 1948 election also had an effect on pollsters, who, as Elmo Roper admitted, “couldn’t have been more wrong” (qtd. in Karabell 255). Life magazine’s editors concluded that pollsters as well as reporters and commentators were too convinced of a Dewey victory to analyze the polls seriously, especially the opinions of undecided voters (Karabell 256). Pollsters assumed that undecided voters would vote in the same proportion as decided voters—and that turned out to be a false assumption (Karabell 258). In fact, the lopsidedness of the polls might have led voters who supported Truman to call themselves undecided out of an unwillingness to associate themselves with the losing side, further skewing the polls’ results (McDonald, Glynn, Kim, and Ostman 152). Such errors led pollsters to change their methods significantly after the 1948 election.

After the election, many political analysts, journalists, and historians concluded that the Truman upset was in fact a victory
for the American people, who, the New Republic noted, "couldn't be ticketed by the polls, knew its own mind and had picked the rather unlikely but courageous figure of Truman to carry its banner" (qtd. in McCullough 715). How “unlikely” is unclear, however; Truman biographer Alonzo Hamby notes that “polls of scholars consistently rank Truman among the top eight presidents in American history” (Man of the People 641). But despite Truman’s high standing, and despite the fact that the whistle-stop campaign is now part of our political landscape, politicians have increasingly imitated the style of the Dewey campaign, with its “packaged candidate who ran so as not to lose, who steered clear of controversy, and who made a good show of appearing presidential” (Karabell 266). The election of 1948 shows that voters are not necessarily swayed by polls, but it may have presaged the packaging of candidates by public relations experts, to the detriment of public debate on the issues in future presidential elections.
Works Cited


Print.

Every source used is in the list of works cited.