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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Sample Research Paper, MLA Style 40
MLA 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 citations of a work by one author. Variations on those examples follow. All of the examples are color-coded to help you see how writers using MLA style work authors and page numbers—and sometimes titles—into their texts. The examples also 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 as having "the hands of a man accustomed to pruning his own trees, cutting his own hay, and splitting his own firewood" (18).

   **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).
One biographer describes John Adams as someone who was not a stranger to manual labor (McCullough 18).

Whether you use a signal phrase and parentheses or parentheses only, try to put the parenthetical citation 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 first 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, you have four choices. You can mention the author in a signal phrase and give the title and page reference 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).

You can mention both author and title in a signal phrase and give only the page reference in parentheses.

In *Eastward to Tartary*, Kaplan insists that understanding power in the Near East requires “Western leaders who know when to intervene, and do so without illusions” (330).

You can indicate author, title, and page reference only in parentheses, with a comma between author and title.

Understanding power in the Near East requires “Western leaders who know when to intervene, and do so without illusions” (Kaplan, *Eastward* 330).
Or you can mention the title in a signal phrase and give the author and page reference in parentheses.

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

4. AUTHORS WITH THE SAME LAST NAME

If your works-cited list includes works by authors with the same last name, you need to give the author’s first name in any signal phrase or the author's first initial in the parenthetical reference.

Edmund Wilson uses the broader term *imaginative*, whereas Anne Wilson chooses the narrower adjective *magical*.

*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. AFTER A BLOCK QUOTATION

When quoting more than three lines of poetry, more than four lines of prose, or dialogue from 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. Place 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)

6. 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, you have the option of mentioning all their names or just the name of the first author followed by et al., which means “and others.”


7. ORGANIZATION OR GOVERNMENT AS AUTHOR

If the author is an organization, cite 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).

8. AUTHOR UNKNOWN

If you don’t know the author of a work, as you won’t with many reference books and with most newspaper editorials, use the work’s title or a shortened version of the title in the parentheses (examples are on page 436).
The explanatory notes at the front of the literature encyclopedia point out that writers known by pseudonyms are listed alphabetically under those pseudonyms (Merriam-Webster’s vii).

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”).

9. LITERARY WORKS

When referring to literary works that are available in many different editions, cite 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. Bennett 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).
10. WORK IN AN ANTHOLOGY

If you’re citing a work that is included 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).

11. 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).

12. 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 numbers 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, the only number you need to give in your parenthetical reference is the page number.
13. TWO OR MORE WORKS CITED TOGETHER

If you’re citing two or more works closely together, you will sometimes need to provide a parenthetical citation for each one.

Tanner (7) and Smith (viii) have looked at works from a cultural perspective.

If the citation allows you to 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).

14. 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).

15. WORK WITHOUT PAGE NUMBERS

For works without page numbers, give paragraph or section numbers if they appear in the source text; use the abbreviation *par.* or *sec.* If you are including the author’s name in the parenthetical reference, add a comma.

Russell’s dismissals from Trinity College at Cambridge and from City College in New York City are seen as examples of the controversy that marked the philosopher’s life (Irvine, par. 2).

16. AN ENTIRE WORK OR ONE-PAGE ARTICLE

If your text is referring to an entire work rather than a part of it or a one-page-long article, identify the author in a signal phrase or in parentheses. There’s no need to include page numbers.

Kaplan considers Turkey and Central Asia explosive.

At least one observer considers Turkey and Central Asia explosive (Kaplan).
NOTES

Sometimes you may need to give information that doesn’t fit into the text itself—to thank people who helped you, provide additional details, or refer readers to other sources not cited in your text. 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

¹I 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 LIST OF WORKS CITED

A works-cited list provides full bibliographic information for every source cited in your text. The list should be alphabetized by authors’ last names (or sometimes by editors’ or translators’ names). Works that do not have an identifiable author or editor are alphabetized by title, disregarding A, An, and The. See pages 48–49 for a sample works-cited list.

Books

BASIC FORMAT FOR A BOOK

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. (You’ll find this information on the book’s title page and copyright page.) At the end of the citation provide the medium—Print.


A FEW DETAILS TO NOTE

- **AUTHORS**: Include the author’s middle name or initials, if any.
- **TITLES**: Capitalize the first and last words of titles, subtitles, and all principal words. Do not capitalize a, an, the, to, or any prepositions or coordinating conjunctions unless they begin a title or subtitle.
- **PLACE OF PUBLICATION**: If more than one city is given, use only the first.
- **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.


When the title of a book itself contains the title of another book (or other long work), do not italicize that title.


When the title of a book contains the title of a short work, the title of the short work should be enclosed in quotation marks, and the entire title should be italicized.

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

Sometimes the author is a corporation or government organization.

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


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 editor(s)' names and the pages of the selection. Then include an entry for the anthology itself (see no. 6 on page 16).

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


Do not list the anthology separately if you’re citing only one selection.

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.**


Start with the editor if you’ve cited his or her work.

**Editor’s Last Name, First Name, ed. Title. By Author’s First and Last Names.**


9. **NO AUTHOR OR EDITOR**

**Title.**


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.**

MLA Style

Start with the translator to emphasize the translation.

Translator’s Last Name, First Name, trans. Title. By Author’s First and Last Names. Publication City: Publisher, Year of publication. Medium.


11. GRAPHIC NARRATIVE

Start with the name of the person whose contribution is most relevant to your research, and include labels to indicate each collaborator’s role.

Author’s Last Name, First Name, writer. Title. Illus. Artist’s First and Last Names. Publication City: Publisher, Year of publication. Medium.


If the work was written and illustrated by the same person, format the entry like that of any other book.

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 all the volumes of a multivolume work, give the 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.

*Title*. Editor’s First and Last Names, ed. (if any) *Publication City*: Publisher, Year of publication. Medium.


17. EDITION OTHER THAN THE FIRST

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


18. 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.

Periodicals

BASIC FORMAT FOR AN ARTICLE

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.


A FEW DETAILS TO NOTE

• AUTHORS: If there is more than one author, list the first author last-name-first and the others first-name-first.
• TITLES: Capitalize the first and last words of titles and subtitles and all principal words. Do not capitalize a, an, the, to, or any prepositions or coordinating conjunctions unless they begin a title or subtitle. For periodical titles, omit any initial A, An, or The.
• PAGES: If an article does not fall on consecutive pages, give the first page with a plus sign (55+).

19. ARTICLE IN A JOURNAL

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


20. ARTICLE IN A JOURNAL NUMBERED BY ISSUE

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

21. 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.


22. ARTICLE IN A DAILY NEWSPAPER

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


If you are documenting a particular edition of a newspaper, specify the edition (late ed., natl. ed., etc.) between the date and the section and page.


23. UNSIGNED ARTICLE

“Title of Article.” Name of Publication Day Month Year: Page(s). Medium.


24. EDITORIAL


25. LETTER TO THE EDITOR

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

26. REVIEW

Author’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.


Electronic Sources

BASIC FORMAT FOR AN ELECTRONIC SOURCE

Not every electronic 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 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), date of access, the publication medium and, if necessary, a URL. Of those ten items, you will find seven in the following example.


A FEW DETAILS TO NOTE

- **AUTHORS OR EDITORS:** If there is more than one author or editor, list the first one last-name-first and the others first-name-first.
- **TITLES:** Capitalize titles and subtitles as you would for a print book or periodical.
- **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. 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. You’ll also find that it will vary—you may find only the year, not the day and month. The date you must include is the date on which you accessed the electronic source.

- **MEDIUM:** Indicate the medium—Web, Email, CD-ROM, 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.

### 27. ENTIRE WEBSITE

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

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

28. WORK FROM A WEBSITE

Author's Last Name, First Name. “Title of Work.” Title of Website. Ed. Editor's First and Last Names. Sponsoring Institution, Date posted or last updated. Medium. Day Month Year of access.


29. ONLINE BOOK OR PART OF A BOOK

Author's Last Name, First Name. “Title of Short Work.” Title of Long Work. Original city of publication: Original publisher, Original year of publication. Original pages. Title of Website or Database. Medium. Day Month Year of access.


30. 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.


31. 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.

Documentation Map (MLA)
Work from a Website

32. 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.


33. BLOG ENTRY

Author’s Last Name, First Name. “Title of Blog Entry.” Title of Blog. Publisher or Sponsoring Institution, Day Month Year posted. Medium. Day Month Year of access.


If the entry has no title, use “Blog entry” without quotation marks.

34. ARTICLE ACCESSED THROUGH AN ONLINE DATABASE

Many library subscription services, such as InfoTrac and EBSCO, provide access to texts for a fee.

Author’s Last Name, First Name. “Title of Article.” Title of Periodical Date or Volume.Issue (Year): Pages. Database. Medium. Day Month Year of access.


35. ONLINE EDITORIAL

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

36. ONLINE REVIEW

Author's Last Name, First Name. “Title of Review.” Rev. of Title of Work, by Author's First and Last Names. Title of Website. Publisher, Day Month Year posted. Medium. Day Month Year of access.


37. EMAIL

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


38. POSTING TO AN ELECTRONIC FORUM

Writer's Last Name, First Name. “Title of Posting.” Name of Forum. Sponsoring Institution, Day Month Year of posting. Medium. Day Month Year of access.


39. ARTICLE IN AN ONLINE REFERENCE WORK

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


40. ENTRY IN A WIKI

“Title of Entry.” Title of Wiki. Sponsoring Institution, Day Month Year updated. Medium. Day Month Year of access.

41. CD-ROM OR DVD-ROM

FOR A SINGLE-ISSUE CD-ROM

*Title.* Any pertinent information about the edition, release, or version. Publication City: Publisher, Year of publication. Medium.


If you are citing only part of the CD-ROM or DVD-ROM, name the part as you would a part of a book.


FOR A PERIODICAL ON A CD-ROM OR DVD-ROM

Author’s Last Name, First Name. “*Title of Article.*” *Title of Periodical* Date or Volume.Issue (Year): Page. Medium. Database. Database provider. Month Year of CD-ROM.


42. PODCAST

Performer or Host’s Last Name, First Name. “*Title of Podcast.*” Host Host’s First and Last Name. *Title of Program.* Sponsoring Institution, Day Month Year posted. Medium. Day Month Year of access.

Other Kinds of Sources (Including Online Versions)

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

A FEW DETAILS TO NOTE

- **AUTHORS**: If there is more than one author, list the first author last-name-first and the others first-name-first. Do likewise if you begin an entry with performers, speakers, and so on.

- **TITLES**: Capitalize titles and subtitles as you would for a print book or periodical.

- **DATES**: Abbreviate the names of months as you would for a print periodical. Journals paginated by volume or issue need only the year (in parentheses).

- **MEDIUM**: Indicate the medium—Web, Lecture, Television, Microsoft Word file, MP3 file, PDF file, and so on.

**43. ADVERTISEMENT**


**ADVERTISEMENT ON THE WEB**


**44. ART**

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

ART ON THE WEB

45. 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

46. 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.

47. FILM, VIDEO, OR DVD

*Title*. Dir. Director’s First and Last Names. Perf. Lead Actors’ First and Last Names. Distributor, Year of release. Medium.


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


Cite a video clip on YouTube or a similar site as you would a short work from a website.

_Director’s Last Name, First Name, dir. “Title of Video.” Name of Website_.

Sponsor of site, Day Month Year of release. Medium. Day Month Year of access.


48. INTERVIEW

BROADCAST INTERVIEW

_Subject’s Last Name, First Name, Interview. Title of Program_. Network.

_Station, City. Day Month Year. Medium._

PUBLISHED INTERVIEW

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


PERSONAL INTERVIEW

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


49. LETTER

UNPUBLISHED LETTER

Author’s Last Name, First Name. Letter to the author. Day Month Year. Medium.

Quindlen, Anna. Letter to the author. 11 Apr. 2002. MS.

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

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.

50. MAP

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


MAP ON THE WEB


51. 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).


52. 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 citing 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.

53. ORAL PRESENTATION

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


54. 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.


55. PERFORMANCE

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


56. 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


57. PAMPHLET, BROCHURE, OR PRESS RELEASE

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


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

58. LEGAL SOURCE

The name of a legal case is italicized in the text, but not in a works-cited entry.

Names of the first plaintiff and the first defendant. Volume Name Reference or page numbers of law report. Name of court. Year of decision. Source information for medium consulted.


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


59. MP3 FILE, JPEG FILE, OR OTHER DIGITAL FILE

For scanned photos, downloaded songs, Microsoft Word documents, and other files stored on your computer, iPod, or other digital device, follow the guidelines for the type of work you are citing (art, sound recording, and so on) and give the file type as the medium. If you’re not sure of the file type, call it a Digital file.


How to Cite Sources That MLA Does Not Cover

To cite a source for which MLA does not provide guidelines, give any information readers will need in order to find it themselves — author; title, subtitle; publisher and/or sponsor; medium; dates; and any other pertinent information. In addition, you can look at models of sources similar to the one you are citing. You might want to try out your citation yourself, to be sure it will lead others to your source.

SAMPLE RESEARCH PAPER, MLA STYLE

Dylan Borchers wrote the following report 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). While the MLA guidelines are used widely in literature and other disciplines in the humanities, exact documentation requirements may vary across disciplines and courses. If you’re unsure about what your instructor wants, ask for clarification.
Dylan Borchers  
Professor Bullock  
English 102, Section 4  
31 March 2009  

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 on page 2 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 204-7). 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

Fig. 1. President Harry S. Truman holds up an Election Day edition of the Chicago Daily Tribune, which mistakenly announced “Dewey Defeats Truman.” St. Louis, 4 Nov. 1948 (Rollins).
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 (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 win. 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


“1948: The Great Truman Surprise.” *Media and Politics Online Projects: Media Coverage of Presidential Campaigns*. Dept. of
