MLA Style

MLA style calls for (1) brief in-text documentation and (2) complete bibliographic information in a list of works cited at the end of your text. The models and examples in this chapter draw on the eighth edition of the *MLA Handbook*, published by the Modern Language Association in 2016. For additional information, visit style.mla.org.

A DIRECTORY TO MLA STYLE

Formatting a Research Paper   39

Sample Research Paper   40

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 in their lists of works cited: tan for author, editor, translator, and other contributors; yellow for titles; gray for publication information—date of publication, page number(s) or other location information, and so on.

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 below 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).

author   title   publication

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).

Put a comma between author and title if both are 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 and last names in any signal phrase, or add the author's first initial in the parenthetical reference.

Imaginative applies not only to modern literature but also to writing of all periods, whereas *magical* is often used in writing about Arthurian romances (A. Wilson 25).

5. TWO OR MORE AUTHORS

For a work with two authors, name both, either in a signal phrase or in 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 by three or more authors, name the first author followed by *et al*.

One popular survey of American literature breaks the contents into sixteen thematic groupings (Anderson et al. A19-24).

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 US 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 parenthetical reference.

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").

author   title   publication

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, separated by a semicolon.

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

VERSE PLAYS. Give act, scene, and line numbers, separated with periods.

> Macbeth continues the vision theme when he says, "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)* only 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, it is labeled "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 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 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 fine 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 a sacred text such as the Bible or the Qur'an for the first time, give the title of the edition, and in parentheses give the book, chapter, and verse (or their equivalent), separated by periods. MLA recommends abbreviating the names of the books of the Bible in parenthetical references. Later citations from the same edition do not have to repeat its title.

> 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).

author   title   publication

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 and a space.

> 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 show that music training helps children to be better at multitask-
> ing later in life ("Hearing the Music").

If the source has chapter, paragraph, or section numbers, use them with the abbreviations *ch., par.,* or *sec.:* ("Hearing the Music," par. 2). Alternatively, you can refer to a heading on a screen to help readers locate text.

> Under the heading "The Impact of the Railroad," Rawls notes that the
> transcontinental railroad was called an iron horse and a greedy octopus.

For an audio or a video recording, give the hours, minutes, and seconds (separated by colons) as shown on the player: (00:05-08:30).

17. AN ENTIRE WORK OR A ONE-PAGE ARTICLE

If you cite an entire work rather than a part of it, or if you cite a single-page article, there's no need to include page numbers.

> Throughout life, John Adams strove to succeed (McCullough).

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]

author   title   publication

NOTE

      1. I want to thank all those who have contributed to my thinking on this topic, especially my classmates and my teacher Marian Johnson.

LIST OF WORKS CITED

A works cited list provides full bibliographic information for every source cited in your text. See page 40 for guidelines on formatting this list and page 48 for a sample works cited list.

Core Elements

The new MLA style provides a list of "core elements" for documenting sources, advising writers to list as many of them as possible in the order that MLA specifies. We've used these general principles to provide templates and examples for documenting 53 kinds of sources college writers most often need to cite, and the following general guidelines for how to treat each of the core elements.

AUTHORS AND OTHER CONTRIBUTORS

- If there is one author, list the name last name first: Morrison, Toni.

- If there are two authors, list the first author last name first and the second one first name first: Lunsford, Andrea, and Lisa Ede. Put their names in the order given in the work.

- If there are three or more authors, give the first author's name followed by *et al*.: Rose, Mike, et al.

- Include any middle names or initials: Heath, Shirley Brice; Toklas, Alice B.

- If you're citing an editor, translator, or others who are not authors, specify their role. For works with multiple contributors, put the one whose work you wish to highlight before the title, and list any others you want to mention after the title. For contributors named before the title, put the label after the name: Fincher, David, director. For

those named after the title, specify their role first: directed by David Fincher.

TITLES

- Include any subtitles and capitalize all the words in titles and subtitles except for articles (*a, an, the*), prepositions (*to, at, from,* and so on), and coordinating conjunctions (*and, but, for, or, nor, yet*)—unless they are the first or last word of a title or subtitle.
- Italicize the titles of books, periodicals, and other long whole works (*Pride and Prejudice, Wired*), even if they are part of a larger work.
- Enclose in quotation marks the titles of short works and sources that are part of larger works: "Letter from Birmingham Jail."
- To document a source that has no title, describe it without italics or quotation marks: Letter to the author, Review of doo wop concert.

PUBLICATION INFORMATION

- Write publishers' names in full, but omit words like *Company* or *Inc.*
- For university presses, use *U* for "University" and *P* for "Press": Princeton UP, U of California P.

DATES

- Whether to give just the year or to include the month and day depends on the source. Give the full date that you find there.
- For books, give the year of publication: 1948. If a book lists more than one date, use the most recent one.
- Periodicals may be published annually, monthly, seasonally, weekly, or daily. Give the full date that you find in the periodical: 2011, Apr. 2011, Spring 2011, 16 Apr. 2011.
- Abbreviate the months except for May, June, and July: Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec.
- Because online sources often change or even disappear, provide the date on which you accessed them: Accessed 6 June 2015.

author   title   publication

- If an online source includes the time when it was posted or modified, include the time along with the date: 18 Oct. 2005, 9:20 a.m.

LOCATION

- For most print articles and other short works, help readers locate the source by giving a page number or range of pages: p. 24, pp. 24-35. For those that are not on consecutive pages, give the first page number with a plus sign: pp. 24+.

- For online sources, give the URL, omitting *http://* or *https://*. If a source has a permalink, give that.

- For sources found in a database, give the DOI for any that have one. Otherwise, give the URL.

- For physical objects that you find in a museum, archive, or some other place, give the name of the place and its city: Menil Collection, Houston. Omit the city if it's part of the place's name: Boston Public Library.

- For performances or other live presentations, name the venue and its city: Mark Taper Forum, Los Angeles. Omit the city if it's part of the place's name: Berkeley Repertory Theatre.

PUNCTUATION

- Use a period after the author name(s) that start an entry (Morrison, Toni.) and the title of the source you're documenting (*Beloved*.)

- Use a comma between the author's last and first names: Morrison, Toni.

- Sometimes you'll need to provide information about more than one work for a single source—for instance, when you cite an article from a periodical that you access through a database. MLA refers to the periodical and database (or any other entity that holds a source) as "containers." Use commas between elements within each container and put a period at the end of each container. For example:

Semuels, Alana. "The Future Will Be Quiet." *The Atlantic,* Apr. 2016,
pp. 19-20. *ProQuest,* search.proquest.com/docview/
1777443553?accountid+42654. Accessed 5 Apr. 2016.

The guidelines below should help you document kinds of sources you're likely to use. The first section shows how to acknowledge authors and other contributors and applies to all kinds of sources—print, online, or others. Later sections show how to treat titles, publication information, location, and access information for many specific kinds of sources. In general, provide as much information as possible for each source—enough to tell readers how to find a source if they wish to access it themselves.

Authors and Other Contributors

When you name authors and other contributors in your citations, you are crediting them for their work and letting readers know who's in on the conversation. The following guidelines for citing authors and other contributors apply to all sources you cite: in print, online, or in some other media.

1. ONE AUTHOR

Author's Last Name, First Name. *Title.* Publisher, Date.

Anderson, Curtis. *The Long Tail: Why the Future of Business Is Selling Less of More.* Hyperion, 2006.

2. TWO AUTHORS

1st Author's Last Name, First Name, and 2nd Author's First and Last Names. *Title.* Publisher, Date.

Lunsford, Andrea, and Lisa Ede. *Singular Texts/Plural Authors: Perspectives on Collaborative Writing*. Southern Illinois UP, 1990.

3. THREE OR MORE AUTHORS

1st Author's Last Name, First Name, et al. *Title.* Publisher, Date.

Sebranek, Patrick, et al. *Writers INC: A Guide to Writing, Thinking, and Learning.* Write Source, 1990.

▬▬▬ ▬▬▬ ▬▬▬
author title publication

4. TWO OR MORE WORKS BY THE SAME AUTHOR

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.*
> Publisher, Date.

> - - -. *Title That Comes Next Alphabetically.* Publisher, Date.

> Kaplan, Robert D. *The Coming Anarchy: Shattering the Dreams of the*
> *Post Cold War.* Random House, 2000.

> - - -. *Eastward to Tartary: Travels in the Balkans, the Middle East, and the*
> *Caucasus.* Random House, 2000.

5. AUTHOR AND EDITOR OR TRANSLATOR

> Author's Last Name, First Name. *Title.* Role by First and Last Names,
> Publisher, Date.

> Austen, Jane. *Emma.* Edited by Stephen M. Parrish, W. W. Norton, 2000.

> Dostoevsky, Fyodor. *Crime and Punishment.* Translated by Richard Pevear
> and Larissa Volokhonsky, Vintage Books, 1993.

Start with the editor or translator if you are focusing on that contribution rather than the author's.

> Pevear, Richard, and Larissa Volokhonsky, translators. *Crime and*
> *Punishment.* By Fyodor Dostoevsky, Vintage Books, 1993.

6. NO AUTHOR OR EDITOR

When there's no known author or editor, start with the title.

> *The Turner Collection in the Clore Gallery.* Tate Publications, 1987.

> "Being Invisible Closer to Reality." *The Atlanta Journal-Constitution*,
> 11 Aug. 2008, p. A3.

7. ORGANIZATION OR GOVERNMENT AS AUTHOR

Organization Name. *Title.* Publisher, Date.

Diagram Group. *The Macmillan Visual Desk Reference.* Macmillan, 1993.

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

United States, Department of Health and Human Services, National
Institute of Mental Health. *Autism Spectrum Disorders.*
Government Printing Office, 2004.

When the organization is both author and publisher, start with the title and list the organization only as the publisher.

Stylebook on Religion 2000: A Reference Guide and Usage Manual.
Catholic News Service, 2002.

Articles and Other Short Works

Articles, essays, reviews, and other shorts works are found in journals, magazines, newspapers, other periodicals, and books—all of which you may find in print, online, or in a database. For most short works, you'll need to provide information about the author, the titles of both the short work and the longer work, any page numbers, and various kinds of publication information, all explained below.

8. ARTICLE IN A JOURNAL

PRINT

Author's Last Name, First Name. "Title of Article." *Name of Journal,*
Volume, Issue, Date, Pages.

author title publication

Documentation Map (MLA)

Article in a Print Journal

Marge Simpson, Blue-Haired Housewife:
Defining Domesticity on *The Simpsons* ← Title of article

JESSAMYN NEUHAUS ← Author

MORE THAN TWENTY SEASONS AFTER ITS DEBUT AS A SHORT ON *THE Tracy Ullman Show* in 1989, pundits, politicians, scholars, journalists, and critics continue to discuss and debate the meaning and relevance of *The Simpsons* to American society. For academics and educators, the show offers an especially dense pop culture text, inspiring articles and anthologies examining *The Simpsons* in light of American religious life, the representation of homosexuality in cartoons, and the use of pop culture in the classroom, among many other topics (Dennis; Frank; Henry "The Whole World's Gone Gay"; Hobbs; Kristiansen). Philosophers and literary theorists in particular are intrigued by the quintessentially postmodern self-aware form and content of *The Simpsons* and the questions about identity, spectatorship, and consumer culture it raises (Alberti; Bybee and Overbeck; Glynn; Henry "The Triumph of Popular Culture"; Herron; Hull; Irwin et al.; Ott; Parisi).

Simpsons observers frequently note that this TV show begs one of the fundamental questions in cultural studies: can pop culture ever provide a site of individual or collective resistance or must it always ultimately function in the interests of the capitalist dominant ideology? Is *The Simpsons* a brilliant satire of virtually every cherished American myth about public and private life, offering dissatisfied Americans the opportunity to critically reflect on contemporary issues (Turner 435)? Or is it simply another TV show making money for the Fox Network? Is *The Simpsons* an empty, cynical, even nihilistic view of the world, lulling its viewers into laughing hopelessly at the pointless futility of

Volume → *The Journal of Popular Culture*, Vol. 43, No. 4, 2010 ← Issue
Name of journal → © 2010, Wiley Periodicals, Inc. ← Year

Neuhaus, Jessamyn. "Marge Simpson, Blue-Haired Housewife: Defining Domesticity on *The Simpsons*." *The Journal of Popular Culture,* vol. 43, no. 4, 2010, pp. 761-81.

Cooney, Brian C. "Considering *Robinson Crusoe*'s 'Liberty of Conscience' in an Age of Terror." *College English,* vol. 69, no. 3, Jan. 2007, pp. 197-215.

ONLINE

Author's Last Name, First Name. "Title of Article." *Name of Journal,* Volume, Issue, Date, Pages (if any), URL. Accessed Day Month Year.

Gleckman, Jason. "Shakespeare as Poet or Playwright? The Player's Speech in *Hamlet.*" *Early Modern Literary Studies,* vol. 11, no. 3, Jan. 2006, purl.oclc.org/emls/11-3/glechaml.htm. Accessed 31 Mar. 2015.

9. ARTICLE IN A MAGAZINE

PRINT

Author's Last Name, First Name. "Title of Article." *Name of Magazine,* Date, Pages.

Neyfakh, Leon. "The Future of Getting Arrested." *The Atlantic,* Jan.-Feb. 2015, pp. 26+.

ONLINE

Author's Last Name, First Name. "Title of Article." *Name of Magazine,* Date on web, Pages (if any), URL. Accessed Day Month Year.

Khazan, Olga. "Forgetting and Remembering Your First Language." *The Atlantic,* 24 July 2014, www.theatlantic.com/international/archive/2014/07/learning-forgetting-and-remembering-your-first-language/374906/. Accessed 2 Apr. 2015.

author   title   publication

Documentation Map (MLA)

Article in an Online Magazine

URL

Name of magazine

Title of article

Author

Date

Segal, Michael. "The Hit Book That Came from Mars." *Nautilus,*
8 Jan. 2015, nautil.us/issue/20/creativity/the-hit-book-that-
came-from-mars. Accessed 10 Oct. 2016.

10. ARTICLE IN A NEWSPAPER

PRINT

Author's Last Name, First Name. "Title of Article." *Name of Newspaper,* Date, Pages.

Saulny, Susan, and Jacques Steinberg. "On College Forms, a Question of Race Can Perplex." *The New York Times*, 14 June 2011, p. A1.

To document a particular edition of a newspaper, list the edition (*late ed.*, *natl. ed.*, and so on) after the date. If a section of the newspaper is numbered, put that detail after the edition information.

Burns, John F., and Miguel Helft. "Under Pressure, YouTube Withdraws Muslim Cleric's Videos." *The New York Times,* 4 Nov. 2010, late ed., sec. 1, p. 13.

ONLINE

Author's Last Name, First Name. "Title of Article." *Name of Newspaper,* Date on web, URL. Accessed Day Month Year.

Banerjee, Neela. "Proposed Religion-Based Program for Federal Inmates Is Canceled." *The New York Times,* 28 Oct. 2006, www.nytimes. com/2006/10/28/us/28prison.html?_r=0. Accessed 4 Apr. 2015.

11. ARTICLE ACCESSED THROUGH A DATABASE

Author's Last Name, First Name. "Title of Article." *Name of Periodical,* Volume, Issue, Date, Pages. *Name of Database,* DOI or URL. Accessed Day Month Year.

Stalter, Sunny. "Subway Ride and Subway System in Hart Crane's 'The Tunnel.'" *Journal of Modern Literature,* vol. 33, no. 2, Jan. 2010, pp. 70-91. *JSTOR*, doi: 10.2979/jml.2010.33.2.70. Accessed 30 Mar. 2015.

author   title   publication

Documentation Map (MLA)

Journal Article Accessed through a Database

Neuhaus, Jessamyn. "Marge Simpson, Blue-Haired Housewife: Defining
Domesticity on *The Simpsons." Journal of Popular Culture,* vol. 43,
no. 4, Aug. 2010, pp. 761-81. *SPORT Discus with Full Text*, ezproxy.
libraries.wright.edu/login?url=http://search.ebscohost.com/login.aspx?
direct=true&db=a9h&AN=52300944&site=ehost-live. Accessed 24 Mar.
2016.

12. ENTRY IN A REFERENCE WORK

PRINT

Author's Last Name, First Name (if any). "Title of Entry." *Title of Reference Book,* edited by Editor's First and Last Names (if any), Edition number, Publisher, Date, Pages.

"California." *The New Columbia Encyclopedia*, edited by William H. Harris and Judith S. Levey, 4th ed., Columbia UP, 1975, pp. 423-24.

If there's no author given, start with the title of the entry.

"Feminism." *Longman Dictionary of American English*, Longman, 1983, p. 252.

ONLINE

Document online reference works the same as print ones, adding the URL and access date after the date of publication.

"Baseball." *The Columbia Electronic Encyclopedia,* edited by Paul Lagassé, 6th ed., Columbia UP, 2012. www.infoplease.com/encyclopedia. Accessed 25 May 2016.

13. EDITORIAL

PRINT

"Title of Editorial." Editorial. *Name of Periodical,* Date, Page.

"Gas, Cigarettes Are Safe to Tax." Editorial. *The Lakeville Journal,* 17 Feb. 2005, p. A10.

author   title   publication

ONLINE

"Title of Editorial." Editorial. *Name of Periodical,* Date on web, URL. Accessed Day Month Year.

"Keep the Drinking Age at 21." Editorial. *Chicago Tribune*, 28 Aug. 2008, articles.chicagotribune.com/2008-08-26/news/0808250487_1_ binge-drinking-drinking-age-alcohol-related-crashes. Accessed 26 Apr. 2015.

14. LETTER TO THE EDITOR

Author's Last Name, First Name. "Title of Letter (if any)." Letter. *Name of Periodical,* Date on web, URL. Accessed Day Month Year.

Pinker, Steven. "Language Arts." Letter. *The New Yorker,* 4 June 2012, www.newyorker.com/magazine/2012/06/04/language-arts-2. Accessed 6 Apr. 2015.

15. REVIEW

PRINT

Reviewer's Last Name, First Name. "Title of Review." Review of *Title,* by Author's First and Last Names. *Name of Periodical,* Date, Pages.

Frank, Jeffrey. "Body Count." Review of *The Exception,* by Christian Jungersen. *The New Yorker,* 30 July 2007, pp. 86-87.

If a review has no author or title, start with what's being reviewed:

Review of *Ways to Disappear,* by Idra Novey. *The New Yorker,* 28 Mar. 2016, p. 79.

ONLINE

Reviewer's Last Name, First Name. "Title of Review." Review of *Title,*
      by Author's First and Last Names. *Name of Periodical,* Date, URL.
      Accessed Day Month Year.

Donadio, Rachel. "Italy's Great, Mysterious Storyteller." Review
      of *My Brilliant Friend*, by Elena Ferrante. *The New York Review*
      of Books, 18 Dec. 2014, www.nybooks.com/articles/2014/
      12/18/italys-great-mysterious-storyteller. Accessed 28 Sept. 2015.

16. COMMENT ON AN ONLINE ARTICLE

Commenter. Comment on "Title of Article." *Name of Periodical,*
      Date posted, Time posted, URL. Accessed Day Month Year.

Nick. Comment on "The Case for Reparations." *The Atlantic*, 22 May
      2014, 3:04 p.m., www.theatlantic.com/business/archive/2014/05/
      how-to-comment-on-reparations/371422/#article-comments.
      Accessed 8 May 2015.

Books and Parts of Books

For most books, you'll need to provide information about the author, the
title, the publisher, and the year of publication. If you found the book
inside a larger volume, a database, or some other work, be sure to specify
that as well.

author   title   publication

17. BASIC ENTRIES FOR A BOOK

PRINT

Author's Last Name, First Name. *Title.* Publisher, Year of publication.

Watson, Brad. *Miss Jane.* W. W. Norton, 2016.

EBOOK

Document an ebook as you would a print book, but add information about the ebook—or the type of ebook if you know it.

Watson, Brad. *Miss Jane.* Ebook, W. W. Norton, 2016.

Watson, Brad. *Miss Jane.* Kindle ed., W. W. Norton, 2016.

IN A DATABASE

Author's Last Name, First Name. *Title.* Publisher, Year of publication. *Name of Database,* DOI or URL. Accessed Day Month Year.

Anderson, Sherwood. *Winesburg, Ohio.* B. W. Huebsch, 1919. *Bartleby.com,* www.bartleby.com/156/. Accessed 8 Apr. 2015.

18. ANTHOLOGY

Last Name, First Name, editor. *Title.* Publisher, Year of publication.

Hall, Donald, editor. *The Oxford Book of Children's Verse in America*. Oxford UP, 1985.
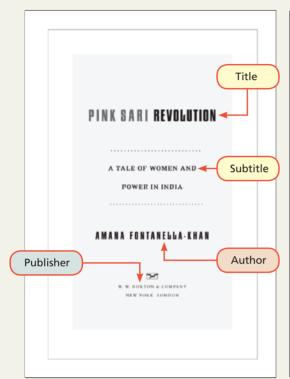
19. WORK IN AN ANTHOLOGY

Author's Last Name, First Name. "Title of Work." *Title of Anthology,* edited by First and Last Names, Publisher, Year of publication, Pages.

Achebe, Chinua. "Uncle Ben's Choice." *The Seagull Reader: Literature,* edited by Joseph Kelly, W. W. Norton, 2005, pp. 23-27.

Documentation Map (MLA)

Print Book

Year of publication

Title

Subtitle

Publisher

Author

For my parents and James, naturally

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Fontanella-Khan, Amana. *Pink Sari Revolution: A Tale of Women and Power in India.* W. W. Norton, 2013.

TWO OR MORE WORKS FROM ONE ANTHOLOGY

Prepare an entry for each selection by author and title, followed by the anthology editors' last names and the pages of the selection. Then include an entry for the anthology itself (see no. 18).

Author's Last Name, First Name. "Title of Work." Anthology Editors' Last Names, Pages.

Hiestand, Emily. "Afternoon Tea." Kitchen and Jones, pp. 65-67.

Ozick, Cynthia. "The Shock of Teapots." Kitchen and Jones, pp. 68-71.

20. MULTIVOLUME WORK

ALL VOLUMES

Author's Last Name, First Name. *Title of Work.* Publisher, Year(s) of publication. Number of vols.

Churchill, Winston. *The Second World War.* Houghton Mifflin, 1948-53. 6 vols.

SINGLE VOLUME

Author's Last Name, First Name. *Title of Work.* Vol. number, Publisher, Year of publication. Number of vols.

Sandburg, Carl. *Abraham Lincoln: The War Years.* Vol. 2, Harcourt, Brace & World, 1939. 4 vols.

21. BOOK IN A SERIES

Author's Last Name, First Name. *Title of Book.* Edited by First and Last Names, Publisher, Year of publication. Series Title.

Walker, Alice. *Everyday Use.* Edited by Barbara T. Christian, Rutgers UP, 1994. Women Writers: Texts and Contexts.

22. GRAPHIC NARRATIVE

> Author's Last Name, First Name. *Title.* Publisher, Year of publication.

> Bechdel, Alison. *Fun Home: A Family Tragicomedy.* Houghton Mifflin, 2006.

If the work has both an author and an illustrator, start with the one whose work is more relevant to your research, and label the role of anyone who's not an author.

> Pekar, Harvey. *Bob & Harv's Comics.* Illustrated by R. Crumb, Running Press, 1996.

> Crumb, R., illustrator. *Bob & Harv's Comics.* By Harvey Pekar, Running Press, 1996.

23. SACRED TEXT

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

> *The New English Bible with the Apocrypha.* Oxford UP, 1971.

> *The Torah: A Modern Commentary.* Edited by W. Gunther Plaut, Union of American Hebrew Congregations, 1981.

24. EDITION OTHER THAN THE FIRST

> Author's Last Name, First Name. *Title.* Name or number of edition, Publisher, Year of publication.

> Fowler, H. W. *A Dictionary of Modern English*. 2nd ed., Oxford UP, 1965.

25. REPUBLISHED WORK

> Author's Last Name, First Name. *Title.* Year of original publication. Current publisher, Year of republication.

> Bierce, Ambrose. *Civil War Stories.* 1909. Dover, 1994.

author   title   publication

26. 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, Publisher, Year of publication,
Pages.

Tanner, Tony. Introduction. *Pride and Prejudice*, by Jane Austen, Penguin,
1972, pp. 7-46.

27. PUBLISHED LETTER

Letter Writer's Last Name, First Name. Letter to First and Last
Names. Day Month Year. *Title of Book,* edited by First and Last
Names, Publisher, Year of publication, Pages.

White, E. B. Letter to Carol Angell. 28 May 1970. *Letters of E. B. White,*
edited by Dorothy Lobarno Guth, Harper & Row, 1976, p. 600.

28. PAPER AT A CONFERENCE

PAPER PUBLISHED IN CONFERENCE PROCEEDINGS

Author's Last Name, First Name. "Title of Paper." *Title of Published
Conference Proceedings,* edited by First and Last Names, Publisher,
Year of publication, Pages.

Flower, Linda. "Literate Action." *Composition in the Twenty-first Century:
Crisis and Change,* edited by Lynn Z. Bloom et al., Southern Illinois
UP, 1996, pp. 249-60.

PAPER HEARD AT A CONFERENCE

Author's Last Name, First Name. "Title of Paper." Title of Conference,
Day Month Year, Location, City.

Hern, Katie. "Inside an Accelerated Reading and Writing Classroom."
Conference on Acceleration in Developmental Education, 15 June
2016, Sheraton Inner Harbor Hotel, Baltimore.

29. DISSERTATION

> Author's Last Name, First Name. *Title.* Diss. Institution, Year, Publisher, Year of publication.

> Goggin, Peter N. *A New Literacy Map of Research and Scholarship in Computers and Writing.* Diss. Indiana U of Pennsylvania, 2000, University Microfilms International, 2001.

For an unpublished dissertation, put the title in quotation marks, and end with the institution and the year.

> Kim, Loel. "Students Respond to Teacher Comments: A Comparison of Online Written and Voice Modalities." Diss. Carnegie Mellon U, 1998.

Websites

Many sources are available in multiple media—for example, a print periodical that is also on the web and contained in digital databases—but some are published only on websites. This section covers the latter.

30. ENTIRE WEBSITE

> Last Name, First Name, role. *Title of Site.* Publisher, Date, URL. Accessed Day Month Year.

> Zalta, Edward N., principal editor. *Stanford Encyclopedia of Philosophy.* Metaphysics Research Lab, Center for the Study of Language, Stanford U, 1995-2015, plato.stanford.edu/index.html. Accessed 21 Apr. 2015.

PERSONAL WEBSITE

> Author's Last Name, First Name. *Title of Site.* Date, URL. Accessed Day Month Year.

> Heath, Shirley Brice. *Shirley Brice Heath.* 2015, shirleybriceheath.net. Accessed 6 June 2015.

author   title   publication

Documentation Map (MLA)

Work on a Website

URL

Publisher

Title of site

Title of work

Date posted

Authors

McIlwain, John, et al. "Housing in America: Integrating Housing, Health, and Resilience in a Changing Environment." *Urban Land Institute,* Urban Land Institute, 28 Aug. 2014, uli.org/report/housing-in-america-housing-health-resilience. Accessed 17 Sept. 2015.

31. WORK ON A WEBSITE

Author's Last Name, First Name (if any). "Title of Work." *Title of Site,* Publisher, Date, URL. Accessed Day Month Year.

"Global Minnesota: Immigrants Past and Present." *Immigration History Research Center*, U of Minnesota, 2015, cla.umn.edu.ihrc. Accessed 25 May 2016.

32. BLOG ENTRY

Author's Last Name, First Name. "Title of Blog Entry." *Title of Blog,* Date, URL. Accessed Day Month Year.

Hollmichel, Stefanie. "Bringing Up the Bodies." *So Many Books,* 10 Feb. 2014, somanybooksblog.com/2014/02/10/bring-up-the-bodies/. Accessed 12 Feb. 2014.

Document a whole blog as you would an entire website (no. 30) and a comment on a blog as you would a comment on an online article (no. 16).

33. WIKI

"Title of Entry." *Title of Wiki,* Publisher, Date, URL. Accessed Day Month Year.

"Pi." *Wikipedia*, Wikimedia Foundation, 28 Aug. 2013, en.wikipedia.org/wiki/Pi. Accessed 25 Oct. 2013.

Personal Communication and Social Media

34. PERSONAL LETTER

Sender's Last Name, First Name. Letter to the author. Day Month Year.

Quindlen, Anna. Letter to the author. 11 Apr. 2013.

35. EMAIL

Sender's Last Name, First Name. "Subject Line." Received by First and Last Names, Day Month Year.

author   title   publication

Smith, William. "Teaching Grammar—Some Thoughts." Received by
Richard Bullock, 19 Nov. 2013.

36. TEXT MESSAGE

Sender's Last Name, First Name. Text message. Received by First and Last
Names, Day Month Year.

Douglass, Joanne. Text message. Received by Kim Yi, 4 June 2015.

37. POST TO AN ONLINE FORUM

Author. "Subject line" or "Full text of short untitled post." *Name of
Forum,* Day Month Year, URL.

@somekiryu. "What's the hardest part about writing for you?" *Reddit,*
22 Apr. 2016, redd.it/4fyni0.

38. POST TO *TWITTER*, *FACEBOOK*, OR OTHER SOCIAL MEDIA

Author. "Full text of short untitled post" or "Title" or Descriptive label.
Name of Site, Day Month Year, Time, URL.

@POTUS (Barack Obama). "I'm proud of the @NBA for taking a stand
against gun violence. Sympathy for victims isn't enough—change
requires all of us speaking up." *Twitter,* 23 Dec. 2015, 1:21 p.m.,
twitter.com/POTUS/status/679773729749078016.

Black Lives Matter. "Rise and Grind! Did you sign this petition yet?
We now have a sign on for ORGANIZATIONS to lend their
support." *Facebook,* 23 Oct. 2015, 11:30 a.m., www.facebook.com/
BlackLivesMatter/photos/a.294807204023865.1073741829.
180212755483311/504711973033386/?type=3&theater.

@quarterlifepoetry. Illustrated poem about girl at Target. *Instagram,*
22 Jan. 2015, www.instagram.com/p/yLO6fSurRH/.

Audio, Visual, and Other Sources

39. ADVERTISEMENT

PRINT

Name of Product or Company. Advertisement or Description of ad. *Title of Periodical,* Date, Page.

Cal Alumni Association. Sports Merchandise ad. *California*, Spring 2016, p. 3.

AUDIO OR VIDEO

Name of Product or Company. Advertisement or Description of ad. Date. *Name of Host Site,* URL. Accessed Day Month Year.

Chrysler. Super Bowl commercial. 6 Feb. 2011. *YouTube*, www.youtube.com/watch?v=SKLZ254Y_jtc. Accessed 1 May 2015.

40. ART

ORIGINAL

Artist's Last Name, First Name. *Title of Art.* Year created, Site, City.

Van Gogh, Vincent. *The Potato Eaters.* 1885, Van Gogh Museum, Amsterdam.

REPRODUCTION

Artist's Last Name, First Name. *Title of Art.* Year created. *Title of Book,* by First and Last Names, Publisher, Year of publication, Page.

Van Gogh, Vincent. *The Potato Eaters.* 1885. *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day,* by H. W. Janson, Prentice-Hall/Harry N. Abrams, 1969, p. 508.

ONLINE

Artist's Last Name, First Name. *Title of Art.* Year created. *Name of Site,* URL. Accessed Day Month Year.

Warhol, Andy. *Self-portrait.* 1979. *J. Paul Getty Museum*, www.getty. edu/art/collection/objects/106971/andy-warhol-self-portrait-american-1979/. Accessed 20 Jan. 2015.

author   title   publication

41. CARTOON

PRINT

Author's Last Name, First Name. "Title of Cartoon."*Title of Periodical,*
Date, Page.

Chast, Roz. "The Three Wise Men of Thanksgiving." *The New Yorker,*
1 Dec. 2003, p. 174.

ONLINE

Author's Last Name, First Name. "Title of Cartoon." *Title of Site,*
Date, URL. Accessed Day Month Year.

Munroe, Randall. "Up Goer Five." *xkcd,* 12 Nov. 2012, xkcd.com/1133/.
Accessed 22 Apr. 2015.

42. SUPREME COURT CASE

First Plaintiff v. First Defendant. *United States Reports* citation. Name of
Court, Year of decision, URL. Accessed Day Month Year.

District of Columbia v. Heller. 554 US 570. Supreme Court of the US, 2008,
www.lawcornell.edu/supct/html/07-290.ZS.html. Accessed 3 June 2016.

43. FILM

Name individuals based on the focus of your project—the director, the
screenwriter, the cinematographer, or someone else.

Title of Film. Role by First and Last Names, Production Studio, Date.

Breakfast at Tiffany's. Directed by Blake Edwards, Paramount, 1961.

STREAMING

Title of Film. Role by First and Last Names, Production Studio,
Date. *Streaming Service,* URL. Accessed Day Month Year.

Interstellar. Directed by Christopher Nolan, Paramount, 2014. *Amazon
Prime Video,* www.amazon.com/Interstellar-Matthew-McConaughey/
dp/B00TU9UFTS. Accessed 2 May 2015.

44. INTERVIEW

If the interview has a title, put it in quotation marks following the subject's name.

BROADCAST

Subject's Last Name, First Name. Interview or "Title of Interview."
Title of Program, Network, Day Month Year.

Gates, Henry Louis, Jr. Interview. *Fresh Air,* NPR, 9 Apr. 2002.

PUBLISHED

Subject's Last Name, First Name. Interview or "Title of Interview." *Title
of Publication,* Date, Pages.

Stone, Oliver. Interview. *Esquire,* Nov. 2004, pp. 170-71.

PERSONAL

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

Roddick, Andy. Personal interview. 17 Aug. 2013.

45. MAP

"Title of Map." Publisher, URL. Accessed Day Month Year.

"National Highway System." US Department of Transportation Federal
Highway Administration, www.fhwa.dot.gov/planning/images/nhs.pdf.
Accessed 10 May 2015.

46. MUSICAL SCORE

Composer's Last Name, First Name. *Title of Composition.* Year of
composition. Publisher, Year of publication.

Stravinsky, Igor. *Petrushka*. 1911. W. W. Norton, 1967.

47. ONLINE VIDEO

Author's Last Name, First Name. *Title. Name of Host Site,* Date, URL.
Accessed Day Month Year.

author   title   publication

Westbrook, Adam. *Cause/Effect: The Unexpected Origins of Terrible Things.*
    Vimeo, 9 Sept. 2014, vimeo.com/105681474. Accessed 20 Dec. 2015.

48. ORAL PRESENTATION

Presenter's Last Name, First Name. "Title of Presentation." Sponsoring
    Institution, Date, Location.

Cassin, Michael. "Nature in the Raw—The Art of Landscape Painting."
    Berkshire Institute for Lifelong Learning, 24 Mar. 2005, Clark Art
    Institute, Williamstown.

49. PODCAST

If you accessed a podcast online, give the URL and date of access; if you
accessed it through a service such as *iTunes* or *Spotify*, indicate that instead.

Last Name, First Name, role. "Title of Episode." *Title of Program,*
    season, episode, Sponsor, Date, URL. Accessed Day Month Year.

Koenig, Sarah, host. "DUSTWUN." *Serial,* season 2, episode 1, WBEZ, 10 Dec.
    2015, serialpodcast.org/season-two/1/dustwun. Accessed 23 Apr. 2016.

Foss, Gilad, writer and performer. "Aquaman's Brother-in-Law."
    Superhero Temp Agency, season 1, episode 1, 16 Apr. 2015. *iTunes.*

50. RADIO PROGRAM

Last Name, First Name, role. "Title of Episode." *Title of Program,* Station,
    Day Month Year of broadcast, URL. Accessed Day Month Year.

Glass, Ira, host. "In Defense of Ignorance." *This American Life*, WBEZ,
    22 Apr. 2016, thisamericanlife.org/radio-archives/episode/585/
    in-defense-of-ignorance. Accessed 2 May 2016.

51. SOUND RECORDING

ONLINE

Last Name, First Name. "Title of Work." *Title of Album,* Distributor, Date.
    Name of Audio Service.

Simone, Nina. "To Be Young, Gifted and Black." *Black Gold*, RCA Records, 1969. *Spotify*.

CD

Last Name, First Name. "Title of Work." *Title of Album,* Distributor, Date.

Brown, Greg. "Canned Goods." *The Live One,* Red House, 1995.

52. TV SHOW

ORIGINAL BROADCAST

"Title of Episode." *Title of Show,* role by First and Last Names, season, episode, Network, Day Month Year.

"The Silencer." *Criminal Minds,* written by Erica Messer, season 8, episode 1, NBC, 26 Sept. 2012.

DVD

"Title of Episode." Broadcast Year. *Title of DVD,* role by First and Last Names, season, episode, Production Studio, Release Year, disc number.

"The Pants Tent." 2003. *Curb Your Enthusiasm: Season One,* performance by Larry David, season 1, episode 1, HBO Video, 2006, disc 1.

ONLINE

"Title of Episode." *Title of Show,* season, episode, role by First and Last Names (if any), Production Studio, Day Month Year. *Name of Host Site,* URL. Accessed Day Month Year.

"Shadows in the Glass." *Marvel's Daredevil*, season 1, episode 8, Netflix, 10 Apr. 2015. *Netflix*, www.netflix.com/watch/80018198?trackId =13752289&tctx=0%2C7%2Cbcfd6259-6e64-4d51-95ab-2a9f747e-abf0-158552415. Accessed 3 Nov. 2015.

53. VIDEO GAME

Last Name, First Name, role. *Title of Game.* Distributor, Date of release. Gaming System or Platform.

author   title   publication

Metzen, Chris, and James Waugh, writers. *StarCraft II: Legacy of the*
Void. Blizzard Entertainment, 2015. OS X.

FORMATTING A RESEARCH 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 num-
ber. 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 regu-
lar 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-half inch (or
five 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 someone 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-blanched 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 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, provide a caption and information about the source. For graphs, photos, and other figures, provide a figure number (*Fig.* 1), caption, and source information below the figure. If you give only brief source information (such as a parenthetical note), or if the source is cited elsewhere in your text, include it in your list of works cited. Be sure to make clear how any illustrations relate to your point.

List of Works Cited.   Start your list on a new page, following any notes. Center the title and double-space the entire list. Begin each entry at the left margin, and indent subsequent lines one-half inch (or five spaces). Alphabetize the list by authors' last names (or by editors' or translators' names, if appropriate). Alphabetize works with no author or editor by title, disregarding *A*, *An*, and *The*. To cite more than one work by a single author, list them as in no. 4 on page 15.

SAMPLE RESEARCH PAPER

The following report was written by Dylan Borchers for a first-year writing course. It's formatted according to the guidelines of the MLA (style.mla.org).
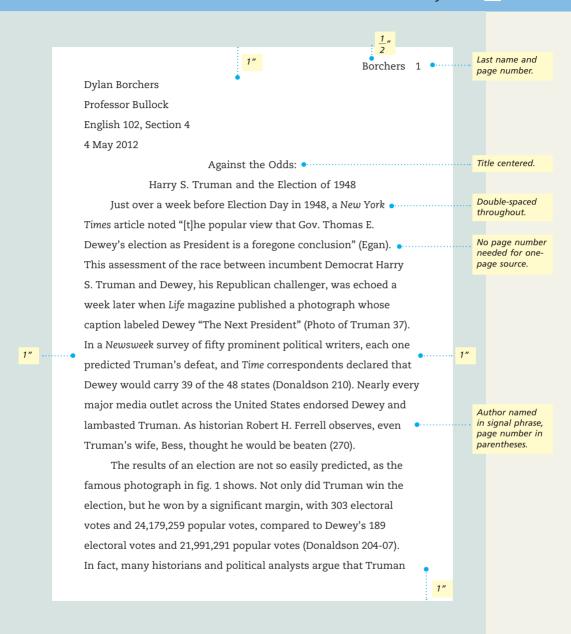
$\frac{1}{2}$"

Last name and page number.

1"

Dylan Borchers

Professor Bullock

English 102, Section 4

4 May 2012

Against the Odds:

Title centered.

Harry S. Truman and the Election of 1948

Just over a week before Election Day in 1948, a *New York*

Double-spaced throughout.

Times article noted "[t]he popular view that Gov. Thomas E.

Dewey's election as President is a foregone conclusion" (Egan).

No page number needed for one-page source.

This assessment of the race between incumbent Democrat Harry

S. Truman and Dewey, his Republican challenger, was echoed a

week later when *Life* magazine published a photograph whose

caption labeled Dewey "The Next President" (Photo of Truman 37).

In a *Newsweek* survey of fifty prominent political writers, each one

1"   1"

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

Author named in signal phrase, page number in parentheses.

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

1"

Illustration is positioned close to the text to which it relates, with figure number, caption, and parenthetical documentation.

Fig. 1. President Harry S. Truman holds up an edition of the *Chicago Daily Tribune* that mistakenly announced "Dewey Defeats Truman" (Rollins).

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

1"

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* 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" (Smith 30). 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

No signal phrase; author and page number in parentheses.

Paragraphs indented $\frac{1}{2}$ inch or 5 spaces.

Borchers   4

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).

Two works cited within the same sentence.

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.

Title used when there's no known author.

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" (Smith
515). 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 US history have campaigned for the
presidency with more passion and faith than Harry Truman. In

Borchers   5

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)

Quotations of
more than 4 lines
indented $\frac{1}{2}$ inch
(5 spaces) and
double-spaced.

Parenthetical
reference
after final
punctuation.

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." *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 257). 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 et al. 152). Such errors led pollsters to change their methods significantly after the 1948 election.

> *Work by 3 or more authors is shortened using et al.*

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" (T.R.B. 3). 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* 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.

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Heading centered.

Double-spaced.

Alphabetized by authors' last names.

Each entry begins at the left margin; subsequent lines are indented.

Multiple works by a single author listed alphabetically by title. For second and subsequent works, replace author's name with three hyphens.

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