

Writing an Annotated Works Cited Page

MLA Format

Purpose

The annotated Works Cited list is designed to indicate to the reader the content of the source, the relevance of that information to your topic, how you used the source, how it helped you to understand the topic, and to warn the reader of any possible weakness or bias as a source. While some annotations are quite lengthy, they need not be and may vary in length from three to five sentences. There are many variations of the annotated works cited list, but these guidelines should be used for purposes of the assigned paper.

Content

- List the completed bibliographical (or works cited) citation.
- Explain the main purpose of the work.
- **Briefly** describe the content, and evaluate the relevance of the information to your paper.
- Note any special features.
- Warn readers of any defect, weakness, or bias.

In addition to the above, annotations may include the following [Taken from the NHD Handbook]:

- **Classification of primary or secondary source.** You should use the annotation to explain why you categorized a particular source as primary or secondary, if that is likely to be at all controversial. Historians do sometimes disagree and there's not always one right answer, so justify your choice to the judges.
- **Secondary source which included primary sources.** You also may use the annotation to explain that a book or other secondary source included several primary sources used for the paper. Examples: "This book included three letters between person X on the frontier and person Y back in New England, which provided insight into the struggles and experiences of the settlers." "This book provided four photos of settlers on the Great Plains and their homes, which were used on the exhibit."
- **Fuller explanation of credits for documentaries.** You are supposed to give credit in the documentary itself for photos or other primary sources, but you can do this in a general way, such as by writing, "Photos from: National Archives, Ohio Historical Society, A Photographic History of the Civil War" rather than listing each photo individually in the documentary credits. You then can use the annotation in the bibliography to provide more detailed information.

Format [See example on next page]

John Q. Citizen

Composition I

Mrs. Karen H. Reeves

28 February 2018

1”

MLA header (double-spaced)

1/2”

Citizen 1

Entire page is double-spaced

The Development of Pursuit Aircraft during World War I

“The only interest and romance in this war was in the air” (Mitchell 28). Colonel William

Mitchell’s postwar assessment of the mystique surrounding the development of combat aviation during World War I has been confirmed by the numerous studies of this subject during the last eighty years. The frustrating stalemate of the war in the trenches probably contributed significantly to the popular obsession with the exploits of air “aces” (Bradshaw). Pilots were relatively young, and the public did not associate them with the burdens of militarism or the guilt of war. Readers of the wartime press, in Liddell Hart’s words, “followed the exploits of their fighter heroes ‘with the excitement that formerly awaited the return of a Red Indian scalping expedition or the new of a Test Match’ “ (Hart 89).

Left-justified

A long quote would go here, indented 1” from the left-hand margin, but

1”

retaining the right-hand margins and continuing to be double-spaced. Avoid using

long quotes except in cases in which the quote so perfectly supports your position

that you cannot substitute any source. In addition, quotes should be of *primary*

source material. Never simply copy a paragraph out of a secondary source

because you are too lazy to paraphrase and cite (Reeves 35).

Continue your paper as indicated or indent if you are beginning a new paragraph.....

.....

The last line of this page would be here, one inch above the bottom of your paper.

1”

} 1"

1/2" { Citizen 2

Continue the second page one inch from the top without repeating the title of the paper.....

.....

.....

The last line of this page would be here.

} 1"

Primary Sources

Guilio, Pieter. *War in the Air*. Ed. Arthur H. Bullen. Rome: Italia Press, 1914. Print.

This work, a firsthand account of the origins of aerial tactics, was written as a handbook for the military application of the airplane. Guilio assesses the five basic combat maneuvers and their use in various strategic situations. The work was an invaluable source of information on the adaptation of the combat aircraft to different theatres of war, and Guilio’s descriptions of the developmental process aided in the understanding of when and how aircraft were used during World War I. An excellent source, it is somewhat technical in nature, but essentially easy to read. **[BOOK, one author] (Guilio 4)**

Type of source (do NOT type this in the paper)
Text Citation

Mitchell, William. *Memoirs of World War I: From Start of Finish of Our Greatest War*.

Westport, Conn.: Greenwood, 1960. Print. “Billy” Mitchell’s memoirs are a wonderful source of eyewitness accounts to aerial combat during the beginning stages of military flight. Mitchell wrote the book, in part, to justify his controversial position on the place of the aircraft carrier in the post-war fleet. It provided insight into the U.S. Army’s official position regarding the development of this service, and covers the war in its entirety, as well as the negotiations with belligerent countries at the war’s close. His interdepartmental memos were of particular use as they revealed the technical details of the stages of aerial development. While Mitchell is admittedly biased in favor of carriers and the planes attached to them, his position has since proved to be correct. **[BOOK, more than one work by the same author] (Mitchell, *Memoirs* 2)**

Mitchell, William. “My Job in the Air.” *New York Times*. 15 April 1925, late ed.: D1+. Print.

This article was written during the heated debates over the building of destroyers versus

carriers in the years following World War I. While some of the information is repeated from the above source, Mitchell goes into more detail in describing the actual discussions regarding the viability of carrier-based aircraft. This information completed the overview of the development of the early combat aircraft and proved to be less tedious reading than his memoirs. **[NEWSPAPER ARTICLE, more than one work by the same author]**
(Mitchell, “My Job in the Air” 6)

Molter, Bennett, and Alberto Julio. *Knights in the Air*. New York: Appleton Press, 1918. Print. This firsthand account of the World War I aces is a fascinating look into the world of the new technology of flight. Written from the viewpoint of German and Italian strategy, it serves as a reminder that the Italians were the first to develop aerial tactics and the Germans, perhaps, the best at implementing it. **[BOOK WITH TWO AUTHORS]**
(Molter and Julio 88) or (Molter 88).

Secondary Sources

Borglum, Gutzon. *The Aviator*. 1919. Bronze. University of Virginia. This stature of James R. McConnell, a WWI aviator, was erected on the campus of his alma mater and illustrates the typical flight gear of a member of the famed Lafayette Escadrille. **[VISUAL ART]**
(Borglum)

Bradshaw, Gary. *Tale of the Airplane*. University of Virginia. 18 October 1985. Web. 5 January 2000. <<http://hawaii.cogsci.uiuc.edu/invent/taleplane.html>>. Bradshaw’s extensive research into the construction of the early aircraft and its adaptation to specific combat conditions is an invaluable source for the more technical details of various aircraft. Novices to the subject may find it easier to comprehend than Molter or Hart. **[ONLINE ARTICLE OR WEBSITE] (Bradshaw)**

Cooke, David C. *Sky Battle 1914-1918: The Story of Aviation in World War I*. New

York: Norton Publishers, 1970. Print. Cooke's book is written less for the scholar and more for the general public, however it did contain information about less well-known aerial battles as well as the aces who fought them. This was useful as an "overview" rather than for specific details. **[BOOK] (Cooke 149)**

"Europe, Western Front." Map. *BBC History*. 2014. Web. 22 June 2014. This map served as the basic illustration of battlefield engagements throughout the war on the Western Front.

[MAP or CHART] ("Europe, Western Front")

Gorrell, Edgar S. "An American Proposal for Strategic Bombing in World War I." *Air Power Historian* April 1958: 102-117. Print. This article was written as a critique of the strategic bombing policies in World War I. It provided important details in an area that is often ignored in other sources. . **[MAGAZINE ARTICLE] (Gorrell 117)**

Hart, B.H. Liddell. *Mask of Command*. New York: Frederick A. Praeger Publishers, 1967.

Print. This work, written by one of the premier military historians, addresses the successes and failures of particular strategic decisions throughout history. It delves into the elements of trench warfare and frontal assaults in more detail than any other sources listed.**[BOOK, more than one work by the same author] (Hart, *Mask of Command* 654)**

---. *Strategy*. New York: Viking Press, 1970. Print. Another work by Hart, this book specifically refers to the actions of influential military leaders during their most important campaigns. The section contrasting trench warfare with the tactics used in Napoleonic warfare proved most useful. **[BOOK BY SAME AUTHOR (Hart, *Strategy* 490)**

Reeves, Karen H. "World War I." Burke County High School, Waynesboro, Georgia. 15 April 2011. Lecture. These incredibly brilliant notes were extraordinarily useful to me and

simply reinforced the necessity of staying awake in what is truly a most important class.

[LECTURE] (Reeves)

Reynolds, Renee, ed. "Trench Warfare in WWI." *World War Sourcebook*. 15 Sept. 2008. Web.

2 March 2011. <<http://www.wwisourcebook.com>>. One of the best websites on World

War I, this particular article defines the relationship between aerial combat and ground

forces in the trenches. The website includes primary source material including letters,

photographs, and sound clips. **[WEBSITE/AUTHOR or EDITOR] ("Trench Warfare**

in WWI")

"Trench Warfare." *The War to End All Wars*. Narr. Roger Mudd. Dir. Craig Haffner.

The History Channel. 18 September 1988. Television. **[TV] ("Trench Warfare")**

This History Channel production was a graphic illustration of the conditions of trench

warfare. It proved to be an important companion to the written sources which described

the same conditions and actually referred to several medical conditions not mentioned in

any other source.

"Trench Warfare in WWI." *World War Sourcebook*. World War Sourcebook, 15 September

2008. Web. 2 March 2011. <<http://www.wwisourcebook.com>>. One of the best websites

on World War I, this particular article defines the relationship between aerial combat and

ground forces in the trenches. The website includes primary source material including

letters, photographs, and sound clips. **[WEBSITE/NO AUTHOR] ("Trench Warfare in**

WWI")

Whiting, Lt. Craig. Personal Interview. 4 November 1998. Lt. Whiting's reflections on the

maneuverability of WWI aircraft were invaluable to the understanding of the dangers of

aerial combat and included vintage photographs. **[PERSONAL INTERVIEW]**

(Whiting)

Winning the War in the Air. Dir. Peter Weller. Perf. Mel Gibson. 20th Century Fox, 1991. Film.

This movie, based on a true story, provides an excellent visual demonstration of the

Tactics addressed in previously cited sources. **[FILM]** (*Winning the War in the Air*)