

EXERCISE MLA 4-2 MLA documentation: in-text citations To read about how to use and format MLA in-text citations, see MLA-4a in *A Writer's Reference*, Sixth Edition.

Circle the letter of the MLA in-text citation that is handled correctly. Example:

The student is quoting from page 163 of the following book:

Hentoff, Nat. *Listen to the Stories*. New York: Harper, 1995. Print.

- (a.) An interviewer explains that country musician Merle Haggard “is not happy about much that is currently being packaged as ‘country.’ He will name no names but is manifestly disgusted by most of what’s on the charts” (Hentoff 163).
- b. An interviewer explains that country musician Merle Haggard “is not happy about much that is currently being packaged as ‘country.’ He will name no names but is manifestly disgusted by most of what’s on the charts” (163).

1. The student is quoting from page 148 of the following magazine article:

Als, Hilton. “Wayward Girl.” *New Yorker* 18-25 Aug. 2003: 147-49. Print.

- a. Als describes Cat Power as “a storyteller . . . [who] cares more about how she says something than about what she says.” (148)
- b. Als describes Cat Power as “a storyteller . . . [who] cares more about how she says something than about what she says” (148).

2. The student is quoting from page 412 of the following book:

Kerman, Joseph, and Gary Tomlinson. *Listen*. Brief 4th ed. Boston: Bedford, 2000. Print.

- a. “Perhaps the essential achievement of punk rockers was to broach in rock what we might call an anti-aesthetic: All expression was possible, including no expression; all musical expertise was possible, including none,” Kerman and Tomlinson point out (412).
- b. “Perhaps the essential achievement of punk rockers was to broach in rock what we might call an anti-aesthetic: All expression was possible, including no expression; all musical expertise was possible, including none,” Kerman points out (412).

3. The student is summarizing two magazine articles:

Gates, David. “Report from a City of Ruins.” Review of *The Rising*, by Bruce Springsteen. *Newsweek* 29 July 2002: 56. Print.

Santoro, Gene. “Hey, He’s Bruce.” *Nation* 16 Sept. 2002: 32-34. Print.

- a. In his album *The Rising*, Bruce Springsteen elevates his typical working-class subjects to the status of heroes in the post-September 11 world (Gates; Santoro).

- b. In his album *The Rising*, Bruce Springsteen elevates his typical working-class subjects to the status of heroes in the post-September 11 world (Gates, Santoro).

4. The student is quoting from page 281 of the following article:

Mead, Rebecca. "Sex, Drugs, and Fiddling." *Da Capo Best Music Writing 2000*. Ed. Peter Guralnick and Douglas Wolk. Cambridge: Da Capo, 2000. 281-93. Print.

- a. One startling description of fiddler Ashley MacIsaac begins, "Although wrecking a hotel room is standard rock-star behavior, it is unusual for the instrument of destruction to be a bucketful of freshly cooked lobsters" (Mead 281).
- b. One startling description of fiddler Ashley MacIsaac begins, "Although wrecking a hotel room is standard rock-star behavior, it is unusual for the instrument of destruction to be a bucketful of freshly cooked lobsters" (Guralnick and Wolk 281).

5. The student is quoting from page 623 of the following essay:

Bangs, Lester. "Where Were You When Elvis Died?" *Rock and Roll Is Here to Stay*. Ed. William McKeen. New York: Norton, 2000. 623-27. Print.

The paper includes another work by Bangs.

- a. Bangs argues that he sees Elvis Presley not "as a tragic figure . . . [but] more like the Pentagon, a giant armored institution nobody knows anything about except that its power is legendary" (623).
- b. Bangs argues that he sees Elvis Presley not "as a tragic figure . . . [but] more like the Pentagon, a giant armored institution nobody knows anything about except that its power is legendary" ("Where Were You" 623).

6. The student is quoting page 136 of the following essay:

Orlean, Susan. "Meet the Shaggs." *Da Capo Best Music Writing 2000*. Ed. Peter Guralnick and Douglas Wolk. Cambridge: Da Capo, 2000. 134-46. Print.

- a. The Wiggin sisters grew up in Fremont, New Hampshire. A town historian once wrote about Fremont that "for the most part, death, sickness, disease, accidents, bad weather, loneliness, strenuous hard work, insect-infested foods, prowling predatory animals, and countless inconveniences marked day-to-day existence" (Orlean 136).
- b. The Wiggin sisters grew up in Fremont, New Hampshire. A town historian once wrote about Fremont that "for the most part, death, sickness, disease, accidents, bad weather, loneliness, strenuous hard work, insect-infested foods, prowling predatory animals, and countless inconveniences marked day-to-day existence" (qtd. in Orlean 136).

7. The student is quoting page E5 of the following newspaper article:

Ratliff, Ben. "A Hall with Jazz on Its Mind; Basing a Season on Performers and New Works." *New York Times* 12 May 2004: E1+. Print.

- a. Ratliff notes that Lincoln Center's jazz concerts have been held at Alice Tully Hall and Avery Fisher Hall, "respectable cultural landmarks that are nevertheless physically hostile to the sound of jazz percussion" (E5).
- b. Ratliff notes that Lincoln Center's jazz concerts have been held at Alice Tully Hall and Avery Fisher Hall, "respectable cultural landmarks that are nevertheless physically hostile to the sound of jazz percussion" (E1+).

8. The student is quoting from the following online article:

Wyman, Bill. "Joey Ramone, R.I.P." *Salon.com*. Salon Media Group, 15 Apr. 2001. Web. 6 May 2004.

- a. Wyman maintains that "if you were a rock-loving youth in America's . . . Sun Belt in the mid-1970s, the Ramones gave you your first taste of what a *sensation* was."
- b. Wyman maintains that "if you were a rock-loving youth in America's . . . Sun Belt in the mid-1970s, the Ramones gave you your first taste of what a *sensation* was" ("Joey Ramone").

9. The student is quoting page 12 of the following magazine article:

"U2's Spiritual Journey Defies Categorizing." *Christian Century* 13 Feb. 2002: 12-13. *Expanded Academic ASAP*. Web. 7 May 2004.

- a. While U2's music is infused with religious imagery and explicitly embraces Christian themes, the band's hard-living lifestyle makes "some pietistic Christians . . . question the band's beliefs" (*Christian Century* 12).
- b. While U2's music is infused with religious imagery and explicitly embraces Christian themes, the band's hard-living lifestyle makes "some pietistic Christians . . . question the band's beliefs" ("U2's Spiritual Journey" 12).

10. The student is quoting and paraphrasing the following wiki entry:

"Riot Grrl." *Wikipedia*. Wikimedia Foundation, 2004. Web. 8 May 2004.

- a. *Wikipedia* notes that the term *riot grrl* "became an almost meaningless media catchphrase" that was rarely used by artists themselves (Anonymous).
- b. *Wikipedia* notes that the term *riot grrl* "became an almost meaningless media catchphrase" that was rarely used by artists themselves ("Riot Grrl").