### MLA – In-text citations
(Diana Hacker’s *A Pocket Style Manual*, 108-177)

**Basic in-text citations:**

Original text:

<table>
<thead>
<tr>
<th>Text</th>
<th>Citations</th>
</tr>
</thead>
<tbody>
<tr>
<td>To some extent using The Method is archaeological. It digs into the language or the material details of whatever you are analyzing in order to unearth its thinking.</td>
<td>(Diana Hacker’s <em>A Pocket Style Manual</em>, 108)</td>
</tr>
</tbody>
</table>

- Rosenwasser and Stephen characterize The Method as “archaeological” (39), because the analytic method explores …
- In order to begin analyzing source material, one must first “dig into the language” of the text (Rosenwasser and Stephen 39).

**More than one author**

- Two or three authors:
  Rosenwasser and Stephen argue that… (14).
- Four or more authors:
  Although Rosenwasser, Stephen, Graff, and Birkenstein argue that… (167)./ Although they argue that… (Rosenwasser et al. 167).

**Authors saying the same thing**

Both authors argue that effective analysis depends on purposeful engagement with the source material. (Stephen 34; Birkenstein 6).

**Indirect source (a source within a source)**

Original text:

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<td>The rationale behind this activity can be understood through a well-known remark by the novelist E.M. Forster (in regard to the “tyranny” of prearranging everything): “How do I know what I think until I see what I say?”</td>
<td>(Diana Hacker’s <em>A Pocket Style Manual</em>, 178-234)</td>
</tr>
</tbody>
</table>


### APA – In-text citations
(Diana Hacker’s *A Pocket Style Manual*, pp. 178-234)

**Basic in-text citations**

Original text:

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<tr>
<td>Amateurs try to write with words; professionals write with information. They collect warehouses full of information, far more than they need, so information in its sheer abundance makes the need for meaning and order insistent.</td>
<td>(Diana Hacker’s <em>A Pocket Style Manual</em>, pp. 178-234)</td>
</tr>
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</table>

- When Murray (1985) asserted that “professionals write with information” (p. 221), he indicated…
- Writers’ class notes, outside research, and prewriting activities become “warehouses full of information” (Murray, 1985, p. 221) from which they locate a problem to explore in more detail and develop into an argument.

**More than one author**

- Two authors:
- Three to five authors:
  Although Murray, Rose, and Harris (1992) argue that… (para. 2). → first time
  Although Murray et al. (1992) argue that… (para. 2). → after first mention

**Authors saying the same thing**

Both authors argue that writer’s block is a complex problem that eludes easy definition (Murray, 1985, 220; Rose, 1984, 227).

**Indirect source (a source within a source)**

Original text:

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<tr>
<td>Good writers learn to fear the vague and general, to seek the hard-edged and precise. Maxine Kumin says, “What makes good poetry for me is a terrible specificity of detail.” “The more particular, the more specific you are, the more universal you are,” declares Nancy Hale.</td>
<td>(Diana Hacker’s <em>A Pocket Style Manual</em>, pp. 178-234)</td>
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Maxine Kumin rejected writers’ use of vague language, advocating that writers instead use “a terrible specificity of detail” (as cited in Murray, 1985, p. 221).