QUOTE INTEGRATION

The focus of your writing should be on *your* understanding of the topic. If you include too many quotations, you will crowd out your own ideas.

Consider quoting a passage in an analytical paragraph if any of the following conditions holds:

1. **The language of the passage is particularly elegant or powerful or memorable.**

2. **The passage is worthy of further analysis and provides evidence for the paragraph's main point.**

HOW DO I INTEGRATE A QUOTATION?

Three steps to Effective Quote Integration

➤ Step 1: Introduce the quote and write it

➤ Step 3: Paraphrase the quote

➤ Step 4: Link the quote to your point

STEP 1: INTRODUCE THE QUOTE

Step 1: Introduce the quote

- Introduce the quote with a **phrase**. This is a run-in quotation.
    - When introducing the quote with a phrase, you need to end the phrase with a **comma**.
    - If you use the word **"that" there is no need for a comma**.

- Introduce the quote with a **full sentence**.
    - When you introduce the quote with a full sentence, end it with a **colon**.

Phrase Introduction

○ **The narrator says that** "She was so nasty that all the other kids wanted to be friends with her. After all, it was better to be her friend than once of her victims" (Scott 38).

○ **For example, the narrator says,** "Being the best mattered to her. It gave her more power, especially with the teachers" (Scott 39).

This only works for short quotations.

Full Sentence Introduction

Introducing your quotation with a full sentence would help you assert greater control over the material:

○ **In *On Revolution*, Hannah Arendt points to the role the Romans played in laying the foundation for later thinking about the ethics of waging war**: "we must turn to Roman antiquity to find the first justification of war, together with the first notion that there are just and unjust wars" (12).

REMEMBER How to Punctuate

○ When you introduce a quotation with a <u>full sentence</u>, you should always place a colon at the end of the introductory sentence.

○ When you introduce a quotation with a <u>phrase</u>, you usually place a **comma** after the introductory phrase

○ If you are <u>blending</u> the quotation into your own sentence using the conjunction *that*, do not use any punctuation at all:

   ○ Arendt writes that "we must turn to Roman antiquity to find the first justification of war . . ."

What verbs and phrases can I use to introduce my quotations?

Familiarize yourself with the various verbs commonly used to introduce quotations.
Here is a partial list:

argues	writes	points out	concludes	comments	notes
maintains	suggests	insists	observes	counters	asserts
states	claims	demonstrates	says	explains	reveals

Each verb has its own nuance. Make sure that the nuance matches your specific aims in introducing the quotation.

Vary the way you introduce quotations to avoid sounding monotonous. But never sacrifice precision of phrasing for the sake of variety.

What verbs and phrases can I use to introduce my quotations in literature?

○ When quoting from a literary work, such as a short story, make sure to understand who is saying your quote:

  ○ Narrator

  ○ Character in the story

  ○ Poet

○ The verbs that you would use can vary depending on the quote. You can use the neutral "say" but you can also use verbs that carry tone and intention, such as:

  ○ Assert

  ○ Protest

  ○ Plead

STEP 2: PARAPHRASE THE QUOTE

◦ This is clear when the narrator says, "Her mother told her to ask her father and her father told her to wait until she was older. He was very firm about it and he wouldn't be bribed" (Scott 39). **In other words, Alice is accustomed to her father's control, even in something simple like piercing her ears, and the mother obeys the father too.**

STEP 3: LINK THE QUOTE TO YOUR POINT

◦ This is clear when the narrator says, "Her mother told her to ask her father and her father told her to wait until she was older. He was very firm about it and he wouldn't be bribed" (Scott 39). In other words, Alice is accustomed to her father's control, even in something simple like piercing her ears, and the mother obeys the father too. **As a child controlled by her father and has no support from her mother, Alice expresses this lack of independence that she feels by controlling her school students the same way that her father controls her simplest aspects of life. This indicates that the suffocating power that the child is exposed to in his/her house may be reflected in his/her behavior at school or anywhere else.**

MISC. RULES

1. You can omit words or sentences from your quotations while keeping them flowing. You have to, however, insert **THREE** dots to indicate where the omission happens.

2. You can insert your own words into the quotation to add explanations where needed. However, whatever you add has to be put between square brackets like these [ ].

3. AVOID PLAGIARSIM: Always mention the citation of anything you borrow from the text.
   - (author's last name page number)
   - (Stevenson 55)
   - If you already mentioned the author's name in your sentence, no need to repeat it (55).

Sibyl explicitly asks Jane questions about where her heart is, and she tries to prompt Jane to tell her about the feelings she holds for Mr. Rochester. She asks whether Jane "[singles] one from the rest" and… whether she "[thinks] well of [a gentleman]." When Jane keeps giving elusive response the fake Sibyl explicitly asks about Mr. Rochester (Brontë 174).

HOW IS PUNCTUATION AFFECTED BY QUOTATION?

You must preserve the punctuation of a quoted passage, or else you must enclose in square brackets any punctuation marks that are your own.

There is, however, one important exception to this rule. You are free to alter the punctuation just before a closing quotation mark. You may need to do so to ensure that your sentences are fully grammatical.

Do not include a period before closing the quotation mark, even if there is a period there in the original.

- **For example, do *not* write,**

According to Schama, Louis XVI remained calm during his trial: "The Terror had no power to frighten an old man of seventy-two." (822).

- **The period before the closing quotation mark must go:**

According to Schama, Louis XVI remained calm during his trial: "The Terror had no power to frighten an old man of seventy-two" (822).

In Canada and the United States, commas and periods never go outside a quotation mark. They are always absorbed as part of the quotation, whether they belong to you or to the author you are quoting:

- "I am a man / more sinned against than sinning," Lear pronounces in Act 3, Scene 2 (59-60).

However, stronger forms of punctuation such as question marks and exclamation marks go inside the quotation if they belong to the author, and outside if they do not:

- Bewildered, Lear asks the fool, "Who is it that can tell me who I am?" (1.4.227).
- Why is Lear so rash as to let his "two daughters' dowers digest the third" (1.1.127)?

Finally, use single quotation marks for all quotations within quotations:

- When Elizabeth reveals that her younger sister has eloped, Darcy drops his customary reserve: " 'I am grieved, indeed,' cried Darcy, 'grieved—shocked' " (Austen 295).

BLENDING QUOTATIONS

In essay writing, <mark>quotations should almost never stand alone</mark>. Quotations should be seamlessly "blended" into a sentence so that the reader is able to remember key information about the quotation. This is called context. The reader may not remember who says the quotation or where the quotation comes from in the text. Dropping in quotations without context will confuse your reader and inhibit the power of your argument. Imagine if an attorney in a court of law held up a photograph without saying anything about it—just "dropped" the photo on the table in front of the jurors and then walked away. Would the jurors understand what they are seeing? No, they would be confused. They need context for the photo—who is in it, who took it, when, where, why, etc. And so does the reader of your essay.

There are three ways to "blend" quotations into writing: the run-in quotation, the embedded quotation, and the block quotation.

QUOTATIONS SHORTER THAN 3 LINES: RUN-IN & EMBEDDED QUOTATIONS

A

B

C

> Before stabbing himself, Othello reminds his listeners, "I have done the state some service and they know't." He speaks of himself as "one that loved not wisely but too well" and compares himself to "the base Indian" who "threw a pearl away / Richer than all his tribe" (5.2.337-47).

A= RUN-IN QUOTATION   B,C= IMBEDDED QUOTATIONS

Run-in Quotation: A quotation that is introduced formally and creates a natural pause before the quotation where a comma is used to separate the quotation from the rest of the sentence.

Embedded Quotation: A quotation that is blended seamlessly into the sentence without a pause. It sounds as if the quotations words are part of the writer's own original sentence.

BLOCK QUOTATION = QUOTATIONS OF 3 LINES OR MORE

> In the final scene, convinced that Desdemona is entirely innocent and having decided to kill himself, Othello says to his auditors:
>
>   I pray you, in your letters,
>   When you shall these unlucky deeds relate,
>   Speak of me as I am, nothing extenuate,
>   Nor set down aught in malice. (5.2.339-42)

1. Introduce the quotation with a colon (:) instead of a comma (,).
2. *Indent two tabs for every single line of the block quotation to set it apart.*
3. Don't use quotation marks around the quotation; it is already indented.
4. *Place parenthetical documentation outside end punctuation mark instead of before it.*
5. Double-space block quotations just like the rest of the essay. (not shown here for space reasons)

QUOTATIONS WITHIN QUOTATIONS

Use single quotation marks for quotations within quotations. This includes any spoken dialogue by a character.

> In her dying speech, Emilia asks her dead mistress, "'Hark, canst thou hear me? I will play the swan, / And die in music. Willow, willow, willow'" (5.2.246-47).

——

INSIDE OR OUTSIDE?

Place commas   inside quotation   marks.

Place semicolons and colons outside quotation marks.

Place question marks and exclamation marks inside if they belong to the quotation, outside if they belong to your sentence.

> "I am not valiant neither," says Othello (5.2.242).
>
> Othello says, "I am not valiant neither" (5.2.242).
>
> "Who can control his fate?" cries Othello (5.2.264).
>
> Does Shakespeare endorse Othello's implication that no one "can control his fate"? (5.2.264).

——

CORRECTING COMMON BLENDING ERRORS
FRAGMENTS & RUN-ONS

> **INCORRECT:** Othello, "[…] not wisely but too well" (5.2.343).
>
> *This sentence is actually a fragment because it is missing a verb. Be sure that when you blend, you avoid fragments and run-on sentences.*
>
> **CORRECT:** Othello speaks of himself as "one that loved not wisely but too well" (5.2.343).

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PRONOUN AGREEMENT

INCORRECT:

Othello asks his auditors to "speak of me as I am" (5.2.341).

The pronouns do not agree. The sentence shifts from third person "Othello" and "his" to first person "me" and "I." Because the writer has embedded the quotation, the pronouns need to agree.

CORRECT:

Othello bids his auditors to "speak to [him] as [he is]" (5.2.341).*

Or change the type of blending from an embedded quotation to a run-in quotation to avoid having to change the pronouns.

Othello says, "Speak of me as I am" (5.2.341).

Notice that some words have been changed to make the pronouns agree. You are allowed to change words in a quotation but be sure to put [brackets] around any words you change from the original text. However, as a rule of thumb, it is best not to alter the original quotation too much because it begins to lose its validity, so changing the blending strategy in the example above to a run-in quotation is a better way to blend.

SUBJECT-VERB AGREEMENT

INCORRECT: Othello says that he "have done the state some service" (5.2.338).

The subject and verb of subordinate clause do not agree.

CORRECT: Othello says that he "[has] done the state some service" (5.2.338).*

Notice again that the writer has changed a word from the original quotation so that the subject and verb agree and the sentence reads as a complete sentence.

CAPITALIZATION

INCORRECT: Iago says, "come, hold your peace" to Emilia (5.2.218).

When you use a run-in quotation, always capitalize the first word of the quotation.

CORRECT: Iago says, "Come, hold your peace" to Emilia (5.2.218).

BRACKETING WORDS

INCORRECT: Though Iago bids his wife to "hold her peace," Emilia declares, "I will speak as liberally as the north wind" (5.2.218-19).

The words within your quotation marks must be quoted exactly from the original text; otherwise, you must any changes into [brackets] to show you changed it.

ORIGINAL:

> IAGO: Come, hold your peace.
> EMILIA: 'Twill out, 'twill out: I peace!
>   No, I will speak as liberal as the north…

CORRECT: Though Iago bids his wife to "hold [her] peace," Emilia declares, "I will speak as liberal[ly] as the north [wind]" (5.2.218-19).

INCORRECT: Iago bids his wife to "hold your [her] peace" (5.2.218-19).

Your sentences, including your bracketed words, must read as if there were no brackets.

CORRECT: Iago bids his wife to "hold [her] peace" (5.2.218-19).

ELLIPSIS

INCORRECT: Though Iago bids his wife to "hold her peace," Emilia declares, "Twill out I will speak as liberal as the north [wind]" (5.2.218-19).

If you delete words from the quotation, you must an ellipsis with brackets around it to show the reader you have cut *something out of the original text.*

ORIGINAL:

> IAGO: Come, hold your peace.
> EMILIA: 'Twill out, 'twill out: I peace!
>   No, I will speak as liberal as the north…

CORRECT: Though Iago bids his wife to "hold [her] peace," Emilia declares, "Twill out […] I will speak as liberal as the north [wind]" (5.2.218-19).

BLENDING QUOTATIONS PRACTICE

Part One Directions:

Label the type of blending for each of the following quotations: RUN-IN, EMBEDDED, OR BLOCK.

1. In "Possessing Nature: The Female in *Frankenstein*," Anne K. Mellor argues:

   Frankenstein's scientific project—to become the sole creator of a human being—

   supports a patriarchal denial of the value of women […and the] separation of the

   sphere of public (masculine) power form the sphere of private (feminine) affection

   also causes the destruction of many of the women in the novel. (274-275)

2. For example, Victor states, "I loved to tend on [Elizabeth], as I should on a favourite animal" (Shelley 20).

3. Instead, he appreciates Elizabeth's "grace both of person and mind," which relegates Elizabeth to the feminine virtue of refinement, undercutting her abilities to analyze and think for herself (Shelley 20).

4. In Justine's defense, Elizabeth cannot reason through the evidence against Justine but can only make proclamations about Justine's innocence based on her relations with her in the past within the home, saying, "For my own part, I do not hesitate to say, that, notwithstanding all the evidence produced against her, I believe and rely on her perfect innocence" (Shelley 54).

5. Elizabeth tries to serve as a character witness to Justine's behavior within the home by stating that Justine "nursed Madame Frankenstein, [Elizabeth's] aunt, in her last illness with the greatest affection and care; and afterwards attended her own mother during a tedious illness […]" (Shelley 54).

BLENDING QUOTES WITH TCS

As we have discussed thus far, textual evidence is necessary for creating a persuasive argument. It is the backbone of the argument and provides the examples to prove the thesis statement. When integrating textual evidence into an essay, it is necessary to blend the quotations into your own writing. Quotations should not be "dropped" into the writing and stand by themselves. This will only confuse the reader—especially if the reader does not remember the quotation. But how do you blend a quotation into your own writing? How do you create an embedded or run-in quotation in an effective way? You can do this by using TCS! For each quotation, you should include a **T**ransition to move smoothly into the example, the **C**ontext for the quotation (what is happening in the story where the quotation appears), and the **S**peaker who says the quotation. By including TCS, you help the reader remember the quotation, which is necessary in order to convince the reader that your argument is valid.

T= TRANSITION

It is important to transition smoothly into the quotation instead of interrupting the reader's thoughts by abruptly dropping it into the essay in a jarring and disconnected way. Fluidity is the key!

C= CONTEXT

It is important to give the context for the quotation so that the reader remembers when, where, how, and why the quotation is stated in the text. Don't make the reader try to remember the quotation—do the remembering for the reader.

S= SPEAKER

It is also equally important to reveal who says the quotation in order to clarify the context for the reader. Remember, if a character does not say the quotation, the speaker is simply the narrator.

Examples

         T   C   S

1. **For example**, *when the rioters first meet the old man*, one of them yells, "What, old fool? Give place! […] Why live so long? Isn't it time to die?"

         T   C and S

2. **Another example** occurs in *the Prologue when the pilgrims have gathered at the Tabard Inn, and the narrator describes the Monk's* "wrought-gold cunningly fashioned pin" in the Prologue.

        T   S   C

3. **Also**, the narrator says in *the description of the Knight at the Tabard Inn* that because the Knight has fought in many battles, he is "wise" and is "as modest as a maid."

        T   S   C

4. **Moreover**, the narrator describes *the Miller as they wait to embark upon their journey to Canterbury Cathedral*, saying "[He] was a master-hand at stealing grain."

        T   C   S

5. **Another example** is *when the Pardoner begins his story*, and he says, "'It's of three rioters I have to tell.'"
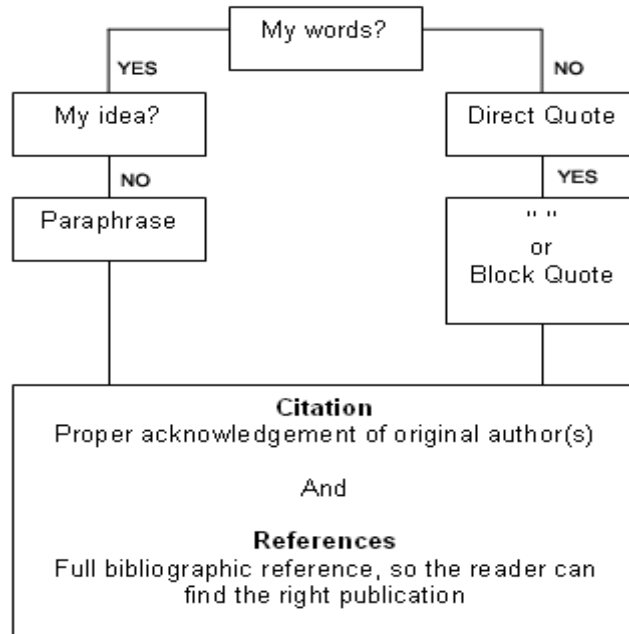
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TGS RULE SHEET

1. Every quotation in an essay must be accompanied by TCS (transition, context, speaker)—with the exception of a quotation that is used as an attention-grabber in the introduction paragraph.

2. TCS does not necessarily have to appear in the SAME sentence as the quotation; however, TCS should be located "near" the quotation.

3. TCS does not have to appear in any specific order. CST works just fine; CTS works just fine; STC works just fine, etc. The most important aspect of using TCS is that is just needs to be there!

4. Who's the speaker if the quotation is not dialogue? The speaker is the "narrator" of the story or the "speaker" of the poem.

5. If the same character in the same scene/ part of a story speaks all of the quotations, you might be able to leave out the speaker/context for some quotations as long as it is still clear to the reader who is speaking and what is happening in the story when the quotation is said.

6. Be sure your transition words make logical sense within the paragraph. If you select the transition word "however," you are showing contrast. If you select the transitional device "consequently," you are showing cause and effect. Do not simply select a transition word or device at random.

7. Be sure to vary your usage of transitions. If you continually use the EXACT same transitions over and over again, your essay will sound choppy and repetitive, which detracts from your persuasive voice.

8. The same goes for varying how you blend quotations. If you blend a quotation the EXACT same way every single time, your essay will sound choppy and repetitive. Try different approaches to integrating TCS into your writing.

9. Be sure to blend your quotations so that they make grammatical sense and are not fragments or run-on sentences.

10. The context for a quotation can NEVER be a page number, act number, scene number, etc. For the context, you should give a brief plot summary of the specific moment where the quotation occurs in the text to remind your reader of that part of the story.

Citing Your Sources: The Basics

In order to avoid plagiarism, you must give credit to the writer when:
   a. You use another person's ideas, opinions, or theories.
   b. You use facts, statistics, graphics, drawings, music, etc., or any other type of information that does not comprise common knowledge.
   c. You use direct quotations (exact words) from another person's spoken or written word.
   d. You paraphrase another person's spoken or written word.

```
                        ┌─────────────┐
                        │  My words?  │
                        └─────────────┘
          YES                              NO
   ┌─────────────┐                   ┌─────────────┐
   │  My idea?   │                   │ Direct Quote│
   └─────────────┘                   └─────────────┘
          NO                                YES
   ┌─────────────┐                   ┌─────────────┐
   │ Paraphrase  │                   │    " "      │
   └─────────────┘                   │    or       │
                                     │ Block Quote │
                                     └─────────────┘

        ┌──────────────────────────────────────────────┐
        │                  Citation                     │
        │  Proper acknowledgement of original author(s) │
        │                                               │
        │                    And                        │
        │                                               │
        │                 References                    │
        │  Full bibliographic reference, so the reader can │
        │            find the right publication         │
        └──────────────────────────────────────────────┘
```

Basic format for in-text citation: give the author's name and page number.
Example: Conrad argues that the idea that writing is speaking on paper is a misconception (17).
Example: "When I write, I am speaking on paper," is a misconception (Conrad 17).
Example: Conrad discusses the dark side of imperialism in his novel, Heart of Darkness.

References or works cited list:
If the text you are citing is not a text from your reader or other course material, you must also provide full information on the reference at the end of your paragraph or essay. List each reference under the title "Works Cited." If your material is from the internet, you should be sure to include the full URL link to the relevant web page.

Example:
Works Cited
Conrad, Ronald. *The Act of Writing: Canadian Essays for Composition.* Toronto: McGraw-Hill Ryerson Limited, 1983.

COMMON FORMAT PROBLEMS WITH MLA CITATION

Q: How Do I Punctuate Titles?
A: It Depends Upon What Title You Refer To.

The titles of short works like sonnets, short poems, songs, chapters, and short stories are normally placed in quotation marks "like this." The titles of long works like epic poems, novels, and college textbooks or anthologies are normally either <u>underlined</u> or *italicized*. In the case of plays, epic poems, or novels appearing in an anthology, go ahead and underline or italicize the titles rather than treat them as "small sections" of a longer work.

Q: What Are Common Formatting Tasks Students Forget About?
A: Nearly All of Them.

Students commonly forget their page numbers. They commonly forget to include a header. They forget to double-space everything, including the Works Cited page. They forget to use hanging indentation for the Works Cited page. Sometimes they even forget the entire Works Cited page! Finally, they frequently forget to set their margins to one inch. Double-check all these.

Q: How Do I Make Sure I Include Quotations Smoothly?
A: You Integrate Your Quotation by Carefully Introducing the Material And Then Discussing Its Importance Before Moving On.

Always introduce quotations before they appear in your paper. No quotation should stand by itself as a separate sentence. Instead, your introductory phrasing should tie the quotation into the flow of your argument, and you should follow each quotation by explaining why it is important or what point it illustrates. Here are two bad examples without any introductory material.

- **Bad Example #1**: There are many examples of self-analysis in Plato's philosophy. "The unexamined life is not worth living" (Plato 45).
- **Bad Example #2**: Plato thinks people should analyze their own lives. "The unexamined life is not worth living" (Plato 45).

To integrate the quotation smoothly, we can either use a colon to link it to the previous introductory sentence, as in the acceptable example below, or we can insert a short introductory phrase, as in the better example below.

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- **Acceptable Example**: Plato thinks people should analyze their own lives: "The unexamined life is not worth living" (Plato 45). By this statement, Plato means. . . . [In this example, the author uses a colon to show that a quote will follow the first sentence. This version is still more awkward than the version below, however.]
- **Better Example**: Plato thinks people should analyze their own lives. As he writes in one dialogue, "The unexamined life is not worth living" (Plato 45). His attitude is a common one among Greek philosophers.

Note that in the good examples, the writer doesn't suddenly start off a quotation at the beginning of the sentence, and the writer doesn't leave it hanging, unattached from the surrounding sentences. Instead, the writer attaches it to the previous introductory material with appropriate punctuation, or she adds a short

introductory phrase to set the reader up for the quote. She also follows the quote with an explanation of why that quote is important.

Q: When I'm Typing A Punctuation Mark and a Quotation Mark, Does the Punctuation Mark Appear Before or After the Quotation Mark? A: It varies.

It goes <u>before</u> the quotation mark when there is no parenthetical citation of a direct quote.

When using quotation marks <u>without</u> using parenthetical documentation, the normal rule for MLA guidelines is to place the comma <u>inside</u> the final punctuation mark. So, unless you are quoting material and using a parenthetical citation, commas always go inside the quotation marks, rather than just after them. Here is an example of this situation:

> Hemingway is an authorial "stud," a guy who wrote manly books.

This rule also applies to the title of short works (songs, short poems, and short stories). The punctuation goes inside the quotation mark, as you will note in the example below.

> Odysseus is similar to Hemingway's hero in "The Snows of Kilimanjaro," and he is similar to the
>
> character called Francis Macomber in "The Short, Happy Life of Francis Macomber."

BUT! The Final Period Goes <u>After</u> the Citation with Short Parenthetical Citations:

Notice that parenthetical citations, on the other hand, require the final punctuation mark to move outside the final quotation mark. Now, the final period appears *outside* the final quotation mark and *after* the parenthetical citation, rather than being enclosed by the quotation marks. Notice where the period goes in the following examples:

> As Waley observes, "Blah blah blah blah" (42).
> <u>or</u>
> One author has observed that "blah blah blah blah blah" (Waley 42).

One common mistake here is using two periods--one in each location. You should never, <u>never</u> end up with <u>two</u> periods at the end of a sentence. For instance, the example below is completely wrong:

> **No! Wrong!:** In Book Thirteen of <u>The Odyssey</u>, Homer writes, ". . . You must come from the other
>
> end of nowhere, / else you are a great booby, having to ask / what place this is." (301-303).

You should only have <u>one</u> period at the end of a sentence. Here is the correct version:

> **Yes! Perfect!:** In Book Thirteen of <u>The Odyssey</u>, Homer writes, ". . . You must come from the other
>
> end of nowhere, / else you are a great booby, having to ask / what place this is" (301-303).

Note that *no comma at all* appears after the author's name in MLA format's parenthetical citations:

> **No! Wrong!:** In Book Thirteen of <u>The Odyssey</u>, we read, ". . . You must come from the other end
>
> of nowhere, / else you are a great booby, having to ask / what place this is" (Homer, 301-
>
> 303).

Instead of the incorrect comma, simply type a space after the author's last name in a parenthetical citation.

> **Yes! Perfect!:** In Book Thirteen of <u>The Odyssey</u>, we read, ". . . You must come from the other end of nowhere, / else you are a great booby, having to ask / what place this is" (Homer 301-303).

BUT! The Final Period Goes <u>Before</u> the Citation with an Indented Block Quotation:

If the punctuation rules weren't confusing enough, there is one more exception. When using block format for lengthy quotations, the period scoots itself over in front of the parenthetical citation. See the section on "Block Quotations" below.

Q: How Do I Indicate A Line Break in Short Quotations from Poetry or Verse Plays?
A: Slashes.

Slashes for Poetry and Verse
With poetry or plays written in verse, the student uses a slash to show where each line ends in the poem. If there are <u>three</u> or less lines, the material appears within the body of the paragraph like any other short quote:

- In Book Thirteen of <u>The Odyssey</u>, Homer writes, ". . . You must come from the other end of nowhere, / else you are a great booby, having to ask / what place this is" (301-03).

Note that in the example above, the numbers refer to <u>lines</u>, not page numbers. We quote articles and essays by page number, but poetry we cite by book and line number. We cite plays by act, scene, and line numbers. If it is unclear which book of the Odyssey the quotation came from, the citation above would look like this correct example:

- In one part of <u>The Odyssey</u>, Homer writes, ". . . You must come from the other end of nowhere, / else you are a great booby, having to ask / what place this is" (13.301-03).

In Shakespearean plays, the author may need to include the number of the act and scene as well. Here's an example quoting the play <u>Richard III</u>.

> Richard's changes in personality become manifest in his imagery of weather. In the beginning of the play, we see this tendency in his first words: "Now is the winter of our discontent / made glorious summer by this son of York" (<u>R3</u> 1.1.1-2). The transformation of cold winter into warm summer mirrors his change from boredom to excitement.

Finally, note that these slashes are used only for short quotations poetry and verse plays, i.e., short works written in meter. In regular prose writing--such as in novels, short stories, or scholarly articles--no slashes should appear. No slashes are necessary when using block quotations either.

Q: How Do I Indicate A Line Break in Long Quotations?
A: Block Quotations.

The earlier tips for using slashes to indicate line breaks apply to short quotations of poetry or verse plays of three lines or less. If a student quotes four or more lines of text, then the student uses "block quotations" or "indented quotations." This means several changes are necessary.

(1) The student removes her quotation marks. (The fact the material is specially indented indicates it is a direct quotation, so the quotation marks are redundant.)

(2) If the student is citing poetry or verse plays, the student removes her slashes for poetic line breaks. Now the line breaks are indicated by the breaks on the actual page, because she is reproducing the text exactly as it appears on the page.

(3) The normal placement of the final period changes. Now, the final period appears <u>before</u> the parenthetical citation begins.

(4) The margin on the left-hand side of the page is scooted in an extra two tabs (an additional one inch). The margin on the right-hand side of the page remains the same.

Q: How Do I Know Which Parts of a Title to Capitalize?

The rules for capitalizing the title of one's essay are fairly specific in MLA format. First, avoid the mistake of using ALL CAPITAL LETTERS. (That's a no-no because it looks like an advertisement or a tabloid newspaper's printing.) The next rule is that you should capitalize the first letter in the following words: (1) the first and last word in the title, (2) every noun, pronoun, verb, adjective, and adverb in the title, and (3) every preposition in the title that is longer than four letters long. The only words that *won't* be capitalized are short prepositions (*of, to, by, etc.*) and short articles (*the, a, an*) that appear in the middle of the title.

Capitalization of Chapters, Books, Acts and Scenes

Be careful when capitalizing words that designate the divisions of a longer work--such as *act, scene, chapter, stanza,* or *canto*. In MLA guidelines, the actual titles of chapters, article titles, and subtitles are capitalized when they are part of that section's formal title. For instance, in the following sentence, the student is actually referring to the title of a specific chapter at the end of her sentence, so she capitalizes that bit and puts it in quotation marks:

> *Rosalind Brooke's study, <u>Popular Religion in the Middle Ages</u>, recommends we consider the difference between theological and mystical religious experience in "Chapter Four: What is Popular Religion?"*

The words *Chapter* and *Four* are only capitalized here as part of the proper title for the chapter. If the chapter or subdivision of the longer work is untitled but numbered, different guidebooks suggest different policies for punctuation and capitalization. Some guidebooks suggest students capitalize both the name of the subdivision and the following number but place no quotation marks around it. For instance, in the following examples, the student refers specifically to one labeled section of a lengthy epic poem and one labeled section of a play:

> *In Book Four of <u>The Odyssey</u>, Telemachus talks with a veteran of the Trojan War.*
> *In Act One of <u>Hamlet</u>, the ghost frightens the soldiers at Elsinore Castle.*

However, section 3.6.5 of *The MLA Handbook for Writers of Research Papers* suggests that divisions of a work referred to only by an *Arabic numeral* should not be capitalized in the body of the student's text.

> *In book 4 of <u>The Odyssey</u>, Telemachus talks with a veteran of the Trojan War.*
> *In act 1 of <u>Hamlet</u>, the ghost frightens the soldiers at Elsinore Castle.*

> *In book four, Odysseus' son talks with an old veteran of the Trojan War.*
> *In act two, scene one, Hamlet finds himself in an untenable position.*

Be consistent in your treatment of these numbers. Note that if you refer to a book using a numeric adjective, or referring to books and acts in general, you never capitalize it.

> *In the opening scene of the second act of <u>Hamlet</u>, Hamlet finds himself in an untenable position.*
> *In the fourth book of <u>The Odyssey</u>, Odysseus' son talks with a veteran of the Trojan War.*
> *There are twelve books in <u>The Odyssey</u> and five acts in <u>Hamlet</u>.*

Writing Out Numbers:

Style manuals for different fields and companies vary in their policies for writing out numbers. That makes it hard to know when to write numbers out alphabetically as actual words (i.e., using letters, e.g., "sixteen") or numerically (i.e., using Arabic numerals, e.g., "16"). This fact will be especially tricky for any of you who are journalism students because the standards for your discipline (AP or Associated Press style) are different from the MLA rules, which are standard for English literature classes.

> In AP format, numbers between one and ten are written out alphabetically ("nine" as opposed to "9"), but typically numbers of 11 or higher are written in numeric form.

> In MLA format, any number that can be written in two words is written out alphabetically, for instance, "twenty-one." Any number that cannot be written in two words should be typed in numeric form, for instance, "731" or "3.14159."

There are some important exceptions:

(1) Always use numerical form for addresses, statistics, percentages or decimals, page numbers, and the numbers in addresses.
(2) Always use alphabetical form for numbers beginning sentences. (Avoid using a statistical number as the first word of a sentence if you can help it.)

For more information, see <u>Writing at Carson-Newman</u> pages 66-85, <u>The Bedford Handbook</u>, pages 448-451, or <u>The MLA Handbook</u> 6th edition, pages 98-102.

Q: What is the Most Common Grammatical Problem?

Pronouns: Agreement in Gender/Number
Writers often stumble when they come to pronouns and the antecedent of a pronoun. Sometimes when students try to avoid sexist language, they mistakenly resort to using plural pronouns such as *they* or *their* in reference to a singular subject. At other times, by sheer force of non-grammatical, everyday speech, writers slip into the use of plural pronouns with singular antecedents. Always be aware of how many people are in a sentence, and whether the antecedent to which a word refers is single or plural.

If you want to avoid sexist language, do not resort to awkward phrases like *his/her* or *him/her*. Likewise, do not resort to using *they* or *their* to refer to a singular subject. Instead, make the subject of your sentence plural and then use *their* or *them*. That way, a writer simultaneously avoids sexist language, improper grammar, and awkward phrasing.

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- **Incorrect**: In the play, each character must keep their thoughts to themselves.
- **Okay but awkward**: In the play, each character must keep his/her thoughts to himself/herself.
- **Yes!** In the play, all characters must keep their thoughts to themselves.

Remember also that the words ending in -*body* and -*one* (*somebody*, *everyone*, *everybody*, etc.) are considered to be singular rather than plural. (For instance, we say, "Everybody <u>is</u> coming to town," not "Everybody <u>are</u> coming to town.") Since these pronouns are singular, normally they require a singular pronoun. "Everybody brought his book with him" is a traditional construction. On the other hand, "Everybody brought their book with them" is not considered correct in traditional grammar. To avoid sexist speech, the best suggestion is to pick a plural subject with which to begin the sentence. ("All of the students brought their books with them.") *All* is considered plural, while the words *someone*, *everyone*, and so on are considered singular.

Embedding Quotations

The ability to embed a quotation seamlessly into your essay is one of the most important skills you can demonstrate as a literary critic. It is vitally important you master this skill.

It is *never* correct to write a quotation as an entire sentence and then run. This is what is called a floating quotation because it isn't really linked to the essay.

This is like the literary equivalent of 2 + 2 = 5

In his poem London William Blake highlights the misery life in the city can cause. 'Marks of weakness, marks of woe'.	'Marks of weakness, marks of woe'. The repetition of 'mark' suggests how city life causes physical pain.	Blake critiques life in the city by referencing how it causes people emotional pain. 'Marks of weakness, marks of woe'.

In his poem, "London," William Blake highlights the misery the city can cause: "And mark in every face I meet / Marks of weakness, marks of woe" (3-4). These lines mean/indicate/ illustrate/show that…	In his poem "London" William Blake highlights the misery life in the city can cause, "Marks of weakness." This phrase implies that…	In his poem "London" William Blake highlights the misery the city can cause when he explains **that** it produces "marks of woe." In saying so, the speaker communicates…
The Colon Quotation	The Comma Quotation	The That Quotation

In his poem, "London," William Blake highlights the "woe" (3) **that life in the city can cause and the way in which this can almost seem to leave behind a physical "mark". The use of "mark" suggests…**

This is the best way to embed quotations. They are short and snappy and read as though they are part of the original sentence.