PARTONE: INTRODUCING  INTEGRATING QUOTATIONS

## **LEARNING OUTCOMES**

- INTEGRATE EVIDENCE (quotations from primary and secondary sources) into your work;
- CONSTRUCT proper sentences;
- PUNCTUATE correctly;
- CONNECT examples to your own ideas;
- RESPECT the INTEGRITY of your sources;
- ATTRIBUTE knowledge correctly.

## QUOTE/QUOTATION

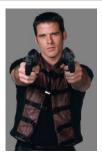
QUOTE = VERB
To quote

"I hate it when villains **quote** Shakespeare" (John Crichton, *Farscape*).

QUOTATION = NOUN
A quotation

"In the previous **quotation**, John Crichton demonstrates that some astronauts have impeccable taste in literature" (Dr. Lisa Dickson).

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John Crichton does not like it when you use "quote" as a noun.

It makes him cranky.

You won't like him when he's cranky.

(otherwise, though, he's pretty awesome)

## **3i: QUOTATION ESSENTIALS**

Three Essential Elements of a Good Quotation:

- INTRODUCTION
- INTEGRATION
- INTERPRETATION

#### **VIOLENCE!**

 So, the essay question asks you to explore the use of "violence" in these lines:

Batter my heart, three-personed God; for You As yet but knock, breathe, shine, and seek to mend;

That I may rise and stand, o'erthrow me, and bend Your force, to break, blow, burn, and make me new.

(John Donne, "Batter my heart...")

STEP ONE: INTRODUCE	
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<ul> <li>INTRODUCE the quotation by telling the reader what context you will be looking at,</li> </ul>	
what <b>aspect of your argument</b> the lines will be supporting:	
The violence of God's intervention into the spiritual life of the penitent is manifested in the	
sounds of the words Donne uses.	
STEP TWO: INTEGRATE	
EXAMPLE ONE: SEAMLESS SENTENCE:	
The violence of God's intervention into the spiritual life of the penitent is manifested in the	
sounds of the words Donne uses. For example, the speaker asks God to "bend / Your force, to	
break, blow, burn, and make me new" (3-4).	
STEP TWO: INTEGRATE	
STELL TWO INTEGRATE	
■ EXAMPLETWO: INDEPENDENT CLAUSE	
The violence of God's intervention into the	
spiritual life of the penitent is manifested in the sounds of the words Donne uses. The speaker	
asks that God destroy him: "bend / Your force, to break, blow, burn, and make me new" (3-4).	

STEP THREE: INTERPRET
DO NOT ASSUME that your quotation speaks
for itself. You need to tell your reader
<ul><li>what YOU see as important in the lines;</li></ul>
how the lines support your argument.
STEP THREE: INTERPRET
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■ EXAMPLE:
The violence of God's intervention into the spiritual life of the penitent is manifested in the sounds of the words Donne uses. The speaker asks that God
destroy him: "bend / Your force, to break, blow, burn, and make me new" (3-4). The alliteration of the plosive "b" sounds in "break," "blow," and
"burn," along with the rhythm of the repeated single syllables, creates a sense of repeated blows,
the battering that opens the first line of the poem.
GENERAL RULES: POETRY
Quotations of LESS THAN 4 LINES:
<ul> <li>Integrate seamlessly (Integration example one),</li> </ul>
or using an independent clause and colon (Integration example two);  Show line breaks
<ul> <li>Cite by LINE NUMBER, NOT page number</li> </ul>
The speaker asks that God destroy him: "bend / Your force, to break, blow, burn, and make me new"(3-4).

### **GENERAL RULES**

Quotations of MORE THAN 4 LINES

- OFFSET from the rest of your paragraph by one indent;
- For POETRY, maintain the ORIGINAL FORMAT, line length, and spacing;
- Maintain the ORIGINAL typographical elements (E.g. italics, boldface)

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Orlando praises Adam's loyalty:

O good old man, how well in thee appears The constant service of the antique world,

When service sweat for duty, not for meed!

Thou art not for the fashion of these times[.]

(3.2.57-63)

Adam represents the loss of a higher standard and seems to be a relic of a Golden Age.

#### MAINTAIN ORIGINAL **TYPOGRAPHY**

Brachiano: Excellent creature.

We call the cruel fair, what name for

you That are so merciful?

Zanche: See now they

close.

Flamineo: Most happy union.

Cornelia [aside]: My fears are fall'n upon me: oh

my heart!

(1.2.217-21)

# PARENTHETICAL CITATION

POETRY:	use LINE	<b>NUMBERS</b>
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- PROSE: use PAGE NUMBERS
- DRAMA: use ACT, SCENE, LINE NUMBERS
- ONLINE PUBLICATIONS: use PARAGRAPH NUMBERS