

# INTEGRATING QUOTATIONS

## I. WHEN TO USE QUOTATIONS

*Note: Ask your professor how much of a paper should be from outside sources and how many quotations are needed.*

### 1. Use quotations to serve as examples of your main points and observations.

Remember that a quotation by itself has little significance. It needs your commentary to provide context and meaning. In general, your commentary on anything you quote should be longer than the quotation itself. *Never use a quotation in a sentence by itself.*

### 2. Choose only important material, material that effectively supports your point.

When writing about literature, choose quotations that provide significant information about characters or about the author's main idea rather than quotations that simply advance the plot.

### 3. Select quotations carefully and purposefully for a research paper or literary analysis:

- To illustrate or explain an opinion or idea
- To assert a fact
- To provide authority for an assertion you have made
- To show many opinions

## II. HOW TO USE QUOTATIONS

*Note: Mention the name of the source in the sentence or in the parenthetical citation with the page number.*

### 1. Sprinkle your writing with key phrases and terms. Surround them with quotation marks.

Wilfred Owen says that the only prayer said for those who die in battle is the "rapid rattle" of guns which "patter out their hasty orisons" (line 7).

*(Notice that when quoting poetry, once you have established that the numerals in parentheses mean line numbers rather than page numbers, give just the numbers on subsequent quotations.)*

### 2. Use an indirect statement with *that*.

Margaret Mead feels that "the use of marriage contracts may reduce the divorce rate" (9).

### 3. Blend your lead-in and quotation.

Knight views the symbolism in Smith's play as a "creation and destruction pattern" (164).

### 4. Use a complete sentence lead-in. Follow with a colon and two spaces before the quotation.

Edith Hamilton describes Hera perfectly: "She was the protector of marriage, and married women were her particular care" (223).

Again the main character hears the words spoken by his grandfather: "I never told you, but our life is a war" (154).

### 5. Always use an introductory phrase or clause. *Never put a quotation in a sentence by itself.*

According to one source, "Frost revives the themes of the early nineteenth century Romantics" (Jones 112).

As the grandfather explained, "Life is a war" (154).

## 6. Split the quotation.

"A fully articulated pastoral idea of America," claims Leo Marx, "did not emerge until the end of the eighteenth century" (89).

## 7. Use the author's name and/or authority to introduce quotations from secondary sources.

Frank Kermode, a prominent critic, claims that Hamlet "is a delaying revenger" (1138).

(*The first time you mention a source, use the full name. Thereafter, use **only** the last name with no title.*)

# III. PUNCTUATING QUOTATIONS

## 1. Use a comma for a brief, informal, or grammatically incomplete introduction.

Prufrock thinks, "I am no prophet—and here's no great matter" (line 37).

## 2. Use a colon to separate your own complete sentence lead-ins from quotations. (See Section II.4.)

## 3. Use an ellipsis (. . .) to indicate material omitted from the quotation. If possible, try to avoid using an ellipsis mark at the beginning or end of a quotation.

- To indicate omitted material *within* a sentence, use three periods with a space before and after each period.

Hamlet tells Ophelia, "you jig and amble . . . and make your wantonness your ignorance" (III. i. 140-142).

- To indicate material omitted at the *end* of your sentence, put a period with no space in front and then follow with three spaced periods.

Hawthorne writes that "Robin gazed with dismay and astonishment. . . . The effect was as if of two individual devils, a fiend of fire and a fiend of darkness, had united themselves to form this infernal visage" (887).

- If using an ellipsis and a parenthetical page reference at the end of a sentence, put the fourth period after the parentheses.

According to Anne Barton, the last part of *A Midsummer Night's Dream* shows "the relationship between art and life . . ." (219).

- If omitting a whole sentence, use four dots.

Singer writes that "his thoughts turned to matters of business. . . . It was easier to think about practical matters" (279).

- Use a line of spaced dots to signal that a line (or more) of poetry has been omitted.

Had we but world enough, and time,  
This coyness, lady, were no crime.

.....

But at my back I always hear

Time's winged chariot hurrying near; (1-2,21-22)

## 4. Use brackets [ ] to indicate editorial changes that you must make to clarify the quotation or improve the grammatical structure of your sentence.

"She looked carefully for the place where [Elizabeth] had entered the garden" (65).

Flaubert says that "she [has] an excess of energy" (97).

## 5. Reproduce your source exactly in a quotation. (Use the word *sic* in brackets immediately after a problem word or obvious mistake.)

"There were no pieces of strong [sic] around the boxes," one witness wrote.

**6. Introduce long quotations with a complete sentence followed by a colon. Use the same line spacing for your quotation that you use for the rest of the paper. For example, if the rest of your paper is double-spaced, also double-space the quotation. Indent ten spaces from the left margin. A long quotation is one with more than four lines of prose or more than three lines of poetry.**

In *A Room of One's Own*, Virginia Woolf speaks about women in literature and history:

A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates the loves of kings and conquerors in fiction; in fact, she was the slave of any boy whose parents force a ring upon her finger.  
(60)

*(Notice that the indented quotation ends with a period, followed by the page number. No period follows the page number in parentheses. Also notice that no quotation marks are used. Avoid a long quotation in a short paper unless there is an extremely good reason to use it!)*

**7. Use double quotation marks for a quotation and single quotation marks for an inner quotation.**

After his interview with Hester, Dimmesdale sinks into self-doubt: "'Have I then sold myself,' thought the minister, 'to the fiend whom . . . this velveteed old hag has chosen for her prince and master!'"  
(237)

*(Notice that no period follows the page reference because the inside quotation ends with an exclamation mark. [See Section III. 10])*

**8. Put colons and semicolons outside quotation marks unless they are within the quotation.**

The senator announced, "I will not seek reelection"; then he left the room.

**9. Always put periods and commas inside quotation marks except when there is parenthetical documentation.**

Though Thoreau wrote that most men "lead lives of quiet desperation" (98), much of his book about Walden Pond "expresses joy" (96).

*(Notice that when you have two quotations from different pages within the same sentence, you place the first parenthetical reference immediately after the quoted material).*

**10. Put other marks of punctuation (question marks, dashes, exclamation points) inside when they are part of the quoted material, outside when they are not. When a question mark or exclamation point goes inside the quotation, no end punctuation follows the parenthetical reference.**

When King Hamlet's ghost reveals that he was killed by Claudius, young Hamlet exclaims, "O my prophetic soul!" (I. v. 40)

What are the implications of Hamlet's statement, "To be, or not to be" (III. i. 55)?

**11. Use a slash mark (/) with a space before and after the mark to indicate line divisions in poetry when quoting three lines or fewer.**

In "Harlem," by Langston Hughes, the speaker asks, "What happens to a dream deferred? / Does it dry up / like a raisin in the sun?" (1-3)

**12. When the word *that* introduces a quotation, use no comma after it and no capital letter to start the quotation unless it begins with a proper noun.**

In the closing lines, the speaker suggests that "it just sags like a heavy load" (9-10).

## IV. WATCH FOR THE PROBLEMS

**When integrating quotations, keep in mind these rules of grammar:**

- Keep all tenses the same. Change the tenses in the quotation to correspond to your tenses, putting your words in brackets. When writing about fictional events and literature, change quoted verbs to the present tense.

*Incorrect:* While the legislators cringe at the sudden darkness, "all eyes were turned to Abraham Davenport."

*Correct:* While the legislators cringe at the sudden darkness, "all eyes [turn] to Abraham Davenport."

- Make sure that your sentences are complete.

*Incorrect:* We learn that there is some restiveness outside the village over lotteries: "over in the north village."

*Correct:* We learn that there is some restiveness outside the village over lotteries: "over in the north village they're talking of giving up the lottery; some places have already quit lotteries" (208).

*(Note: Usage varies on whether to begin a complete sentence following a colon with a capital letter or a small letter. Ask your professor.)*

- Clarify pronouns that have no clear antecedent.

*Incorrect:* She does not, it should be noted, question the fairness of lotteries, just of the particular draw: "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair" (209).

*Correct:* She does not, it should be noted, question the fairness of lotteries, just of the particular draw: "You didn't give him [her husband] time enough to take any paper he wanted. I saw you. It wasn't fair" (209).

- Make subjects and verbs agree.

*Incorrect:* Wilfred Owen says that the only prayer said for those who die in battle is war's noise, which "patter out their hasty orisons" (line 7).

*Correct:* Wilfred Owen says that the only prayer said for those who die in battle is war's noise, which "patter[s] out their hasty orisons" (line 7).

- Make pronouns and antecedents agree.

*Incorrect:* The father, Abner, has taught Sartoris ". . . to stick to your own blood or you will not have any blood to stick to you" (107).

*Correct:* The father, Abner, has taught Sartoris ". . . to stick to [his] own blood or [he] will not have any blood to stick to [him]" (107).

## V. AVOIDING PLAGIARISM

*Note: Plagiarism is using others' words or ideas without giving them credit. Plagiarism can occur with directly quoted or even paraphrased words or ideas.*

### 1. Three ways to commit plagiarism

- Omitting quotation marks when citing the exact words from a source
- Failing to completely change words in a paraphrase (sloppy paraphrasing)
- Giving no documentation for paraphrases or quotations

## 2. How to avoid plagiarism

- As you are taking notes for a paper, put quotation marks around exact quotations. That will remind you to use quotation marks in your paper. Don't forget to note the page number and author!
- When you are taking notes for a paper and do not want to use quotations, remember that rearranging sentence structure or changing just a few words is unacceptable. You must completely reword the passage. Try reading the passage and then putting it aside while you try to rewrite it in your own words. If you cannot rewrite the passage effectively, then quote it instead.

### Examples of acceptable and unacceptable paraphrasing

#### *Original:*

"What is unmistakably convincing and makes Miller's theatre writing hold is its authenticity in respect to the minutiae of American life. He is a first-rate reporter; he makes the details of his observation palpable."

#### *Sloppy paraphrase:*

What is truly convincing and makes Arthur Miller's theatrical writing effective is its authenticity. He is an excellent reporter and makes his observation palpable.

#### *Acceptable paraphrase:*

The strength of Arthur Miller's dramatic art lies in its faithfulness to the details of the American scene and in its power to bring to life the reality of ordinary experience.

Diana Hacker's *Bedford Handbook for Writers* provides the following verbs to introduce quotations:

acknowledges	comments	endorses	reasons
adds	compares	grants	refutes
admits	confirms	illustrates	rejects
agrees	contends	implies	reports
argues	declares	insists	responds
asserts	denies	notes	suggests
believes	disputes	observes	thinks
claims	emphasizes	points out	writes