Everything You Need to Know about Integrating Quotations into Your Literary Analysis
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PART 1
Critical Thinking: Considering the Purpose, Selection, and Placement of Quotations

1. The Importance of Critical Thinking

The main thing to keep in mind when integrating quotations is that it takes thought and thoughtfulness, or critical thinking. Every time you decide to use a quotation, you need to think about why and how you will use it as well as how to introduce, format, cite, and explain (analyze/interpret) it. Keep in mind the purpose of quotations in literary analysis is to provide evidence for your ideas and argument. Evidence in this case is not just facts but also your reasoning, understanding, interpretation, and analysis, in other words, your thinking about the facts, clearly, fully, and convincingly presented to your reader/audience.

In order to integrate quotations effectively, avoid dropped-in quotations (also called “floating quotations”). Dropped-in quotations occur when quotations are dropped in without any thought in terms of how they fit in the paragraph. With dropped-in quotations, there is nothing leading into or introducing the quotation, and often there is no explanation following the quotation. It is just there, dropped in. The thinking is left to the reader to do in order to figure out the purpose and relevance of the quotation. Dropped-in quotations are often confusing to your reader due to lack of context (indication of where in the text the quotation comes from and/or whose perspective it reflects, for example the author’s, a particular character’s, etc.).

The most obvious sign of a dropped-in quotation is the punctuation of the sentence before. If the previous sentence leading up to a quotation ends in a period or semicolon, the quotation that follows has been dropped in. Similarly, if there is no sentence before a quotation (if a quotation begins a paragraph) and/or the paragraph ends immediately after a quotation, the quotation has been dropped in.

Dropped-in quotations have the potential to become even more serious when the sources they come from are not correctly identified; the result is plagiarism (an automatic failing grade on a paper—see the syllabus).

2. Selecting Meaningful Quotations

Effective integration begins with thoughtful selection of quotations that help support and deepen understanding of your reason (point) or ideas about the text. Avoid quotations that merely state the reason or idea, which may lead to repetitiveness or to the belief that introducing or explaining the quotation isn’t necessary as the connection is obvious. Instead, choose quotations that leave room for and even necessitate your interpretation and explanation of them. Also, choose quotations that show rather than tell and that add something: an idea or example or more detailed or in-depth explanation or description. As you’re considering possible quotations, keep in mind the following guidelines:

1. Select quotations that show rather than tell.
2. Select quotations that add or add to ideas rather than merely repeat the same ideas.
Effective Placement of Quotations

**Effective placement of quotations is also important.** Because the purpose of quotations is to provide evidence for your reasons or ideas, quotations belong in the paragraphs that provide that evidence: the body paragraphs. Also, within the body paragraphs, quotations belong in the step that provides the evidence. Keep in mind the steps of a body paragraph:

1. **Reason** (also referred to as the Point or Main Idea) of the paragraph,
2. **Evidence** (or Support) to prove the reason, including general examples (of characters, traits, behaviors, actions, interactions, occurrences, etc.) clearly and directly related to the reason as well as details (specific facts, descriptions, and explanations, etc.) about each example revealing and developing its meaning and relevance in relation to the reason,
3. **Warrants and Backing:** Explanation of the significance of the reason in relation to the overall argument (claim): how the reason proves and develops that argument.

So quotations belong in **Step 2 as part of the Evidence**.

It’s up to you to decide where in Step 2 quotations fit best, and here, too, critical thinking is required. An effective paragraph will provide multiple examples, multiple types of evidence to prove a reason. Not all of the evidence will be quotations; some will be summary or description in your own words though you may use short quoted phrases of just a few words in your examples, summary, or description. However, **more detailed quotations of one complete sentence or more** typically aren’t the general examples and don’t relate directly to the reason but instead **are the specific details about the examples**, explained by you to show how they relate to, prove, and develop the reason.

Because quotations are typically details, most likely, the earliest in the paragraph you would place a quotation would be in the third sentence:

- **Sentence #1:** transition from the previous paragraph and the **reason** of this paragraph. (Sometimes this takes two sentences.)
- **Sentence #2:** your first example (directly related to the reason).
- **Sentence #3 and beyond:** specific **details** about the example, possibly summary and/or description and explanation in your words, or your introduction and presentation of a quotation followed by your explanation of it.
- **Repeat Sentences #2 & #3 and beyond** until you’ve finished presenting all of your evidence.
1. Integrating Quotations

The next step is to **integrate the quotation into your paragraph and into your argument**. As with paragraphs, there are steps to follow when working with quotations. They are:

1. Signal phrase with correct punctuation (a colon, a comma, or nothing depending on what is correct)
2. Quotation
3. In-text citation
4. Explanation

Some Definitions:

- A **signal phrase** is a phrase or clause that leads up to and prepares for the quotation by providing context, clarifying the perspective, and identifying or emphasizing what you want the reader to notice about the quotation.
- Some signal phrases identify the source, its author, title, context or background; this type of signal phrase is generally called an **attributive tag** or **attribution**.
- **Context** literally refers to what’s around a quotation—the words, images, sentences, ideas, etc.—as well as information about the quotation’s physical location in the text (where it is and what it’s near), the perspective (whose words or beliefs it reflects), situations or circumstances around the quotation, the work as a whole, including the author, time period, publication, etc.

2. Using Signal Phrases to Integrate Quotations

**Truly integrating quotations** goes beyond merely identifying the author or source; it **involves thinking critically about the connection between the quotation and your main idea**. Introducing or clarifying this connection is what a **signal phrase** does; it **creates a bridge** between the different parts of the paragraph and even between the different parts of the support. Specifically, it creates a bridge **between your reason and the quotation**. For example, if the quotation only suggests a connection to your reason, a signal phrase before the quotation can prompt your reader to notice what you want him/her to in or about the quotation and can also help focus your interpretation and explanation of the quotation afterwards, thus prompting you to prove your reason.

In addition, using **signal phrases** is an important part of effective integration of quotations because they allow you to **provide important and clarifying context for the quotation**. It is generally helpful to know where in the text a quotation comes from, not only what part (what act/scene, chapter, or stanza) but also what has happened around it, whom it affects, whose perspective it reflects, etc. Note: Indicating what page or line a quotation comes from is relatively meaningless to a reader. We need that information to find the quotation, but it doesn’t help us understand anything about the quotation, so provide it in the parenthetical in-text citation after the quotation, not in your signal phrase.

Remember to use signal phrases to:

1. Create a bridge between the reason and the quotation.
2. Provide context for the quotation.
3. Using Attributive Tags to Integrate Quotations

There are a number of reasons one might want to use an **attributive tag**. For example:

- With primary sources (the texts—short stories/novels, poetry, and plays—you’re analyzing):
  - It’s essential to identify the author(s) of the text(s) you’re analyzing. Often you accomplish this in the introduction, so it’s only necessary as an occasional reminder or for emphasis, especially when you’re analyzing his or her purpose as opposed to the text’s. Note: Other than the first time you introduce the author, refer to him or her by his or her last name only (never by his or her first name only).

- With secondary sources (sources that present criticism of the primary texts or that present ideas or background you’ll use to support your own analysis of them):
  - You might identify the author you’re quoting if he or she is well-known as an expert in his/her field to add to your credibility by showing you knew of this expert and that you knew enough to draw upon his/her expert knowledge. Note: Other than the first time you introduce the author, refer to him or her by his or her last name only (never by his or her first name only).
  - You might identify the publication if it carries some prestige in the field so that referring to it can likewise gain you credibility.
  - You might want to distinguish the author’s ideas and perspective from your own if his or her ideas are controversial or not shared by you.
  - You might want to identify the context (when/where it was published, who wrote it, etc.) if it adds to our understanding of the ideas you’re quoting from the source.
  - Etc.

**Examples of Signal Phrases and Attributive Tags:**

- Robert Burns claimed in 1784 in his poem “Man Was Made to Mourn: A Dirge” that (mostly an Attributive Tag identifying the author and poem, but some context is given, the date, and the verb “claimed” indicates that the purpose of the quotation is to claim or argue something)
- No one, except the victim, is exempt from this violence, or blameless for it, as the story illustrates early on by (Signal Phrase indicating who is involved and giving context about where in the story the quotation is located; it does also attribute the content to the story)
- echoed at the end when (signal phrase indicating the context as well as that the idea is a repeated one)
- the villagers are described simply, straight-forwardly as (Signal Phrase indicating the purpose of the quotation to describe the villagers as well as characterizing the description itself)
- The opening paragraph of “The Lottery” with its matter-of-fact description of the village sets this mood of politeness: (Signal Phrase—attributing the story—but mostly identifying the context as well as the focus of the writer’s interpretation of the quotation on its matter-of-fact description in relation to the politeness)
- Tessie, in turn, responds light-heartedly with a joke: (Signal Phrase identifying the context—who is speaking—as well as indicating to interpret the quotation as a joke)
4. Using Quotations to Prove and Develop the Reason

Some Definitions:

- **Interpretation** explains the meaning of a text or passage, not just translating what it means, which is paraphrasing, but explaining how/why it means what it does.

- **Analysis** is related to interpretation in that it explains how a text or passage works, focusing on breaking the passage down and looking at how the parts work in style, form, and structure and how these parts contribute to and reveal the meaning, effect, and/or purpose.

- **Explication** is an extended process of interpreting and analyzing a longer passage of text, piece by piece, to uncover its significance. As with any interpretation or analysis it can be focused on specific elements related to a particular reason or purpose.

After you’ve selected, placed, introduced or integrated, and formatted the quotation correctly comes **the most important step in integrating quotations and the one which involves the most critical thinking, the explanation of their significance**. This step typically follows the quotation though may start in the same sentence in which you introduce or integrate the quotation. In this step, you interpret the meaning and analyze the style and/or form or structure of the quotation to point out how it proves and develops the reason. That is, you explain what in and/or about the quotation proves the reason and how or why it does as well as what the quotation adds to our understanding of the reason. Keep in mind you are trying to get the reader to notice something they might not if you didn’t point it out: your thinking about the quotation.

Rather than beginning your explanation by stating “this quotation,” which focuses on the entire quotation and doesn’t make clear what specifically you mean to discuss, introduce the first detail in or about the quotation that helps prove the reason. You might interpret the meaning and effect of a particular word or phrase or image, etc., and/or you might analyze an element of style, such as a pattern of sound created by the repetition of a particular letter, and/or you might analyze the form or structure, for example, the length or type of sentences used.
1. General Information about Quoting Literature

Formatting quotations depends first on the genre (prose, poetry, or drama) and then on length (short or long). Note: Within short quotations, there are both partial and complete quotations, which affect the punctuation before (and sometimes after) quotations.

Some Definitions:

The Genres:
- **Prose** is any form that is written in paragraphs, including stories/fairy tales, essays, and novels. Published prose can be recognized because left and right margins are justified (lined up). When quoted or reproduced, it’s important to duplicate the content exactly but not necessarily the formatting. So a word or phrase found on line two of a paragraph when quoted, might fall on line three instead.
- **Poetry** is written in lines and stanzas. Typically, the left margin is justified but the right margin is uneven. It’s important to duplicate the formatting exactly, including capitalization, lineation, etc.
- **Drama (or plays)** is written primarily in dialogue among characters with occasional stage directions, describing the setting or the characters’ speech or actions, etc. Formatting of quotations from drama depends on whether the quotation is of one or more people speaking. Formatting of drama quotations also depends on the genre as drama has been written in poetry (the ancient Greek plays) and prose (most modern drama) as well as a combination of the two (Shakespearean plays).

Short, Long, Partial, and Complete Quotations:
- **A short quotation** is presented inside quotation marks and is part of your paragraph. Short quotations may be partial or complete.
- **A long quotation** is blocked and presented without quotation marks around. Blocking means indenting the left side one inch (one tab setting more than the first line of a paragraph is indented). All long quotations are complete.
- Length determines whether a quotation is short or long but varies according to genre.
- **A partial quotation** is a word, phrase, or clause excerpted from the source that is incorporated into your own sentence and syntax. Your sentence completes or incorporates the quotation, which in many cases would be a fragment otherwise. Punctuation before the quotation depends on what would be used in a sentence if the quotation marks weren’t there. Your sentence can continue after the quotation and in some cases may need to. Only short quotations are partial.
- **A complete quotation** is a complete sentence or sentences that you introduce with a complete clause leading up to the quotation. The punctuation at the end of the sentence before the quotation is a colon (:). Both short and long quotations may be complete.
2. Prose Quotations: Short / Partial

Definition:
- **A short partial prose quotation is under five lines** after being typed into your essay. It is incorporated into your paragraph but set off by quotation marks. A partial quotation is a phrase or clause creating a complete sentence only when joined with the writer’s sentence.

- **Note about punctuation**: Make sure the quotation marks are right next to the first/last word at the beginning and end of the quotation. The parenthetical in-text citation comes after the end quotation marks with a space between the quotation marks and the parentheses. Put the end punctuation of your sentence after the in-text citation. The only punctuation that would come inside the quotation marks is a question mark (?) or exclamation mark (!) that is part of the original text, not added by you, and you still need end punctuation to end or continue your sentence after the parenthetical citation.

Examples of Short Partial Prose Quotations:
- Already three of the boys have “made a great pile of stones in one corner of the square” (Jackson 964), and the reader is allowed to believe, for the moment, in the innocence of their purpose. 
  *Notice that both the sentence before the quotation and the quotation itself are incomplete and only together create a complete sentence. There is no punctuation before the quotation as it’s incorrect to separate the two parts of the verb “have made” with a comma. Notice too that the writer’s sentence continues after the quotation. A comma followed by “and” is used after the parenthetical in-text citation to form a compound sentence.*

- The men stand at a distance, “surveying their own children, speaking of planting and rain, tractors and taxes” (Jackson 964). The word “surveying,” in particular, suggests an attitude of physical and emotional distance as well as dominance or ownership. 
  *Notice that in this example, the sentence before is essentially complete but that the quotation is a dependent clause. By itself the quotation is a fragment, lacking subject and verb and so is added on to the writer’s sentence (following a comma), adding a detail about what the men are doing. Notice too that the sentence ends after the quotation and that the end punctuation (the period) is placed after the parenthetical in-text citation.*

- The stones gathered by the boys at the beginning foreshadow the ending and its cruelest moment when “someone gave little Davy Hutchinson a few pebbles” (Jackson 969). The diminutive phrase “little Davy Hutchinson” is transformed with the addition of “a few pebbles” so that in this context it no longer evokes innocence but culpability, showing us how the community teaches their traditions to the next generation, thus perpetuating those traditions and making sure everyone is equally guilty. 
  *Notice that the quotation is a complete sentence, but the writer’s sentence before it is not, so the quotation is being used to complete the writer’s sentence; if the writer’s sentence ended after “when,” it would be a fragment. Notice here too as in the first example, there is no punctuation before the quotation as separating “when” and “someone” with a comma would be incorrect.*

In-Text Citations for Prose: Use the author’s last name and the page number: (Jackson 964).
*Note: Do not use the word “page” or “p.” or “pg.” or any punctuation between the author’s last name and the page number. If you’re only writing about one story and you’ve already identified the author, you can provide the page number only: (964).*
3. Prose Quotations: Short / Complete

Definition:
- A short complete prose quotation is under five lines after being typed into your essay. Unlike a partial quotation, it is composed of one or more complete sentences. Introduce complete quotations with a complete sentence of your own ending with a colon (:). A colon is a kind of equal sign, meaning that the sentence or sentences that come after it are equal to (define or describe) the sentence before it. Notice that the first word of a complete quotation begins with a capital letter.

Examples of Short Complete Prose Quotations:
- Tessie Hutchinson, in turn, responds light-heartedly with a joke: “Won’t have me leave m’dishes in the sink, now, would you, Joe?” (Jackson 965). By the end of the story, the irony and horror of this joke become apparent; Tessie’s final act to tidy her house is itself an act of politeness, one which she did readily without protest or questioning, as if knowing she would not return and not wanting to leave her house a mess. Notice that the signal phrase before the quotation introduces the context, identifying Tessie Hutchinson as the speaker, but also tells us to interpret the quotation as a joke. The word joke and the colon indicate that what follows (in other words, the quotation) is the joke. Notice too that the explanation reinterprets the quotation to notice something else or more about it: the horror and the politeness of it.

- The women, in contrast, are made to seem inconsequential: “The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands” (Jackson 964). The women are made to seem like appendages to their husbands, coming after them, suggesting both subordination as well as subjugation as if they are obeying an implicit command. Similarly, the women’s talk is described simply as “gossip,” unlike the weightier matters of livelihood the men discuss. Notice that the signal phrase introduces the focus on the women as well as the interpretation of them as inconsequential. The colon indicates that we are then to read that quotation as evidence of their inconsequentiality, and following the quotation, the explanation picks up on that idea pointing out how women are made to seem that way, interpreting specific details in the quotation: that the women follow the men and the “gossip.”

- This illusion of normalcy, of innocence is ultimately dispelled as we read at the end: “The children had stones already, and someone gave little Davy Hutchinson a few pebbles” (Jackson 969). The deception Jackson has perpetrated on us is made all the more poignant because of our realization that our foolishness stems, not from what Jackson omitted—the stones were there all along—but from what we have added to the story: that is, our own assumptions and desires, what we wanted to see. Notice that the signal phrase identifies the context, that the quotation comes from the end of the story, as well as the focus of the subsequent discussion: analysis of the illusion, how and why it’s both created and dispelled.
4. Prose Quotations: Long

**Definition:**

- **A long quotation is five lines or more** after being typed into your essay. All long quotations are complete, in other words, made up of one or more complete sentences. As a result, the sentence introducing it must also be a complete sentence ending with a colon. Long quotations are set off by blocking; the left side is intended one inch (one step more than a paragraph indent, which is one-half inch). Quotation marks are not used. Double-spacing with no extra spaces above or below the quotation is maintained throughout.

- **Note about punctuation:** With long quotations, the end punctuation comes before the parenthetical citation. The end punctuation is typically a period unless the quotation itself ends in a question or exclamation. The parenthetical citation goes on the last line of the quotation if it fits or on the next line indented like the rest of the quotation.

**Example of a Long Prose Quotation:**

While the outcome, the stoning of a randomly chosen villager, is horrifyingly cruel, reexamined, the story reveals that an even more significant and insidious cruelty is the matter-of-fact, efficient politeness all the villagers wear like a uniform. The opening paragraph of “The Lottery” with its matter-of-fact description of the village sets this mood:

> The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o’clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o’clock in the morning and still be through in time to allow the villagers to get home for noon dinner. (Jackson 963)

It’s a pleasant day; the weather cooperates as do the villagers, who gather at the agreed upon time in the agreed upon place.

Notice that the signal phrase introduces both the context (the opening of the story) and what to look for (the matter-of-factness and the mood of politeness), and the explanation after picks up on this discussion and adds to it, noting the pleasantness, cooperation, and agreement.
5. Poetry Quotations: Short / Partial

Definitions:

- **Poetry** is composed of lines, sentences, and stanzas as units of meaning. In poetry, a line may present a single word, a phrase, or a complete sentence, or a sentence may run across several lines or even a whole poem.

- **Line breaks** create a pause. Some line breaks, those without any punctuation, are very brief, just long enough for the eye to skip down to the next line. These lines are called *enjambed* or (run-on) **lines** as they run over onto the next line. Lines with punctuation at the end create a bit more of a pause. These lines are called *end-stopped lines*. The longest pause is created by a period at the end of a line.

- A **stanza** is the poem’s version of a paragraph. Some poems are written all in one stanza (paragraph); others are broken up into multiple stanzas, sometimes of even or uneven length.

- A **short poetry quotation** is under four lines of the original text. If in the original, there is a line with only one word on it, it still counts as a line. Like short prose quotations, short poetry quotations are marked by quotation marks and are part of your paragraph. However, everything about the poem’s content and style or form must be duplicated exactly, including line and stanza breaks. In short poetry quotations, identify line breaks with a forward slash / and stanza breaks with two //. If the poem capitalizes the first word of each line regardless of whether it’s a new sentence, maintain this capitalization in your quotation even if it comes in the middle of your sentence. Conversely, if a poem uses lowercase letters for a word that would typically be capitalized, use the lowercase form.

- **Note about punctuation**: As with short prose quotations, the parenthetical in-text citation comes after the end quotation marks with a space between the quotation marks and the parentheses. Put the end punctuation of your sentence after the in-text citation. The only punctuation that would come inside the quotation marks is a question mark (?) or exclamation mark (!) that is part of the original text, not added by you, and you still need end punctuation to end or continue your sentence after the parenthetical citation.

Examples of Short Partial Poetry Quotations:

- The speaker’s sorrow that “The dried mouthbones of a shark in the hot swale / Gaped on nothing but sand on either side” (Pinsky 3–4) is apparent. *Notice that the writer’s sentence is completed by inserting the quotation. Notice too the capitalization of quoted words that fall in the middle of the writer’s sentence to preserve the style of the original poem. Also notice the forward slash with a space on either side to mark the line break in the middle of the quotation. Finally, notice that the parenthetical in-text citation identifies the two lines, putting a hyphen between them.*

- William Carlos Williams’ poem “The Red Wheelbarrow,” in fact, depends on “a red wheel / barrow // glazed with rain” (3–5) to make its argument for the importance of the object itself. *Notice that both the writer’s sentence and the quotation are incomplete on their own but joined form a complete sentence. Notice too the forward slash marking a line break and the two forward slashes marking a stanza break. Always put a space before and after forward slashes (but not between two).*

In-Text Citations for Poetry: Use the author’s last name and the line number(s). Note: Do not use the word line or any punctuation between the author’s last name and the line number. If you’re only writing about one poem and you’ve already identified the author, you can provide the line number(s) only: (6).
6. Poetry Quotations: Short / Complete

**Definition:**
- A short complete poetry quotation is under four lines of the original text but consists of a complete sentence or sentences that are introduced by your complete sentence, set off by a colon.

**Examples of Short Complete Poetry Quotations:**
- The first line of the poem “The Want Bone” introduces human longing: “The tongue of the waves tolled in the earth’s bell” (Pinsky). The longing, in this case, is for what is missing: life and more importantly human life. *Notice that a complete sentence ending with a colon introduces the quotation which is also a complete sentence. Notice too that the end punctuation comes after the parenthetical in-text citation. Also, in this case, it’s unnecessary to include the line number in the in-text citation as it’s been mentioned in the signal phrase before the quotation. However, the signal phrase doesn’t just note the line number but also the focus on human longing. Beginnings and endings are often significant and so may be worth identifying, emphasizing, and discussing. A random line in the middle of a poem isn’t likely to stand out because of the line number it happens to be on but rather because of its content or style, so unless there is something significant about the placement of text on this particular line number which you are going to explain, it’s best not to mention the line number in the signal phrase.*

- Robert Pinsky’s images compel us to picture death: “The dried mouthbones of a shark in the hot swale / Gaped on nothing but sand on either side” (3-4). The “mouthbones” aren’t just bones; they are “dried,” so they’re not just dead; they are long dead, the description of them making them seem even more empty and dead given the fact that they “Gaped on nothing,” were open, gaping like eyes, but seeing nothing, unseeing. *Notice that the in-text citation includes only the line numbers as the author’s name is included in the signal phrase before the quotation. However, the signal phrase does more than just identify the author; it also points out what is being focused on: images of death. Notice too that when the interpretation that follows the quotation repeats words from the quotation, the words are placed in quotation marks though it’s not necessary to cite the line numbers again when the words are repeated so soon after the original quotation.*
7. Poetry Quotations: Long

Definition:
- **A long poetry quotation is four or more lines** of the original text. Like long prose quotations, these are typically blocked (the left side is indented one inch) and double-spaced unless the spatial arrangement of the original lines, including indentation, alignment, and/or spacing within and between them, is unusual in which case reproduce the original as accurately as possible.
- **Note about punctuation:** As with long prose quotations, with long poetry quotations, the end punctuation comes before the parenthetical in-text citation. The end punctuation is typically a period unless the quotation itself ends in a question or exclamation. The parenthetical citation goes on the last line of the quotation if it fits or on the next line indented like the rest of the quotation.

Example of a Long Poetry Quotation:
The first stanza of Philip Levine’s poem “They Feed They Lion” intimates that something is coming:

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Out of burlap sacks, out of bearing butter,
Out of black bean and wet slate bread,
Out of the acids of rage, the candor of tar,
Out of creosote, gasoline, drive shafts, wooden dollies,
They Lion grow. (1-5)
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These opening lines paint a picture of something, beast-like, emerging “Out of” the natural and industrial landscape. The alliteration of “b’s” and the third line’s “acids of rage” and “candor of tar” make it sound angry, possibly something to be feared. The “Lion” in the last line of the stanza is made to sound like a verb, but our familiarity with the animal and the capitalization of the word emphasize that it is a noun, the thing, the beast that is coming.

Notice that the signal phrase is a complete sentence ending with a colon. Notice too that the quotation is indented one inch on the left side and double-spaced just like long prose quotations. In this case, you do not use forward slashes to mark line breaks as the line breaks are shown by breaking and presenting the line exactly the way it appears in the original poem, except for the indentation and double-spacing. Finally because the author’s name appears in the signal phrase along with an indication of what to notice about the quotation and what the interpretation following it will focus on, only the line numbers are needed in the parenthetical in-text citation.
8. Drama Quotations: Short / Partial

Definition:

- **All short drama quotations** present just one character speaking, but determination of length also depends on the genre. Thus:
  - Short drama quotations written in prose are those of one person speaking **and** under five lines once typed into your essay.
  - Short drama quotations written in poetry are those of one person speaking **and** under four lines of the original text. Like any quotations of poetry, line breaks as well as other aspects of style/form must be duplicated exactly as in the original.
- Your signal phrase before drama quotations typically needs to identify the character who is speaking. **Note:** In long drama quotations, the characters’ names are included in the quotation but not in short quotations.
- **Note about punctuation:** As with short prose and poetry quotations, short drama quotations are marked by quotation marks and are part of your paragraph. Rules for placement of and end punctuation with parenthetical in-text citation are also the same for short drama quotations as they are for short prose and poetry quotations.

Examples of Short Partial Drama Quotations:

- **Prose:**
  Algernon’s claim that he will “try to forget the fact” (Wilde I; 46) that he is married suggests a commitment to future dalliances outside of marriage, showing his (and the cultural) belief that romance and marriage are not synonymous and are, in fact, at cross purposes, the satire emerging from the suggestion that they are, thus, mutually exclusive.  
  **Notice that the character who says this line is introduced in the signal phrase before the quotation along with an idea of how he says it: he is claiming something, which the interpretation after the quotation goes on to explain. Notice too that this partial quotation looks just like a partial prose quotation and is integrated into the writer’s own sentence which starts before and ends after the quotation with no punctuation as one wouldn’t put a comma between the two parts of the verb or in the middle of the phrase “the fact that.” Thus critical thinking requires you to read your sentence with the partial quotation as if the quotation marks weren’t there to make sure the sentence is clear and grammatically correct.**

- **Poetry:**
  Viola understands Orsino’s “tune” (Shakespeare 2.4.20; 81) ironically, claiming that “It gives a very echo to the seat / Where love is throned” (2.4.21-22; 81), meaning herself; she is sighing privately and secretly for Orsino as he sighs publicly and openly for Olivia.  
  **Notice that the quotation looks exactly like a quotation of short poetry, duplicating the capitalization exactly and identifying the line break with a forward slash and spaces on either side. However, the signal phrase identifies who is speaking as well as the context and integrates the quotation into the writer’s interpretation of it.**

In-Text Citations for Drama: Use the author’s last name and all information available: Act.Scene.Lines; page. Note: Do not use the words Act, Scene, or Line. Put periods between the act, scene, and line numbers and a semicolon before the page number. If you’re only writing about one play, and you’ve already identified the author, you can provide the numbers only.
9. Drama Quotations: Short / Complete:

Examples of Short Complete Drama Quotations:

- **Prose:**
  Algernon expresses cynical views on marriage: “I really don’t see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. Why, one may be accepted. One usually is, I believe. Then the excitement is all over. The very essence of romance is uncertainty. If ever I get married, I’ll certainly try to forget the fact” (Wilde 1; 46). Algernon’s views turn the common values upside down, valuing romance over marriage.

  *Notice that the signal phrase identifies the character who is speaking as well as the focus of the quotation. Notice too that the quotation presents several complete sentences but is still considered short because it is under five lines. However, because it is several sentences, the end of the quotation also ends the sentence. The writer begins to interpret the quotation in a new sentence following the quotation.*

- **Poetry:**
  Duke Orsino’s love is public; he needs an audience to witness his love, so he calls Viola, who is disguised as his boy servant: “Come hither, boy. If ever thou shalt love, / In the sweet pangs of it remember me. / For such as I am, all true lovers are” (Shakespeare 2.4.15-17; 81).

  By calling for Viola to hear him and by presenting himself as the model against which all lovers should compare themselves, Orsino is seeking outside validation.

  *Notice here too the signal phrase introduces the context (who is speaking and who is present) and the focus of the writer’s interpretation of the quotation, which is then picked up again after the quotation.*
Drama Quotations: Long

Definitions:

- **A long drama quotation** is two or more people talking (regardless of length)
- or one person talking and:
  - If **prose**, five lines or more after being typed into your essay. **Note:** In plays that have both prose and poetry, like Shakespeare’s, prose can be identified by the following formatting:
    - Prose uses left and right justification (both left and right sides are aligned),
    - The first word starting a line is only capitalized if it’s naturally capitalized, like a proper noun or the first word in a sentence.
    - When a character has an incomplete line, the next character’s line begins at the left margin.
  - If **poetry**, four or more lines of the original text. **Note:** In plays that have both prose and poetry, like Shakespeare’s, poetry can be identified by the following formatting:
    - Only the left side is justified.
    - First words on each line are always capitalized regardless of where they fall in the sentence.
    - When a character has an incomplete line, the next character’s line is indented so that it completes the previous character’s line.
- Because it is automatically a complete quotation, a long quotation must be introduced with a complete sentence ending with a colon.
- Include the stage directions along with the dialogue, formatting the stage directions as they appear in the original text.
- The long drama quotation, like long prose and poetry quotations, is set off by blocking, indented on the left side 1”, one step more than a paragraph indent, which is ½”. Quotation marks are not used. Double-spacing with no extra spaces above or below the quotation is maintained throughout.
- With long quotations of dialogue in which two or more characters are talking, begin the quotation with the character’s name in ALLCAPS indented one inch and followed by a period. Next present the character’s dialogue, starting on the same line as his or her name. If the one character’s dialogue takes up more than one line, indent all lines after the first one an additional ¼” for a total of 1¼”. Introduce the name of the character each time the speaker changes.
- **Note about punctuation:** With long quotations, the end punctuation comes before the parenthetical citation. The end punctuation is typically a period unless the quotation itself ends in a question or exclamation. The parenthetical citation goes on the last line of the quotation if it fits or on the next line indented like the rest of the quotation.
Example of Long Drama Quotation with Two or More People Talking (Prose):

In *Twelfth Night*, Shakespeare seems to enact his revenge against Puritans, who sought to close the theaters as centers of immorality. In the play Shakespeare creates a Puritan character, Malvolio, to serve as the butt of other characters’ jokes and abuse. The first indication of Shakespeare’s intent is in a conversation among Sir Toby, Olivia’s uncle, his friend Sir Andrew Aguecheek, and Olivia’s servant Maria in which they identify Malvolio as a Puritan:

SIR TOBY. Possess us, possess us, tell us something of him.

MARIA. Marry, sir, sometimes he is a kind of Puritan—

SIR ANDREW. O, if I thought that, I’d beat him like a dog.

SIR TOBY. What, for being a Puritan? Thy exquisite reason, dear knight?

SIR ANDREW. I have no exquisite reason for’t, but I have reason good enough.

MARIA. The devil a Puritan that he is, or anything, constantly, but a time-pleaser, an affectioned ass that cons state without book and utters it by great swarths; the best persuaded of himself, so crammed as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him—and on that vice in him will my revenge find notable cause to work. (2.3.142-58; 77)

Sir Andrew’s claim to have a “good enough” reason to beat Malvolio simply because Malvolio is a Puritan shows Shakespeare’s antipathy toward Puritans. Ultimately, Maria’s revenge in discrediting Malvolio by playing on his vanity and making him look mad is also Shakespeare’s.

*Notice that the signal phrase introduces both the context and the focus with a complete sentence ending with a colon. Notice too that the quotation is double-spaced throughout with no extra spaces, and the left side is indented one inch. Notice how each character who is speaking is identified each time he or she speaks with his or her name in ALLCAPS followed by a period, and what he or she says is presented on the same line as his or her name. Notice in Maria’s last speech, lines after the first one are indented an additional one-fourth inch. (I used Hanging Indent in MS-Word by going into “Paragraph” and finding “Indentation” in the middle of that window, then selecting “Hanging Indent” in the “Special” drop-down menu, and setting the amount to be “By .25.”). Because this is prose, I’ve allowed the words to wrap around, filling up my line before starting another one rather than trying to make them fall on the same lines they do in the original.*
Example of Long Drama Quotation with Two or More People Talking (Poetry):

The comedy in *Twelfth Night* hinges on mistaken identities and misplaced love, so Viola disguised as Cesario, Duke Orsino’s servant, goes to woo Countess Olivia on Orsino’s behalf:

VIOLA. If I did love you in my master’s flame,

With such a suffering, such a deadly life,

In your denial I would find no sense,

I would not understand it.

OLIVIA. Why, what would you?

VIOLA. Make me a willow cabin at your gate,

And call upon my soul within the house;

Write loyal cantons of contemnèd love,

And sing them loud, even in the dead of night;

Hallow your name to the reverberate hills,

And make the babbling gossip of the air

Cry out “Olivia!” O, you should not rest

Between the elements of air and earth,

But you should pity me.

OLIVIA. You might do much.

What is your parentage? (Shakespeare 1.5.267-80; 59)

Ironically, in trying to plead Orsino’s case, Viola unintentionally and unknowingly causes Olivia to fall in love with her, apparent when Olivia shifts her focus to Viola/Cesario, claiming Viola/Cesario “might do much” to win Olivia’s heart and wanting to know Viola’s/Cesario’s “parentage,” which Olivia would need to know in order to be sure such a marriage was suitable. 

*Notice that because this is poetry the lines are broken and presented line by line as they are in the original text; otherwise, it’s like the long drama quotation of prose.*
Example of Long Drama Quotation with One Person Talking (Prose):

Maria seems to be the mastermind of Malvolio’s downfall, even spurring the others on, inviting them to join her in witnessing his public humiliation:

If you will then see the fruits of the sport, mark his first approach before my lady: he will come to her in yellow stockings, and ’tis a colour she abhors, and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. If you will see it, follow me.

(Shakespeare 2.5.197-204; 99)

Ultimately, they all seem to delight in Malvolio’s public humiliation, seeing it as comeuppance for his overreaching and hypocrisy.

Notice that this long drama quotation written in prose with one person speaking is defined and formatted exactly the same way as any long prose quotation (of five or more lines typed into your essay): indented one inch on the left side, double-spaced, no quotation marks, words allowed to wrap around. The end punctuation comes before the parenthetical in-text citation, which in this case doesn’t fit on the same line as the last line of the quotation, but it is indented like the rest of the quotation. As a long quotation, it is automatically complete and thus consists of one or more complete sentences. The signal phrase, like the quotation, is a complete sentence and ends with a colon. It also identifies who is speaking (important with drama quotations) as well as the context (what’s happening) and the focus of the interpretation that is picked up again after the quotation.
Example of Long Drama Quotation with One Person Talking (Poetry):

Shakespeare’s *Twelfth Night* opens with Orsino sighing for love:

If music be the food of love, play on,

Give me excess of it, that, surfeiting,

The appetite may sicken, and so die.

That strain again! It had a dying fall.

O, it came o’er my ear like the sweet sound,

That breathes upon a bank of violets,

Stealing and giving odour! Enough, no more!

’Tis not so sweet now as it was before.

O spirit of love, how quick and fresh art thou,

That, notwithstanding thy capacity

Receiveth as the sea, naught enters there,

Of what validity and pitch soe'er,

But falls into abatement and low price,

Even in a minute. So full of shapes is fancy

That it alone is high fantastical. (1.1.1-15; 27)

He calls love fickle because the love he feels is so changeable, which will prove to be ironic later when he abruptly shifts his love from one woman, Olivia, to another, Viola.

Notice that this long drama quotation written in poetry with one person speaking is defined and formatted exactly the same way as any long poetry quotation (of four or more lines): indented one inch on the left side, double-spaced, no quotation marks, presented line by line as they appear in the original text. The end punctuation comes before the parenthetical in-text citation. As a long quotation, it is automatically complete and thus consists of one or more complete sentences. The signal phrase, like the quotation, is a complete sentence and ends with a colon. It also identifies who is speaking (important with drama quotations) as well as the context and the focus of the interpretation that is picked up again after the quotation.
Quotations must duplicate the original accurately. ALL changes to the original must be identified and must not change the original meaning.

1. Using Ellipsis to Remove Material from Quotations

Use ellipsis points to remove irrelevant or extraneous material from quoted passages. The seventh edition of the *MLA Handbook* explains when to use ellipsis:

> Whenever you wish to omit a word, a phrase, a sentence, or more from a quoted passage, you should be guided by two principles: fairness to the author quoted and the grammatical integrity of your writing. . . . If you quote only a word or a phrase, it will be obvious that you left out some of the original sentence. . . . But if omitting material from the original sentence or sentences leaves a quotation that appears to be a sentence or series of sentences [or if one can’t tell that a word or phrase has been omitted from the original sentence], you must use ellipsis points, or three spaced periods, to indicate that your quotation does not completely reproduce the original. Whenever you omit words from a quotation, the resulting passage—your prose and the quotation integrated into it—should be grammatically complete and correct. (97)

- **Ellipsis** is three spaced periods with a space before the first, between each, and after the last. Three spaced periods . . . are used in the middle of a single sentence. . . . A fourth period is needed if you are removing material between two complete sentences so as not to create a run-on. The fourth period is placed right next to the word at the end of the sentence before the material that has been removed, then the ellipsis (three spaced periods), followed by the first word of the new sentence, which must be capitalized.
- **In poetry,** if you remove one or more lines from the middle of your long/blocked quotation, you replace them with one line of spaced dots the approximate length of the original lines.
- **Use ellipsis at the beginning of a quotation only if the first word is capitalized and not the beginning of a sentence.**
- **Use ellipsis at the end of a quotation only if the sentence you’ve quoted from continues beyond what you’ve quoted.**
- **Note about ellipsis and in-text citation:** Because any amount of text may be removed, in-text citations may be affected.
  - If the text is prose and comes all from the same page, the in-text citation is as usual (964). If the text starts on one page and ends on the next, use a hyphen (964-5). If the text starts on one page but skips the next page or pages, use a comma between the pages (964, 968) or (964, 968-9).
  - If the text is poetry, the same rules apply but with line numbers: for text that comes from one line (5), for text that starts on one line and finishes on the next (5-6), for text that starts on one line but skips one or more (5, 8) or (5-6, 10).
  - If the text is drama, again the same rules apply and the in-text citation depends on whether the text is prose or poetry and whether it identifies acts or scenes or acts and scenes and, in the case of poetry, lines, as well as if a page number is available.
Example of Using Ellipsis in Prose Quotations:

Original:

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name “Dellacroy”—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. (Jackson 963-4)

Integrated:
The gathering of the villagers is methodical, matter-of-fact: “The children assembled first, of course. . . . Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. . . . The women, wearing faded house dresses and sweaters, came shortly after their menfolk . . . and exchanged bits of gossip as they went to join their husbands” (Jackson 963-4). On the surface, everything appears normal down to the women’s gossip. Notice that it is possible to remove tremendous amounts of text (as long as you don’t change the meaning) to focus on just what is relevant. So one can jump over sentences, paragraphs, even pages.

Note about parenthetical in-text citation: One number (34) indicates a quotation is located entirely on that one page (prose) or line (poetry). A hyphenated number (5-6) indicates a quotation begins on one page or line and ends on the next. Two numbers separated by a comma (43, 45) indicate part of a quotation is found on one page or line and another part found on the other page, but the quotation has skipped over text, typically shown in the quotation itself with ellipsis. So (5-6) means the quotation began on page or line 5 and ended on page or line 6 without a break; in contrast, (5, 6) means part of the quotation is found on page or line 5 and the other part on page or line 6, but the two parts are separated by text that has been skipped over.
Example of Using Ellipsis in Short Poetry Quotations:

**Original:**
The dried mouthbones of a shark in the hot swale
Gaped on nothing but sand on either side.

The bone tasted of nothing and smelled of nothing,
A scalded toothless harp, uncrushed, unstrung.
The joined arcs made the shape of birth and craving
And the welded-open shape kept mouthing O.

Ossified cords held the corners together
In groined spirals pleated like a summer dress.
But where was the limber grin, the gash of pleasure?
Infinitesimal mouths bore it away, (Pinsky 3-12)

**Integrated:**
The third stanza does not bring us to a new image; rather, the “Ossified cords” (9) bring us back to “The dried mouthbones . . . // . . . of nothing / . . . scalded, toothless . . . , uncrushed, unstrung” (Pinsky 3, 5-6). The end of the stanza reveals how this nothingness came to be, that “Infinitesimal mouths bore [the life, the flesh] away” (12).

Notice that ellipses are used before and after the double forward slashes to show that words were removed before and after the stanza break. Ellipses are used again after the single forward slash and in the middle of the line to show words were removed from the beginning and middle of that line as well.
Example of Using Ellipsis in a Long Drama Quotation with One Person Speaking (Poetry):

Original:

ORSINO. If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall.
O, it came o’er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour! Enough, no more!
’Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, naught enters there,
Of what validity and pitch soe’er,
But falls into abatement and low price,
Even in a minute. So full of shapes is fancy
That it alone is high fantastical. (Shakespeare 1.1.1-15; 27)

Integrated:

Shakespeare’s Twelfth Night opens with Orsino sighing for love:

If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

........................................

O spirit of love, how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, naught enters there,
Of what validity and pitch soe’er,
But falls into abatement and low price. (1.1.1-3, 9-13; 27)

He calls love itself fickle because the love he feels is so changeable, which will prove to be
ironic later when he abruptly shifts his love from one woman, Olivia, to another, Viola.

Notice that several lines are removed from the middle of the quoted passage, but only one line of
spaced dots is needed to indicate their omission. Notice too that the parenthetical in-text citation
indicates which lines are quoted and leaves out those that were omitted.
2. Using Square Brackets to Make Changes or Additions to Quotations

Quotations don’t just automatically fit into our essays; we have to think about how to integrate them effectively, which sometimes requires making changes to the quotation to allow them to fit their new context. However, all changes to quotations must be identified and shouldn’t change the meaning. Use [Square Brackets] to make changes to quotations, especially:

- **To add clarifying information**, such as the name of a character along with or in place of a pronoun, or a translation or definition to help your reader, etc.
- **To add emphasis** to draw the reader’s attention to your interpretation of the text.
- **To enable the quotation to fit grammatically into your sentence.** For example, you may need to change:
  - **Pronouns.** A character may refer to him or herself in the first person (I/me/my), but when you are writing about the character (from your perspective), you will need to use the third person (he/she/him/her, etc.), so that you are using the same pronoun to refer to the same character throughout. The new pronoun replaces the original and is placed in square brackets “[her].”
  - **Subject-Verb Agreement.** If you change the pronoun, you may also need to change the form of the verb to agree with it, so “I call” becomes “[He] call[s],” etc.
  - **Verb tense.** The original may have been written in the present tense as if the action is occurring in the moment, but you may be writing about it as if it occurred in the past. Conversely, the text may be describing something that occurred in the past, but you may be writing about reading it in that moment and so may need to use present tense. Either way, in order to integrate it effectively into your own sentence, you need to use the same tense to describe the same time period. You will put the letters that were changed in brackets and in some cases the whole word, so “think” can become “[thought].”
  - **Verb forms.** Similarly, you may need to change the verb form (from an action verb into an -ing participle, or vice versa) when you are integrating a partial quotation into your own sentence in order to avoid fragments or run-ons or mixed constructions, so “walk” becomes “walk[ing]” or “walking” becomes “walk[.]”
  - **Capitalization.** You may need to change capitalization (in prose) to make it fit its new context, especially when you are integrating a partial quotation into the middle of your own sentence where a capital letter would not be appropriate. Similarly if you are using ellipses to remove material and to join two complete sentences, but the sentence after the omission is not the beginning of a sentence, you will need to change the lower case letter to a capital letter so that it’s appropriate at the beginning of a sentence.
Examples of Using Square Brackets to Make Changes to Quotations:

Original:
“They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed” (Jackson 964).

Integrated with clarifying information:
We might also look again at those friendly villagers and see that the way “[the men] stood together, away from the pile of stones,” along with the fact that “their jokes were quiet and they smiled rather than laughed” (Jackson 964) suggests their nervousness, and this nervousness, in turn, indicates their awareness that this is no ordinary day. *Notice the use of square brackets to clarify who is meant. In this case “[the men]” replaces “they.”*

Original:
Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name “Dellacroy”—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Integrated changing verb form:
The boys are described as active, aggressive, and independent, several of them together “ma[king] a great pile of stones . . . and guard[ing] it against the raids of the other boys” (Jackson 964). They are focused entirely on their own activity, using it to establish their dominance among themselves, apparently oblivious to the girls’ presence. *Notice the use of square brackets to add “ing,” changing the verb forms of the quotation to allow the writer’s sentence and the quoted text to be successfully integrated.*

Original:
“The children assembled first, of course” (Jackson 964).
“The children had stones already. And someone gave little Davy Hutchinson few pebbles” (Jackson 969).

Integrated with multiple changes, including capitalization, verb tense, and addition of emphasis:
No one, except the victim, is exempt from this violence, or blameless for it, as the story illustrates early on by having “[t]he children assemble[] first [as a matter] of course” (Jackson 963), echoed at the end when “someone gave little Davy Hutchinson a few pebbles” (969). The diminutive phrase “little Davy Hutchinson” is transformed with the addition of “a few pebbles” so that in this context it no longer evokes innocence but culpability, showing us how the community teaches their traditions to the next generation, thus perpetuating those traditions and making sure everyone is equally guilty. *Notice the use of square brackets to change the punctuation of “The” to “[t]he” so it fits in the middle of the writer’s sentence. Also notice the use of square brackets to change the verb tense of “assembled” again to fit the context of the writer’s sentence. And finally notice the addition of “[as a matter]” for emphasis.*
1. Quotations Inside Quotations

**Definition:**
- Sometimes, there are quotations inside dialogue or other quotations. In this case, it is necessary to differentiate the outside quotation from the inside quotation by differentiating the punctuation or formatting used.

**In short quotations,** which are set off with double quotation marks around them, use **single quotation marks at the beginning and end of the quotation inside the quotation.** If the quotation inside the quotation begins at the same point the whole quotation does, put the double, then the single quotation with no spaces. If the quotation inside the quotation ends at the same point the outside quotation, put the single quotation first followed by the double quotation with no spaces. **Note:** Be careful that the quotation marks are all facing the same and correct direction: right if at the beginning of a quotation and left if at the end. If the beginning and end for both quotations are the same, treat the quotation as a regular quotation, and use double quotation marks only.

**Example of a Quotation Inside a Short Quotation:**

**Original:**
Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. “Come on,” she said. “Hurry up.”

Mr. Dunbar had small stones in both hands, and she said, gasping for breath. “I can't run at all. You'll have to go ahead and I'll catch up with you.”

**Integrated:**
At the end of Shirley Jackson’s story “The Lottery,” Mrs. Delacroix and Mrs. Dunbar urge each other on, Mrs. Delacroix “turn[ing] to Mrs. Dunbar . . . and [saying,] ‘Hurry up’” (969) and Mrs. Dunbar responding, “gasping for breath, ‘I can’t run at all. You’ll have to go ahead and I’ll catch up with you’” (969). **Notice that what Mrs. Delacroix and Mrs. Dunbar say, which in the original passage was in double quotation marks, in this quotation is placed inside single quotation marks. Notice too the outside quotations begin before the quotations inside the quotations, but both inside quotations end at the same point the quotation ends, so a single quotation mark is followed by a double quotation mark without a space.**
In long quotations, which are set off by blocking not quotation marks, use double quotation marks at the beginning and end of the quotation inside the quotation.

Example of a Quotation Inside a Long Quotation:

Viola, disguised as the servant Cesario, tells Olivia what she (Viola) would do if she were trying to win Olivia’s love:

Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemnèd love,
And sing them loud, even in the dead of night;
Hallow your name to the reverberate hills,
And make the babbling gossip of the air
Cry out “Olivia!” O, you should not rest
Between the elements of air and earth,
But you should pity me. (1.5.271-9; 59)

Ironically, her profession of love succeeds in winning not just Olivia’s pity but her love, unfortunately not for Orsino, who has sent Viola to woo Olivia on his behalf, but for Viola herself in the guise of Cesario.

Notice that the quotation inside the quotation in this long quotation is placed inside double quotation marks.
2. End Punctuation with Quotation Marks

When using quotation marks for a title of a poem or short story, etc., or a quotation when a parenthetical in-text citation is not necessary:

- Put commas and periods inside the end quotation.
- Put semicolons and colons outside the end quotation marks.
- Put question marks and exclamation marks inside the end quotation marks if the question or exclamation is the text’s.
- Put question marks and exclamation marks outside of the end quotation marks if the question or exclamation is yours.

Examples:

- Even though everything at first appears normal in Shirley Jackson’s story “The Lottery,” that normalcy soon is revealed to be an illusion.
- In 1948, readers of *The New Yorker* were shocked and outraged by Shirley Jackson’s story “The Lottery”; today the story continues to horrify readers though our overall cynicism has muted some of the shock.
- Tessie, in turn, responds light-heartedly with a joke: “Wouldn’t have me leave m’dishes in the sink, now, would you, Joe?” (965).
- Why does Jackson begin “The Lottery” with bland description of the “morning of June 27th [as] clear and sunny, with the fresh warmth of a full-summer day” (963)?
PART 6
Understanding Paraphrase and Summary, Avoiding Plagiarism, and the Works Cited

1. Understanding Paraphrase and Summary

- Paraphrase and summary are made up of your own words, word order, and style and are not marked by quotation marks or blocking. Otherwise, they are treated the same as quotations.
- Paraphrase and summary must be accurate, conveying the same meaning as the original in order to be considered fair representation.
- Paraphrased and summarized passages from the original must be completely reworded and reordered in order to be considered yours. Any words or phrases that are the same as the original should be quoted.
- Because we are analyzing literature, and style is an essential element of that analysis as well as necessary to prove an argument about the text’s meaning and purpose, quoting primary sources is typically preferable to paraphrasing.
- Summary may be necessary to convey and analyze major events and actions in the plot, but like quotations, plot summary should be in service to your argument, used to support it.

2. Avoiding Plagiarism When Paraphrasing and Summarizing Sources

In order to avoid plagiarism, remember this one guideline: ALL words and ideas that are not your own must be identified and their author and/or source correctly attributed.

- When paraphrasing or summarizing primary sources, make it clear that you’re discussing elements from the text (characters, plot, images, etc.), periodically reminding us with identifying phrases, like “in the story,” or in the middle of the poem’s second stanza,” etc. If you are analyzing more than one text in your paper or essay, more specific attribution is needed to make clear which one you’re referring to.
- When paraphrasing or summarizing primary or secondary sources, mark the beginning of every paraphrase or summary with an attributive tag, letting us know both that what follows comes from a source as well as what source.
- Mark the end of every paraphrase or summary with a correct parenthetical in-text citation enabling us to find the material in the primary or secondary source and to locate the secondary source on your MLA Works Cited page.
- It is even more important to mark the beginnings of paraphrased and summarized material with an attributive tag and to mark the end with a parenthetical in-text citation than it is with quotations as without this frame, the reader will not be able to distinguish your ideas from others’, which is plagiarism (and results in an “F” on the assignment and possibly even more serious consequences).
- Remember you need a correct and complete MLA Works Cited page listing all secondary (outside) sources from which you’ve paraphrased, summarized, and quoted material.
3. The Works Cited Page

- Use the most recent *MLA Handbook* or an up-to-date MLA guide inside another textbook, the website *OWL Purdue*, or another reliable internet site to help you format your Works Cited citations and the overall Works Cited page correctly according to MLA style. The NVC Library’s website offers a lot of information about research and citation on its page: Writing and Citing. The direct link is: http://www.napavalley.edu/Library/Pages/WritingandCiting.aspx

- *EasyBib* and other resources that format the citation for you are only as useful as the information you provide. If you miss information or provide incorrect citation, the citation will be incorrect, and it will count as your error and affect your grade.

- For this class, as long as you are using the assigned or provided versions of the primary sources (stories, poems, and plays), it is not necessary to list them on the Works Cited page. If you are using versions other than the ones we’re using in class, you will need to provide a correct MLA Works Cited.