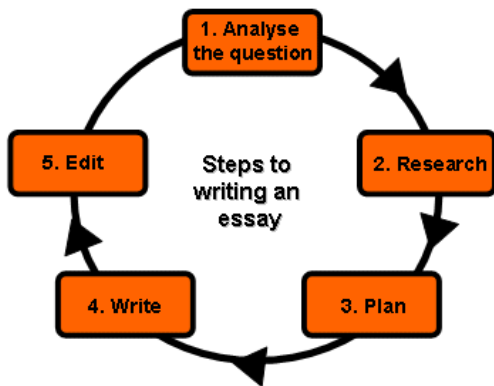


Lead-in + Quote + Commentary

When should I quote?

Use quotations at strategically selected moments. The majority of your academic paragraphs and essays should be your original ideas in your own words (after all, it's your writing, and you should go beyond simply summarizing and stating the obvious), and quotations are only one type of **evidence**; well-balanced essays may also make use of paraphrases, data, and statistics. The types of **evidence** you use will depend in part on the conventions of the discipline or audience for which you are writing. For example, essays analyzing literature may rely heavily on direct quotations of the text, while essays in the social sciences may have more paraphrasing, data, and statistics than quotations. For literary analysis ("The Scarlet Ibis" and *The Secret Life of Bees*), quotations will be crucial as your concrete evidence.



Lead-ins, Quotes, and Commentary

When adding a quote or quotes to writing, it is important to surround them with material that will help them make sense in the context of the paper, such as lead-ins and commentary. If a quotation is simply plunked into the format of a paragraph, it will detract from a smooth flow.

LEAD-INS

In most instances, it is important for the reader to understand the situation/context in which the quote occurs, who is speaking (when applicable, if dialogue is used), and, when analyzing a short story, the basic part of the plot in which the quote exists.

Even if you assume your reader has read the material about which you are writing, in order for the flow of the writing to remain smooth, the quotes must carry some kind of introduction.

After all, a normal person does not memorize a piece of literature after having read it only once. It is your job to remind your reader of the situation surrounding the quote.

When inserting quotes, be sure to include the **SPEAKER** (if applicable) and, most importantly, the **SITUATION**.

Examples:

* The author of "Harrison Burgeron", Kurt Vonnegat, uses pointed words dripping with sarcasm right from the very beginning of the story: "The year was 2081, and everyone was *finally* equal" (1, *emphasis added*).

*Closer to the end of the story "The Landlady" by Roald Dahl, the author utilizes subtle clues to foreshadow Billy weaver's imminent death, particularly as Mr. Weaver notes how meticulously the landlady's seemingly "living" items are actually stuffed, noting her pet dachshund in particular as "hard and cold [with] . . . skin underneath, grayish black and dry and perfectly persevered" (33).

*Even the end of the story "There Will Come Soft Rains" by Ray Bradbury, the talking clock continues to chime its time, displaying the ignorance that technology—ruined or not—has toward the dignity of humanity, as it chimes "Today is August 25, 2026, today is August 25, 2026, today is" (3).

Lead-in + Quote + Commentary

QUOTES

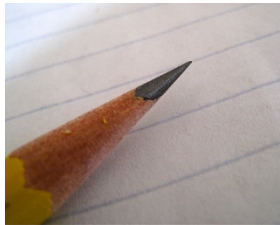
Direct quotes from literature are the **evidence** you can use to support your claim. These can be pieces of narration, words that are spoken, a character's thoughts, etc. The power of your quote will be determined by how well you select it and explain it. Avoid using extremely long quotations or dialogue between two characters that will be confusing to insert into your writing. Try to reduce the quote to the most essential piece(s) of information. Ways to approach integrating quotes into your essay:



1. Roll the quote into your own sentence (embedding). Example: The author of "The Ones Who Walk Away from Omelas" engages the reader by describing the setting of the summer with fantastic imagery **with "the** rigging of the boats in harbor sparkl[ing] with flags" (1).

2. Introduce the quote with a complete sentence—use a colon. Example: In "The Lottery," author Shirley Jackson uses irony to create suspense by making it sound like a normal, happy **day: "The** morning of June 27 was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the village began to gather in the square" (1).

3. Introduce someone speaking—use a comma. Example: In *To Kill a Mockingbird* Jem, assuming Atticus to never have used a gun, asserts to **Scout, "You** know he wouldn't carry a gun, Scout. He ain't even got one" (77).



TIPS

1. If you leave out words or phrases in the middle of a quote, use an ellipsis mark (. . .). Use brackets to insert changes in a quote that will make it fit your sentence structure smoothly. Example: Elisa becomes more interested when the peddler tells her of a "lady down the road **[who]** has got ... nearly every kind of flower but no chrysanthemums" (492).

2. Make sure the quote and lead-in are supported; **always include commentary.**

3. All quotations are not created equally. **Choose carefully** which words you quote—make sure they support your claim and actually show evidence of the literary device you are analyzing.

4. **Do NOT use a quotation as a topic sentence.** Topic sentences are part of YOUR structure and should be your unique thoughts and wording.

5. Remember that a **mere quotation does not show anything, prove anything, or make anything obvious or evident.** You, as the writer, have that job.

COMMENTARY: Explain the significance of the quote

One way to remember what your options are for commentary is to use the acronym **SPIES: SIGNIFICANCE, PURPOSE, IMPORTANCE, EFFECT, or SUGGESTION.**

Using these trigger words should help you create meaningful commentary. Avoid simply paraphrasing the quote or restating the major support in your commentary. This is stating the obvious.



Lead-in + Quote + Commentary

Practicing Lead-ins:

Let's practice writing lead-ins for quotations that fit your TKAM paragraphs about ch. 28. *You will choose the quotations in groups* and must include proper context and a blending of *three* quotations per group on this worksheet. (2-4).

Use transition words on p.5 to help you smoothly navigate this process.

1. (model)

Use
present
tense
for
liter-
ature!

2.

3.

Use
present
tense
for
liter-
ature!

Lead-in + Quote + Commentary

Here are a few alternative verbs of **ATTRIBUTION**, usually followed by “that”:

add that ...	declare that ...	point out that ...	respond that ...
announce	estimate	predict	state
argue	exclaim	proclaim	suggest
comment	note	propose	think
complain	note	remark	write
criticize	observe	reply	



Different reporting verbs are preferred by different disciplines, so pay special attention to these in your disciplinary reading. If you're unfamiliar with the meanings of any of these words or others you find in your reading, consult a dictionary before using them.

Transitional Phrases

Over the years, you have probably learned the phrases, **for example**, in **addition** and **furthermore**, but there are many more transitional phrases to use. The ones you already learned are good, but they don't work in every situation. **The key to transitional phrases is to pick the one that will further the paragraph's main idea and keep the argument unified.**



Examples of other transitional phrases and conjunctive adverbs (adverbs that act like conjunctions):

moreover (following a semicolon)	although	finally	next
however (following a semicolon)	in short	indeed	first (if you use this, you must also use "second")
therefore (following a semicolon)	that is	instead	second (to use this, you must also use "first")
in fact	after	likewise	to illustrate
on the other hand	before	meanwhile	specifically
consequently	next	otherwise	in the same manner
as a result	during	still	similarly
nevertheless	later	then	likewise
on the contrary	at the same time	thus	in contrast
accordingly	for this reason	at the same time	even though
besides	besides	in other words	yet (as a conjunction)
consequently		that is	

Common Core Standards addressed: ELAW9.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. ELAW9.1a Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. ELAW9.1b Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. ELAW9.1c Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. ELAW9.2b Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. ELAW9.1d Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. ELAW9.1e Provide a concluding statement or section that follows from and supports the argument presented. ELAW9.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Lead-in + Quote + Commentary

Commentary practice:

Now, using your quotations from above, provide commentary. Here is you explain the “so then what?” for your quotation. In particular here, you should explain in precise detail why your quotation exemplifies the literary device you are discussing (and why *this* literary device?), how it connects to the mood(s) you are analyzing, and what effect this has on the reader, particularly as the reader approaches the passage of Bob Ewell’s attack on Scout and Atticus. REMEMBER TO USE PRESENT TENSE FOR LITERATURE.

You may complete these on a Google document, each person with their own document. It is the Google document that you will turn in in during class on Thursday, February 18th—likely nearer the end of class, after you finish this worksheet in your groups.