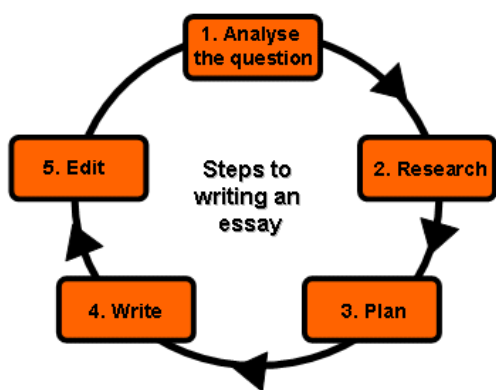


Lead-in + Quote + Commentary

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:

* Montresor, the narrator of "The Cask of Amontillado" seems unreliable as a narrator right from the beginning. In fact, Poe opens the story with Montresor's thoughts in the first sentence of the story: "The thousands of injuries of Fortunato I had borne as best I could, but when he ventured upon insult, I vowed revenge" (180).

*Closer to the end of the story, Rainsford is fully aware that General Zaroff is a man of evil, one who is a murderer and must be put to death. The author of "The Most Dangerous Game" uses a metaphor to show that Rainsford is ready to fight General Zaroff; Rainsford tells Zaroff, "I am still a beast at bay" (23).

*Even, in the beginning of the story, readers understand Doodle by mere simple statements about who he is. For instance, direct characterization is displayed when the narrator remembers that his brother "Doodle was just about the craziest brother a boy ever had ... a nice crazy, like someone you meet in your dreams" (1).

Lead-in + Quote + Commentary



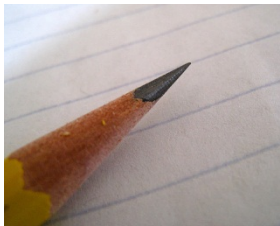
QUOTES

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 Most Dangerous Game" engages the reader by further explaining the setting, where **the sea "was** as flat as a plate-glass window" (216).

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 "The Lottery," while her friends, neighbors and her own family kill her with stones, Tessie argues, **saying,** "It isn't fair, it isn't right!" (6).



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

Let's practice writing commentary for the quotes in our examples of lead ins. The first two will be modeled, and then you will work in groups to do 2 more on your own. Use 3+ sentences!:

Use
**present
tense**
for liter-
ature!

1. The cruelty in "The Lottery" is evident when the townspeople start throwing stones at Tessie with no feeling of remorse: "A stone hit her on the side of the head" (6). _____

2. The author of "The Most Dangerous Game" uses a metaphor to show that Rainsford is ready to fight General Zaroff; Rainsford tells Zaroff, "I am still a beast at bay" (236). _____

Use
**present
tense**
for liter-
ature!

3. "The Scarlet Ibis" shows direct characterization when the narrator remembers that his brother "Doodle was just about the craziest brother a boy ever had ... a nice crazy, like someone you meet in your dreams (384). _____

Lead-in + Quote + Commentary

4. The author of “The Most Dangerous Game” engages the reader by further explaining the setting, where the sea “was as flat as a plate-glass window” (216). _____

5. In “The Lottery,” author Shirley Jackson uses foreshadowing 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). _____

Lead-in + Quote + Commentary

6. In “The Lottery,” while her friends, neighbors and her own family kill her with stones, Tessie argues, saying, “It isn’t fair, it isn’t right!” (6). _____

Remember!

1. Provide a context for each quotation. Do not rely on quotations to tell your story for you. It is your responsibility to provide your reader with a context for the quotation. The context should set the basic scene for **when**, possibly **where**, and under **what circumstances** the quotation was spoken or written.

2. Attribute each quotation to its source. Tell your reader who is speaking. **Here is a good test: try reading your text aloud.** Could your reader determine without looking at your paper where your



Lead-in + Quote + Commentary

quotations begin? If not, you need to attribute the quote more noticeably. Avoid getting into the “he/she said” attribution rut! Use other ways to attribute quotes besides this “he said” construction.

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

Your turn!

Choose from among these quotes to write THREE complete Lead-ins + quote + commentary on your own paper. USE PRESENT TENSE FOR LITERATURE.

1. "Sleep had given him new vigor; a share hunger was picking at him. He looked about him, almost cheerfully" (Connell 218).
2. "He had high cheek bones, a sharp-cut nose, a spare, dark face, the face of a man used to giving orders, the face of an aristocrat" (Connell 221).
3. "'The Cape buffalo is not the most dangerous big game ... Here is my preserve on this island,' he said in the same slow tone, 'I hunt more dangerous game'" (Connell 222).
4. "But sometimes (like right now), as I sit in the cool, green-draped parlor, the grindstone begins to turn, and time with all its changes is ground away – and I remember Doodle" (Hurst 384).
5. "Renaming my brother Doodle was perhaps the kindest thing I ever did for him, because nobody expects much from someone called Doodle" (Hurst 386).
6. "... pride is a wonderful, terrible thing, a seed that bears two vines, life and death" (Hurst 388).
7. "The lottery was conducted--as were the square dances, the teen club, the Halloween program--by Mr. Summers, who had time and energy to devote to civic activities" (Jackson).
8. "There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery ..." (Jackson).
9. "'Some places have already quit lotteries,' Mrs. Adams said. 'Nothing but trouble in that,' Old Man Warner said stoutly. 'Pack of young fools'" (Jackson).
10. "The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten by remorse" (O'Flaherty).
11. "Then when the smoke cleared, he peered across and uttered a cry of joy. His enemy had been hit" (O'Flaherty).
12. "He was frightened back to his senses by the shock. His nerves steadied. The cloud of fear scattered from his mind and he laughed" (O'Flaherty).