

Words to integrate quotations

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

conjunctive adverbs

| | | |
|--------------|--------------|--------------|
| accordingly | however | otherwise |
| also | incidentally | similarly |
| anyway | indeed | specifically |
| besides | instead | still |
| certainly | likewise | subsequently |
| consequently | meanwhile | then |
| conversely | moreover | therefore |
| finally | nevertheless | thus |
| furthermore | next | |
| hence | nonetheless | |

transitional phrases

| | | |
|---------------------|---------------|--------------------|
| after all | even so | in fact |
| as a matter of fact | for example | in other words |
| as a result | for instance | in the first place |
| at any rate | in addition | on the contrary |
| at the same time | in conclusion | on the other hand |

From *They Say, I Say* by Gerald Graff and Cathy Birkenstein: “a guide to the basic moves of academic writing”

“The main problem with quotations arises when writers assume that quotations speak for themselves.”

1. Choose quotations wisely, with an eye to how well they support a particular part of your text,
2. Surround every major quotation with a frame explaining whose words they are, what the quotation means, and how the quotation relates to your text.

Create a “quotation sandwich”: with the statement introducing it serving as the top slice of bread and the explanation following it serving as the bottom slice.

The framing of the quotation not only helps to better integrate the writer’s words into your text, but also serves to demonstrate your interpretation of what the writer is saying.

In choosing signal words, tailor your verbs to suit the precise actions you’re describing.

RESPONSE TO AN ARGUMENT

Read the essay twice.

Construct an interpretation of the essay. Do the SOAPS.

- Subject: What is the essay's topic?
- Occasion: What was the impetus for the writer's writing the essay at this time?
- Audience: To whom does the writer address his/her concerns?
- Purpose: Why did the writer write the essay? What does he/she want to convince readers of or persuade them to do?
- Speaker: Who is the writer? What are his/her credentials? Why should readers take seriously what he/she has to say?

Construct an argument about the argument, an essay on the essay.

In the first part, make sure you state clearly what the writer's point is and how he/she makes that point. In doing this, you are assuring your reader that you have read and understood the essay. Take time with the writer's ideas. Don't rush this paragraph.

Other points about the first paragraph:

- Make the writer the subject of your first sentence. Do not say "In Eric Hoffer's [name of essay], he argues that" Say "In this essay, "[name of essay], " Eric Hoffer argues that" OR say "In [name of essay], Eric Hoffer argues that"
- Use quotations from the writer's text to help summarize his or her points. Use ellipsis marks if you want to leave out a part of a quotation, Use brackets to change a word or phrase that you have inserted into an otherwise word-for-word quotation.
- Always use quotation marks around a word or word taken from the text.
- When discussing the ideas of the writer, use words like *contends*, *argues*, or *states* rather than *thinks* or *feels*.
- After the first time you use the writer's first and name (if you choose to use the first name along with the last), refer to the writer by his/her last name only—no need for first names or titles.

In the second part, take a stand: agree, disagree, agree and disagree, disagree and agree.

Make clear to your reader exactly what position you are taking on the writer's argument.

- When discussing your ideas, use words like *contend* or *argue* rather than *think* or *feel*.
 - *I think that all students should be allowed to take four years of PE is not as strong as I maintain that all students should be allowed to take four years of PE.* An even stronger way of saying it is *All students should be allowed to take four years of PE.*
- What do you know from your experience and reading that supports your position? Establish your credibility here; cite data, knowledge gained in school and personal reading, personal experiences.

In the third part or conclusion, do not say "In conclusion. . . ." Try out the word "Clearly"—it works nicely as a way to begin a conclusion. The point of the conclusion is to bring both arguments (the writer's and yours) into focus and then make your reader see the SO WHAT of your argument. What do you want your reader to do with what you have written? What do you want to leave your reader with—a new idea, a proposal for action, an idea or practice to rethink and change?

Connecting Words and How to Punctuate Them*

Oftentimes students write in short sentences without connecting the sentences together. This creates a disjointed and choppy effect, and frequently gets in the way of showing connections between ideas, as well as sentences. . . . To create a better flow, four types of connecting words can be used: conjunctive adverbs, subordinating conjunctions, coordinating conjunctions, and transitions.

1. The first type of connecting words are **conjunctive adverbs** (to "conjoin" simply means to "join"). Conjunctive adverbs often fall in mid-sentence. If you join two "independent clauses" (i.e., sentences) using one of these words, use a semicolon before it and a comma after it.

Example: *I prefer to eat my dinner at the dining room table; instead, I usually eat in front of the television. (The word "instead" is a conjunctive adverb.)*

When you see a conjunctive adverb in the middle of a sentence, a red flag should go up!

Here's a list of **conjunctive adverbs**:

| | | | |
|---------------------|---------------------|---------------------|------------------|
| also | however | moreover | then |
| anyway | incidentally | nevertheless | therefore |
| consequently | indeed | next | thus |
| finally | instead | nonetheless | |
| furthermore | likewise | otherwise | |
| hence | meanwhile | still | |

2. Second, are **subordinating conjunctions**. (To subordinate implies that something is of less importance than something else or that something **depends** on something else.) If a subordinating conjunction falls in mid-sentence, there is usually no comma used. If it starts a sentence, there is a comma after the **introductory phrase** (right before the subject and verb).

Example: *After eating dinner in front of the television all week, I decided to change locations. (The word "after" is a subordinating conjunction. Here it begins a sentence, leading to an introductory phrase. Notice that the comma falls right before the subject and verb.)*

Compare: *I decided to change locations after eating dinner in front of the television all week. (Notice that there is no comma before the "after" in the second example. Because it falls in mid-sentence, there is no introductory phrase which would require a comma.)*

Here's a list of **subordinating conjunctions**:

| | | |
|-------------------------|------------------------|-------------------------|
| after | inasmuch as | supposing [that] |
| although | in case [that] | than |
| as | in order that | that |
| as [far/soon] as | insofar as | though |
| as if | in that | till |
| as though | lest | unless |
| because | no matter how | until |
| before | now that | when, whenever |
| even if | once | where, wherever |
| even though | provided [that] | whether |
| how | since | while |
| if | so that | why |

3. Third, are **coordinating conjunctions** (of equal importance instead of lesser importance). Put a comma before a coordinating conjunction **only** if it joins two independent clauses (i.e., if there is a subject and a verb **on either side** of the conjunction). If a subject or a verb is lacking on either side of the conjunction, there is no comma.

Example: I ate dinner in front of the television every night, and I finally got tired of it.

Compare: I ate dinner in front of the television every night and finally got tired of it.
(This sentence lacks a subject after the "and," so there is no comma.)

List of coordinating conjunctions:

| | | | |
|------------|------------|------------|------------|
| and | yet | or | nor |
| so | but | for | |

4. If [a previous] English teacher told you that coordinating conjunctions **always** had commas before them, he/she was wrong. Get over it! And if the same teacher told you that you couldn't start a sentence with "and" or "but," then he/she was also wrong. . . . "And" and "but" are very effective transitions when used properly and not overused.

5. Finally, there are **transitional phrases**, which usually begin a sentence and are followed by a comma:

| | | |
|-------------------------|-----------------------|----------------------------|
| after all | even so | in the second place |
| as a result | for example | on the contrary |
| at any rate | in addition | on the other hand |
| at the same time | in fact | |
| by the way | in other words | |

* source: The Online Writing Lab of Roane State Community College

4.1.1 Incorporate source materials.

Direct quotations

Because your essay is primarily your own work, limit your use of quotations to those necessary to your thesis or memorable for your readers. Use direct quotations for the following purposes:

- To incorporate a statement expressed so effectively by the author that it cannot be paraphrased without altering the meaning
- To allow the words of an authority on your topic to contribute to your researching credibility
- To allow an author to state a position in his or her own words
- To create a particular effect

BRIEF QUOTATIONS

Short quotations should run in with your text, enclosed by quotation marks (33b).

In Miss Eckhart, Welty recognizes a character who shares with her "the love of her art and the love of giving it, the desire to give it until there is no more left" (10).

LONG QUOTATIONS

Quotations longer than four lines (MLA) or forty words (APA) should be set off from the regular text. Begin such a quotation on a new line, and indent every line ten spaces (MLA) or five to seven spaces (APA) from the left margin. This indentation sets off the quotation clearly, so quotation marks are unnecessary. Type the quotation to the right margin, and double-space it as you do the regular text. Introduce long quotations by a signal phrase or a sentence followed by a colon.

A good sentence arrangement can prevent problems; however, *withitness*, as defined by Woolfolk, works even better.

Withitness is the ability to communicate to students that you are aware of what is happening in the classroom, that you "don't miss anything." With-it teachers seem to have "eyes in the back of their heads." They avoid becoming too absorbed with a few students, since this allows the rest of the class to wander. (359)

This technique works, however, only if students actually believe that their teacher will know everything that goes on.

INTEGRATING QUOTATIONS INTO YOUR TEXT

Carefully integrate quotations into your text so that they flow smoothly and clearly into the surrounding sentences. Use a signal phrase or verb, such as those underlined in the following examples:

In *Death of a Salesman*, Willy Loman dreams the wrong dreams and idealizes the wrong ideals. His misguided perceptions are well captured by Brown: "He has lived on his smile and on his hopes, survived from sale to sale, been sustained by the illusion that he has countless friends in his territory, that everything will be all right . . ." (97).

Margaret Atwood notes, "I try to avoid defining what the poet is. As soon as you define what the poet is," she continues, "someone else comes along and contradicts it" (106).

SIGNAL VERBS

| | | | |
|--------------|------------|------------|----------|
| acknowledges | concludes | emphasizes | replies |
| advises | concur | expresses | reports |
| agrees | confirms | interprets | responds |
| allows | criticizes | lists | reveals |
| answers | declares | objects | says |
| asserts | describes | observes | states |
| believes | disagrees | offers | suggests |
| charges | discusses | opposes | thinks |
| claims | disputes | remarks | writes |

When you write about literary and artistic works created in the past, generally follow Modern Language Association (MLA) style and use present-tense verbs, as above. (See Chapter 45.) However, if you are using the style recommendations of the American Psychological Association (APA), use signal phrases in the past tense or the present-perfect form. (See Chapter 49.)

In *Abnormal Psychology*, Comer (1995) emphasized that Shakespeare's Othello blamed behaviour on the moon: "She comes more near the earth than she was wont / And makes men mad."

BRACKETS AND ELLIPSES

In direct quotations, enclose in brackets any words you change or add, and indicate any deletions with ellipsis points.

Carol Geddes writes of "growing up native" in Canada. "The residential schools," she writes, "were another source of misery for the kids. . . . [My brothers and sisters] were told that the Indian culture was evil, that Indian people were bad, that their only hope was to be Christian" (44).

Medical historian Jacalyn Duffin provides an account of a medical life in nineteenth-century Canada. She writes that, in a typical day, the physician James Langstaff "made fourteen visits in and around the village of Richmond Hill, comfortably travelling some ten or twelve miles by horse and gig. . . ." Duffin reports that Langstaff, moreover, "had been elected a councillor . . . and [would] stay on until some important matters were resolved" (9).

Paraphrases and summaries

Introduce paraphrases and summaries clearly, usually with a signal phrase that includes the author of the source, as the underlined words in this example indicate.

Professor of linguistics Deborah Tannen says that she offers her book *That's Not What I Meant!* to "women and men everywhere who are trying their best to talk to each other" (19). Tannen goes on to illustrate how communication between women and men breaks down and then to suggest that a full awareness of "genderlects" can improve relationships (297).

Lunsford, Connors, Segal (1997)
The Everyday Writer
St. Martin's Press
[pp. 286-288]