QUOTING MATERIAL

There are two ways to quote material. One is for short quotes and one for long quotes. Short is defined as four or fewer lines in your handwriting or on your typewriter or printer. Long means four or more lines in your handwriting or on your typewriter or printer. Note that four lines can, then, go either way.

FOR SHORT QUOTES -
- incorporate the material into the body of the paragraph with no special spacing.
- indicate material is a quotation by placing it in quote marks.

FOR LONG QUOTES -
- separate quoted material from the body of the paragraph by indenting it at both the left and the right and by single spacing within the quotation. (Note: this spacing means your handwritten papers that contain long quotes must be double-spaced((skipped lines)) throughout so that you can have the contrast necessary for the single-spaced long quote. Typed or printed papers are, of course, always double spaced.)
- do NOT put quote marks around long quotes. the spacing and indentation are enough to indicate they are quoted material.

PUNCTUATION PRECEDING THE QUOTATION:
1. Use a comma with a verb of speech: (Jones replies, "What's that I...." O'Neill points out, "Jones is cowering....")

2. Learn to use a colon to introduce a quote that is at least a sentence when the quote is used to illustrate a point made in the preceding sentence. (This procedure is based on the rule that says two main clauses can be joined by a colon when the second clause explains the first.)

3. Use no mark before the quote at all if you wouldn't need punctuation if the material wasn't quoted: (Jones's "gold braid" on his shoulders shows that his clothes are unnatural. Later, he compares the garment to a "strait jacket.")

DOCUMENTATION (identification of sources of your material):

Formal - footnotes and bibliography are required when you quote from many different sources or when your teacher tells you to.

Informal - when you are writing a paper quoting from just one book and not using secondary sources (criticism, analysis, etc.), usually just identify the source of your quotation by putting the page numbers in parentheses at the end of the quotation.

KNOW THESE ABBREVIATIONS - page = p.  p. 7
pages = pp.  pp. 7-8

NOTE: With a long quote, if it must be divided between two pages, you must have at least two lines on each page, never just one.
FOR TYPED PAPERS:

Jones's imagination speaks to him in vivid imagery. In order for us to understand these images, O'Neill introduces the first of these in such symbolic fashion that the audience knows they are not real:

Suddenly little shapes appear at the edge of the forest. They are of many different colors and undulate to rhythm of the jungle drums. Slowly, they become larger, moving from the forest towards Jones in an ever-encroaching circle. Jones suddenly becomes aware of them and throws his arms up in terror. (p. 82)

Later he encounters "the figure of the negro Jeff . . . crouching on his haunches at the rear" (p. 94). Without the previous appearance of the "little shapes", we might think as Jones dees that Jeff is somehow alive in that forest.

FOR HANDWRITTEN PAPERS:

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1. TO QUOTE DIALOGUE (TWO OR MORE SPEAKERS) FROM A SHORT STORY OR NOVEL, REPRODUCE THE PARAGRAPH FORM OF THE ORIGINAL, BUT INDENT AND SINGLE SPACE:

At one of Gatsby's fabulous parties - the one to which Daisy brings her husband, Tom Buchanan - Gatsby points out to Daisy and Tom, among the celebrated guests, one particular couple:

"Perhaps you know that lady," Gatsby indicated a gorgeous, scarcely human orchid of a woman who sat in state under a white-plum tree. Tom and Daisy stared, with that peculiarly unreal feeling that accompanies the recognition of a hitherto ghostly celebrity of the movies.
"She's lovely," Daisy said.
"The man bending over her is her director."

Superficially, the scene is highly civilized. One fancies one has seen something extraordinarily refined and beautiful. Yet later

2. TO QUOTE A LONG SPEECH FROM ONE CHARACTER, AS OPPOSED TO MORE THAN ONE, USE ONE OF THESE TWO METHODS:

2A. IF YOU QUOTE ONLY THAT SPEAKER'S WORDS AND NOTHING OUTSIDE OF THEM, NO QUOTATION MARKS ARE NEEDED:

Peter Wescott is very afraid that Nora will not understand him. When she challenges him, he tries to explain and realizes he can't:

It's nothing. I'm a bit done up over this book, I expect. But that's really why I told you that little bit of autobiography - because it will help you to understand the book. The book's come out of all that, and you mightn't have believed that it was me at all - unless I told you.

At that point the awkwardness they feel for each other is broken by...

2B. IF YOU QUOTE THE ONE SPEAKER'S WORDS AND OTHER MATERIAL, YOU WILL NEED TO USE QUOTATION MARKS FOR CONTRAST:

Peter Wescott is very afraid that Nora will not understand him. When she challenges him, he tries to explain and realizes he can't:

"Over! No, indeed," he answered her. "Do you suppose that one can grow up like that and then shake it off? Sometimes I think . . . I'm afraid . . ." He stopped, abruptly biting his lips. "Oh, well," he went on suddenly in a brighter tone, "there's no need to bother you with all that. It's nothing. I'm a bit done up over this book, I expect. But that's really why I told you that little piece of autobiography - because it will help you to understand the book."
QUOTING FROM PROSE DRAMA
A. A SPEECH FROM JUST ONE CHARACTER IS HANDLED SIMILARLY TO 2A:

The horror of the fundamentalist approach becomes dramatically most obvious when Reverend Brown condemns Cates to Hell:

We pray that Thou wilt make a sign unto us! Strike down this sinner as Thou didst Thine enemies of old, in the days of the Pharaohs! (All lean forward, almost expecting the heavens to open with thunderbolts.) Let him feel the terror of Thy sword! For all eternity, let his soul writhe in anguish.

As if that is enough for him, Brady rises in his seat and tries to

B. FOR DIALOGUE BETWEEN CHARACTERS, TRY TO REPRODUCE THE ORIGINAL BUT USE SINGLE SPACING AND INDENTATIONS AS FOR ANY LONG QUOTE.

The scene that follows in which a young boy is calmer and more rational than the adults attending the prayer meeting makes an effective contrast:

Drummond - Let's put it this way, Howard. All this fuss and feathers about Evolution, do you think it hurt you any?
Howard - Sir?
Drummond - Did it do you any harm? You still feel reasonably fit? What Mr. Cates told you, did it hurt your baseball game any? Affect your pitching arm? (He punches Howard's right arm playfully.)
Howard - No, sir. I'm a leftie.

The contrast of the emotion of the prayer meeting and the reason of the courtroom effectively ensures that our sympathies will lie with Colonel

QUOTING FROM POETRY - ALMOST ANY TIME YOU USE MORE THAN ONE LINE OF POETRY YOU CAN TREAT IT AS A LONG QUOTATION - SIMPLY INDENTING AND SINGLE SPACING. FOR THE SHORT FORM, INDICATE A NEW LINE WITH A SLASH AND CAPITALIZATION AS IN THE ORIGINAL.

Frost takes the minor rhyme of the third stanza - "The only other sound's the sweep" - and makes it the major rhyme for the entire last stanza:

The woods are lovely, dark and deep,
But I have promises to keep
And miles to go before I sleep
And miles to go before I sleep.

For the first time in the poem, then, Frost rhymes the third and fourth lines of a stanza. Earlier, for example, it was "He will not see me stopping here/ To see his woods fill up with snow." Thus, he