

# Rules of Embedding

TYPE and USES	RULES
<p><b>Embedded Quotations</b></p> <ul style="list-style-type: none"> <li>• Mixes with your ideas to form an original sentence</li> <li>• More efficient than block--</li> </ul> <p><b>Precise and golden</b></p> <ul style="list-style-type: none"> <li>• Proves your analysis, theory, thoughts, or conclusion while still conveying the style of the original</li> </ul>	<p><b>*Start with <u>context</u> leading into TE; then, CM to explain and prove ideas.</b></p> <p><b>Non-dialogue TE</b></p> <ul style="list-style-type: none"> <li>- NO comma before the start of the TE</li> <li>- two quotation marks around TE</li> <li>- parentheses around the citation info (author and/or page number)</li> <li>- period or comma on the OUTSIDE of the parentheses</li> </ul> <p>Katniss demonstrates a brave acceptance of the direness of her situation as she is dropped into the arena and <b>understands</b> “it’s clear that I must get to the table next. Anyone who beats me to it will easily scoop up my pack and be gone. Without hesitation, I sprint for the table. I can sense the emergence of danger before I see it” <b>(Collins 283)</b>.</p> <p><b>Dialogue</b></p> <ul style="list-style-type: none"> <li>• Before a <b>dialogue</b> quote: place a <b>comma</b>.</li> <li>• Open the T.E. with <b>two regular quotation marks</b>.</li> <li>• Open the Dialogue with a <b>SINGULAR quotation mark</b> (if the dialogue is first in the T.E., it looks like three quotation marks in a row).</li> <li>• Finish the dialogue with punctuation.</li> <li>• Close the dialogue with a <b>SINGLE quotation mark</b>.</li> <li>• Close the T.E. with <b>two quotation marks</b>.</li> <li>• Put <b>parentheses</b> for the citation.</li> <li>• Put a <b>PERIOD</b> at the end of the ENTIRE sentence outside the parentheses if TE ends the sentence, or a <b>COMMA</b> outside the parentheses if following with CM.</li> </ul>

	<p><b>Dialogue TE</b>  Rue’s death ignites a new drive in Katniss, exposing her feelings as she promises, “I’m going to. Going to win for the both of us <b>now.</b>” (233). Rue’s death is a turning point in Katniss’s determination, which had been waning in her depression.</p> <p><b>Mix of Dialogue and Non-dialogue TE</b>  Cherry begins to change Pony’s ideas about people when she agrees to go with him to the concession stand and, after hearing about what happened to Johnny, <b>insists</b>, “<b>Not</b> all of us are like that... That’s like saying all you greasers are like Dallas <b>Winston.</b>’ I digested that. It was <b>true</b>” (Hinton 34). This observation leads to an open discussion about the commonalities in the Socs and greasers, a first hint at Hinton’s overall theme of acceptance with Pony <b>thinking</b> “[m]aybe the two worlds weren’t so different after <b>all</b>” (38).</p>
<p><b>Paraphrase</b></p> <ul style="list-style-type: none"> <li>• Description of someone else’s words in your own way</li> <li>• Use in summaries</li> </ul> <p>Use when leading up to golden TE</p>	<ul style="list-style-type: none"> <li>• Must give credit even when original words are put in a different order.</li> <li>• Must use quotation marks if any original phrases are repeated</li> <li>• Unacknowledged quotations or references is plagiarism</li> </ul> <p><b>Paraphrase</b></p> <p>The opening description of the village gathering in Jackson's "The Lottery" is filled with references to flowers and summer weather (783) in striking contrast to the dark purpose of this congregation.</p>

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<p><b>Block Quotations</b></p> <ul style="list-style-type: none"> <li>• Large chunks of text</li> <li>• <b>Not focused</b> on key points/most not golden</li> <li>• Use only when totally necessary to keep in that much original text—showing a pattern, writer's style, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Passage of four or more lines</li> <li>• Indent 10 spaces from margin in block format</li> <li>• No quotation marks</li> <li>• Original punctuation</li> <li>• Page # in parentheses</li> <li>• Needs introductory sentence and CM after</li> </ul> <p><b>Block Quotation</b></p> <p>As this passage reveals, the description of the setting of "The Lottery" is deceptively <b>pleasant</b>:</p> <p style="padding-left: 40px;">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. <b>(782)</b></p> <p>There is no indication of the dark meaning of this gathering.</p>

