

In essay writing, quotations should almost never stand alone. Quotations should be seamlessly “blended” into a sentence so that the reader is able to immediately key information about the quotation. This is called context. The reader may not remember who says the quotation or when the quotation comes from in the text. Dropping in quotations without context will confuse your reader and rob the power of your argument. Imagine if an attorney in a court of law held up a photograph without saying anything about it—just “stopped” the photo on the table in front of the juror and the juror would be confused. They need context for the photo—who is in it, who took it, when, where, why, etc. And so does the reader of your essay.

There are three ways to “blend” block quotations.

**QUOTATIONS SHORT**

- A Before making lunch, Otello remarks to Iago, “I have done the same some service and they know.” The reader of lunch as “I see that loved me wistly but too well” (5.2.137-47).
- B
- C

1- RUN IN QUOTATION      2- PRICED QUOTATION

**Run-In Quotation:** A quotation that is introduced formally and creates a natural pause before the quotation when a comma is used to separate the quotation from the rest of the sentence.

**Block Quotation:** A quotation that is blended seamlessly into the sentence without a pause. It works as if the quotation words are part of the writer’s own original sentence.

**BLOCK QUOTATION = QUOTATIONS OF 3 LINES OR MORE**

In the final scene, convinced that Desdemona is entirely innocent and having decided to kill himself, Otello says to his audience:  
I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am, nothing extenuate,  
Nor set down aught in malice. (5.2.330-42)

1. Introduce the quotation with a colon (:) instead of a comma (,).
2. Align the quotation early stage of the text (center it at a point).
3. Don’t use quotation marks around the quotation; it is already indented.
4. Use parenthetical documentation before and after the quotation with minor changes.
5. Double-space block quotations just like the rest of the essay (not the first line).

**Part One Exercises:**

Label the type of blending for each of the following quotations: RUN-IN, PRICED, OR BLOCK.

1. ...the ... Mellor argues: ... creator of a human being— [...] and the] separation of the ... of private (feminine) affection ... novel. (274-275)

2. For example, Victor states, “I loved to tend on [Elizabeth], as I should on a favorite animal” (Shelley 25).

3. Instead, he appreciates Elizabeth’s “grace both of person and mind,” which relegates Elizabeth to the feminine virtue of refinement, underscoring her ability to analyze and think for herself (Shelley 26).

4. In Justice’s defense, Elizabeth cannot reason through the evidence against Justice but can only make proclamations about Justice’s innocence based on her relations with her in the past within the home, saying, “For my own part, I do not hesitate to say, that, notwithstanding all the evidence produced against her, I believe and rely on her perfect innocence” (Shelley 54).

... serves as a character witness to Justice’s behavior within the home by ... named Madame Frankenstein, [Elizabeth’s] aunt, in her last illness with ... and I care; and afterwards attended her own mother during a tedious ... 54.

*featuring*  
**Bespoke ELA**

*Blending*  
**Quotations**  
for  
*essay writing*

**BLENDED QUOTATIONS PEER REVIEW**

**Objective:** Today, you will peer review your blended quotations homework assignment to receive feedback on your blending skills. You will swap your blended quotations homework with three different classmates and then use their feedback to revise/ edit your blended quotations accordingly.

As you swap your blended quotations with your peers, follow the steps below for each quotation:

1. Select three quotations to peer review. Put your initials next to these three blended quotations. Each peer reviewer should review different quotations.
2. Check the blending technique of each quotation. What type of blending did the writer use? Did he/ she use it correctly? Are the sentences grammatically correct? Make corrections and suggestions as needed.
3. Label the TC3 of each blended quotation. Does the writer include all three components? Does the writer follow all of the rules on the TC3 Rules Sheet? Make corrections and suggestions as needed.
4. Pass the paper back to its creator and swap with another partner. Repeat this same process three times with three different classmates.

**Reminder:** Revise and edit your blended quotations as needed, implementing changes from today’s peer reviewer session. Bring a new, updated copy to turn in for teacher approval.

**Objective:** Today, you will peer review your blended quotations homework assignment to receive feedback on your blending skills. You will swap your blended quotations homework with three different classmates and then use their feedback to revise/ edit your blended quotations accordingly.

As you swap your blended quotations with your peers, follow the steps below for each quotation:

1. Select three quotations to peer review. Put your initials next to these three blended quotations. Each peer reviewer should review different quotations.
2. Check the blending technique of each quotation. What type of blending did the writer use? Did he/ she use it correctly? Are the sentences grammatically correct? Make corrections and suggestions as needed.
3. Label the TC3 of each blended quotation. Does the writer include all three components? Does the writer follow all of the rules on the TC3 Rules Sheet? Make corrections and suggestions as needed.
4. Pass the paper back to its creator and swap with another partner. Repeat this same process three times with three different classmates.

**Reminder:** Revise and edit your blended quotations as needed, implementing changes from today’s peer reviewer session. Bring a new, updated copy to turn in for teacher approval.

**QUOTATIONS WITHIN QUOTATIONS**

Use this form for exercises within quotations. This includes any spoken dialogue by a character.

... during speech, Emilia asks her dead mistress, “Thank, come thou bear me! I ... plus for ours, / And do it mean. Wilson, Wilson, Wilson” (5.2.286-47).

**INSIDE OR OUTSIDE?**

Place correct and correct each quotation marks.

Place incorrect and correct each quotation marks.

Place quotation marks and correction marks only if they belong to the quotation, unless if they belong to your sentence.

“I am not valiant neither,” says Otello (5.2.282).  
Otello says, “I am not valiant neither” (5.2.282).  
“Who can control his fate?” asks Otello (5.2.284).  
Does Shakespeare endorse Otello’s implication that no one “can control his fate?” (5.2.284).  
[ ]

**CORRECTING COMMON BLENDING ERRORS**  
FRAGMENTS & RUN-INS

**INCORRECT:** Otello, “[...] not wholly but too well” (5.2.340).  
The sentence is actually a fragment because it is missing a verb. Do you think you find you avoid fragment and run-in sentences.  
**CORRECT:** Otello speaks of himself as “one that loved not wholly but too well” (5.2.340).  
[ ]

# BLENDING QUOTATIONS

In essay writing, quotations should almost never stand alone. Quotations should be seamlessly “blended” into a sentence so that the reader is able to remember key information about the quotation. This is called context. The reader may not remember who says the quotation or where the quotation comes from in the text. Dropping in quotations without context will confuse your reader and inhibit the power of your argument. Imagine if an attorney in a court of law held up a photograph without saying anything about it—just “dropped” the photo on the table in front of the jurors and then walked away. Would the jurors understand what they are seeing? No, they would be confused. They need context for the photo—who is in it, who took it, when, where, why, etc. And so does the reader of your essay.

There are three ways to “blend” quotations into writing: the run-in quotation, the embedded quotation, and the block quotation.

## QUOTATIONS SHORTER THAN 3 LINES: RUN-IN & EMBEDDED QUOTATIONS

- A** Before stabbing himself, Othello reminds his listeners, “I have done the state some service and they know’t.” He speaks of himself as “one that loved not wisely but too well” and compares himself to “the base Indian” who “threw a pearl away / Richer than all his tribe” (5.2.337-47).
- B**
- C**

A= RUN-IN QUOTATION

B,C= EMBEDDED QUOTATIONS

**Run-in Quotation:** A quotation that is introduced formally and creates a natural pause before the quotation where a comma is used to separate the quotation from the rest of the sentence.

**Embedded Quotation:** A quotation that is blended seamlessly into the sentence without a pause. It sounds as if the quotations words are part of the writer’s own original sentence.

## BLOCK QUOTATION = QUOTATIONS OF 3 LINES OR MORE

In the final scene, convinced that Desdemona is entirely innocent and having decided to kill himself, Othello says to his auditors:

I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am, nothing extenuate,  
Nor set down aught in malice. (5.2.339-42)

1. Introduce the quotation with a colon (: ) instead of a comma ( , ).
2. *Indent two tabs for every single line of the block quotation to set it apart.*
3. Don’t use quotation marks around the quotation; it is already indented.
4. *Place parenthetical documentation outside end punctuation mark instead of before it.*
5. Double-space block quotations just like the rest of the essay. (not shown here for space reasons)

## QUOTATIONS WITHIN QUOTATIONS

Use single quotation marks for quotations within quotations. This includes any spoken dialogue by a character.

In her dying speech, Emilia asks her dead mistress, “Hark, canst thou hear me? I will play the swan, / And die in music. Willow, willow, willow” (5.2.246-47).

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## INSIDE OR OUTSIDE?

*Place commas and periods inside quotation marks.*

*Place semicolons and colons outside quotation marks.*

*Place question marks and exclamation marks inside if they belong to the quotation, outside if they belong to your sentence.*

“I am not valiant neither,” says Othello (5.2.242).

Othello says, “I am not valiant neither” (5.2.242).

“Who can control his fate?” cries Othello (5.2.264).

Does Shakespeare endorse Othello’s implication that no one “can control his fate”? (5.2.264).

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## CORRECTING COMMON BLENDING ERRORS

### FRAGMENTS & RUN-ONS

**INCORRECT:** Othello, “[...] not wisely but too well” (5.2.343).

*This sentence is actually a fragment because it is missing a verb. Be sure that when you blend, you avoid fragments and run-on sentences.*

**CORRECT:** Othello speaks of himself as “one that loved not wisely but too well” (5.2.343).

## PRONOUN AGREEMENT

### **INCORRECT:**

Othello asks his auditors to “speak of me as I am” (5.2.341).

*The pronouns do not agree. The sentence shifts from third person “Othello” and “his” to first person “me” and “I.” Because the writer has embedded the quotation, the pronouns need to agree.*

### **CORRECT:**

Othello bids his auditors to “speak to [him] as [he is]” (5.2.341).\*

*Or change the type of blending from an embedded quotation to a run-in quotation to avoid having to change the pronouns.*

Othello says, “Speak of me as I am” (5.2.341).

*Notice that some words have been changed to make the pronouns agree. You are allowed to change words in a quotation but be sure to put [brackets] around any words you change from the original text. However, as a rule of thumb, it is best not to alter the original quotation too much because it begins to lose its validity, so changing the blending strategy in the example above to a run-in quotation is a better way to blend.*

## SUBJECT-VERB AGREEMENT

**INCORRECT:** Othello says that he “have done the state some service” (5.2.338).

*The subject and verb of subordinate clause do not agree.*

**CORRECT:** Othello says that he “[has] done the state some service” (5.2.338).\*

*Notice again that the writer has changed a word from the original quotation so that the subject and verb agree and the sentence reads as a complete sentence.*

## CAPITALIZATION

**INCORRECT:** Iago says, “come, hold your peace” to Emilia (5.2.218).

*When you use a run-in quotation, always capitalize the first word of the quotation.*

**CORRECT:** Iago says, “Come, hold your peace” to Emilia (5.2.218).

## BRACKETING WORDS

**INCORRECT:** Though Iago bids his wife to “hold her peace,” Emilia declares, “I will speak as liberally as the north wind” (5.2.218-19).

*The words within your quotation marks must be quoted exactly from the original text; otherwise, you must any changes into [brackets] to show you changed it.*

**ORIGINAL:**

IAGO: Come, hold your peace.

EMILIA: ‘Twill out, ‘twill out: I peace!

No, I will speak as liberal as the north...

**CORRECT:** Though Iago bids his wife to “hold [her] peace,” Emilia declares, “I will speak as liberal[ly] as the north [wind]” (5.2.218-19).

**INCORRECT:** Iago bids his wife to “hold your [her] peace” (5.2.218-19).

*Your sentences, including your bracketed words, must read as if there were no brackets.*

**CORRECT:** Iago bids his wife to “hold your [her] peace” (5.2.218-19).

## ELLIPSIS

**INCORRECT:** Though Iago bids his wife to “hold her peace,” Emilia declares, “‘Twill out I will speak as liberal as the north [wind]” (5.2.218-19).

*If you delete words from the quotation, you must an ellipsis with brackets around it to show the reader you have cut something out of the original text.*

**ORIGINAL:**

IAGO: Come, hold your peace.

EMILIA: ‘Twill out, ‘twill out: I peace!

No, I will speak as liberal as the north...

**CORRECT:** Though Iago bids his wife to “hold [her] peace,” Emilia declares, “‘Twill out [...] I will speak as liberal as the north [wind]” (5.2.218-19).

# BLENDING QUOTATIONS PRACTICE

## Part One Directions:

Label the type of blending for each of the following quotations: RUN-IN, EMBEDDED, OR BLOCK.

1. In “Possessing Nature: The Female in *Frankenstein*,” Anne K. Mellor argues:

Frankenstein’s scientific project—to become the sole creator of a human being—supports a patriarchal denial of the value of women [...and the] separation of the sphere of public (masculine) power from the sphere of private (feminine) affection also causes the destruction of many of the women in the novel. (274-275)

2. For example, Victor states, “I loved to tend on [Elizabeth], as I should on a favourite animal” (Shelley 20).
3. Instead, he appreciates Elizabeth’s “grace both of person and mind,” which relegates Elizabeth to the feminine virtue of refinement, undercutting her abilities to analyze and think for herself (Shelley 20).
4. In Justine’s defense, Elizabeth cannot reason through the evidence against Justine but can only make proclamations about Justine’s innocence based on her relations with her in the past within the home, saying, “For my own part, I do not hesitate to say, that, notwithstanding all the evidence produced against her, I believe and rely on her perfect innocence” (Shelley 54).
5. Elizabeth tries to serve as a character witness to Justine’s behavior within the home by stating that Justine “nursed Madame Frankenstein, [Elizabeth’s] aunt, in her last illness with the greatest affection and care; and afterwards attended her own mother during a tedious illness [...]” (Shelley 54).

**Part Two Directions:** Change the type of blending used in the following sentences. If it is a run-in quotation, change it into an embedded quotation. If it is an embedded quotation, change it into a run-in quotation. It is always best to use BOTH styles of blending so that you do not fall into the trap of blending every single quotation the exact same way.

1. Elizabeth says, “[Justine] had no temptation for such an action: as to the bauble on which the chief proof rests, if she had earnestly desired it, I should have willingly given it to her; so much do I esteem and value her” (Shelley 54).

NEW SENTENCE:

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2. Frankenstein contradicts himself in his response to Elizabeth, at first stating that the night “will be safe” and then saying that the night will be “dreadful” (Shelley 135).

NEW SENTENCE:

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**Homework:** Select one of the quotations from your essay outline and blend it both ways: run-in and embedded. Write your blended quotations in the spaces below. Which way is the best? Be ready to share with the class!

RUN-IN

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EMBEDDED

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# BLENDING QUOTES WITH TCS

As we have discussed thus far, textual evidence is necessary for creating a persuasive argument. It is the backbone of the argument and provides the examples to prove the thesis statement. When integrating textual evidence into an essay, it is necessary to blend the quotations into your own writing. Quotations should not be “dropped” into the writing and stand by themselves. This will only confuse the reader—especially if the reader does not remember the quotation. But how do you blend a quotation into your own writing? How do you create an embedded or run-in quotation in an effective way? You can do this by using TCS! For each quotation, you should include a **Transition** to move smoothly into the example, the **Context** for the quotation (what is happening in the story where the quotation appears), and the **Speaker** who says the quotation. By including TCS, you help the reader remember the quotation, which is necessary in order to convince the reader that your argument is valid.

## **T= TRANSITION**

It is important to transition smoothly into the quotation instead of interrupting the reader’s thoughts by abruptly dropping it into the essay in a jarring and disconnected way. Fluidity is the key!

## **C= CONTEXT**

It is important to give the context for the quotation so that the reader remembers when, where, how, and why the quotation is stated in the text. Don’t make the reader try to remember the quotation—do the remembering for the reader.

## **S= SPEAKER**

It is also equally important to reveal who says the quotation in order to clarify the context for the reader. Remember, if a character does not say the quotation, the speaker is simply the narrator.

## *Examples*

1. **For example**, <sup>T</sup> *when the rioters first meet the old man*, <sup>C</sup> one of them yells, <sup>S</sup> “What, old fool? Give place! [...] Why live so long? Isn’t it time to die?”
2. **Another example** <sup>T</sup> occurs in *the Prologue when the pilgrims have gathered at the Tabard Inn*, <sup>C and S</sup> and the narrator describes the Monk’s “wrought-gold cunningly fashioned pin” in the Prologue.
3. **Also**, <sup>T</sup> the narrator says <sup>S</sup> *in the description of the Knight at the Tabard Inn* <sup>C</sup> that because the Knight has fought in many battles, he is “wise” and is “as modest as a maid.”
4. **Moreover**, <sup>T</sup> the narrator describes <sup>S</sup> *the Miller as they wait to embark upon their journey to Canterbury Cathedral*, <sup>C</sup> saying “[He] was a master-hand at stealing grain.”
5. **Another example** is <sup>T</sup> *when the Pardoner begins his story*, <sup>C</sup> and he says, <sup>S</sup> “It’s of three rioters I have to tell.”



# TCS RULE SHEET

1. Every quotation in an essay must be accompanied by TCS—with the exception of a quotation that is used as an attention-grabber in the introduction paragraph.
2. TCS does not necessarily have to appear in the SAME sentence as the quotation; however, TCS should be located “near” the quotation.
3. TCS does not have to appear in any specific order. CST works just fine; CTS works just fine; STC works just fine, etc. The most important aspect of using TCS is that it just needs to be there!
4. Who’s the speaker if the quotation is not dialogue? The speaker is the “narrator” of the story or the “speaker” of the poem.
5. If the same character in the same scene/ part of a story speaks all of the quotations, you might be able to leave out the speaker/context for some quotations as long as it is still clear to the reader who is speaking and what is happening in the story when the quotation is said.
6. Be sure your transition words make logical sense within the paragraph. If you select the transition word “however,” you are showing contrast. If you select the transitional device “consequently,” you are showing cause and effect. Do not simply select a transition word or device at random.
7. Be sure to vary your usage of transitions. If you continually use the EXACT same transitions over and over again, your essay will sound choppy and repetitive, which detracts from your persuasive voice.
8. The same goes for varying how you blend quotations. If you blend a quotation the EXACT same way every single time, your essay will sound choppy and repetitive. Try different approaches to integrating TCS into your writing.
9. Be sure to blend your quotations so that they make grammatical sense and are not fragments or run-on sentences.
10. The context for a quotation can NEVER be a page number, act number, scene number, etc. For the context, you should give a brief plot summary of the specific moment where the quotation occurs in the text to remind your reader of that part of the story.

# BLENDING QUOTES WITH TCS PRACTICE

**Part One Directions:** Underline and label the TCS for each of the following blended quotations. Also, label the type of blending used in each sentence: RUN-IN OR EMBEDDED.

1. After Victor arrives home, it is not long until their wedding night when the creature visits them, and although Elizabeth inquires about Victor's distracted behavior, she does not reason with him to be honest with her. She says, "What is it that agitates you, my dear Victor? What is it you fear?" (Shelley 135).
2. Consequently, Victor shows through his narration that he fears the threat of the creature but will not reveal this information to Elizabeth until "the day after [their] marriage shall take place," which is suspect since Victor assumes that he will die on their wedding night (Shelley 131).
3. After the death of his mother, Frankenstein, instead, uses logic and reasoning in order to dismiss his need to describe or explain the mourning process when he states, "Yet from whom has not that rude hand rent away some dear connexion; and why should I describe a sorrow which all have felt, and must feel?" (Shelley 25).

**Part Two Directions:** Select three quotations from your outline and blend them into your own sentence using TCS. Label the TCS of each blended quotation and also the type of blending you used: run-in, embedded, or block.

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**Homework:** Go back through your essay outline and blend each quotation using TCS. Then, type up your blended quotations and bring them into class for peer revision. Be sure to label the TCS of each quotation as well as the type of blending you used in each sentence: RUN-IN, EMBEDDED, OR BLOCK. Please note that you are only allowed to use a block quotation once in this essay.

# BLENDING QUOTATIONS PEER REVISION

**Directions:** Today, you will peer revise your blending quotations homework assignment to receive feedback on your blending skills. You will swap your blending quotations homework with three different classmates and then use their feedback to revise/ edit your blending quotations accordingly.

As you swap your blending quotations with your peers, follow the steps below for each rotation:

1. Select three quotations to peer revise. Put your initials next to these three blending quotations. Each peer reviewer should review different quotations.
2. Check the blending technique of each quotation. What type of blending did the writer use? Did he/she use it correctly? Are the sentences grammatically correct? Make corrections and suggestions as needed.
3. Label the TCS of each blending quotation. Does the writer include all three components? Does the writer follow all of the rules on the TCS Rules Sheet? Make corrections and suggestions as needed.
4. Pass the paper back to its owner and swap with another partner. Repeat this same process three times with three different classmates.

**Homework:** Revise and edit your blending quotations as needed, implementing changes from today's peer revision session. Bring a new, updated copy to turn in for teacher approval.

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**Directions:** Today, you will peer revise your blending quotations homework assignment to receive feedback on your blending skills. You will swap your blending quotations homework with three different classmates and then use their feedback to revise/ edit your blending quotations accordingly.

As you swap your blending quotations with your peers, follow the steps below for each rotation:

1. Select three quotations to peer revise. Put your initials next to these three blending quotations. Each peer reviewer should review different quotations.
2. Check the blending technique of each quotation. What type of blending did the writer use? Did he/she use it correctly? Are the sentences grammatically correct? Make corrections and suggestions as needed.
3. Label the TCS of each blending quotation. Does the writer include all three components? Does the writer follow all of the rules on the TCS Rules Sheet? Make corrections and suggestions as needed.
4. Pass the paper back to its owner and swap with another partner. Repeat this same process three times with three different classmates.

**Homework:** Revise and edit your blending quotations as needed, implementing changes from today's peer revision session. Bring a new, updated copy to turn in for teacher approval.

# BLENDING QUOTATIONS TEACHER APPROVAL FORM

**Directions:** Turn in your blended quotations for teacher approval.

LABEL THE T (TOPIC), C (CONTEXT), AND S (SPEAKER) FOR EACH BLENDED QUOTE.

LABEL THE TYPE OF BLENDED QUOTE USED: RUN-IN, EMBEDDED, BLOCK.

DO NOT MOVE ON IN THE WRITING PROCESS UNTIL YOU HAVE RECEIVED TEACHER APPROVAL. IF YOUR TEACHER DOES NOT APPROVE OF YOUR QUOTATION SUBMISSIONS, PLEASE REVISE AND RESUBMIT UNTIL YOU RECEIVE APPROVAL.

teacher initials

\_\_\_\_\_ YES

\_\_\_\_\_ NO

*Feedback*

## QUESTIONS

please include any questions you may still have about blending quotations in the space provided below:

# ANSWER KEY & MODIFICATIONS

10a.

## Checking for Understanding

### *Student Sample #1*

Explanation:

The issue with this evidence is that it shows alliteration, but the topic sentence says the writer is analyzing examples of “hyperbole.” Therefore, either the student needs to revise the topic sentence to say “alliteration” instead of “hyperbole,” or change the quotations to show examples of hyperbole instead of alliteration.

### *Student Sample #2*

Explanation:

This student sample contains the same problem as the first one. The topic sentence says the writer is going to provide evidence about “her childhood home” but then gives a quotation that describes “Barnard College.” Either the student needs to revise the topic sentence or the evidence in order to be cohesive.

10b.

Answers will vary.

10d.

## **Part One**

1. Block quotation
2. Run-in
3. Embedded
4. Run-in
5. Embedded

## **Part Two**

1. New Sentence:  
Answers will vary, but here is one possibility—Elizabeth relates that Justine “had no temptation for such an action” and that if Justine wanted “the bauble,” Elizabeth would “have willingly given it to her” (Shelley 54).
2. New Sentence:  
Answers will vary, but here is one possibility—Frankenstein says, “[The night] will be safe” but also “dreadful” (Shelley 135).

