

©1988 Barclay Barrios (barclay@barclaybarrios.com)

# Look Ma, I'm makin' Knowledge!

---

*A guide for using quotation in 102*

PREPARED BY: BARCLAY BARRIOS  
PREPARED FOR: 102 QUOTATION WORKSHOP  
DATE: NOVEMBER 30, 1998

©1988 Barclay Barrios (barclay@barclaybarrios.com)

---

## "OK, so what did I miss?": The Project of 101

---

Transfer students come in with strong writing skills—strong enough to skip Rutgers' standard composition class, 101. But they may experience difficulties in 102 since 101 at Rutgers tends to be a horse of a different color. Understanding what students learned in 101 is the first step to grabbing 102 by the reins.

To start, I like to tell my students that 101 is a *contentless* class. What do I mean by that? Well, in other classes like Econ or History, what you read is what you learn. But in 101, you're not really there to learn the readings. In fact, every 101 class reads a different set of essays, based on the preferences of the instructor. So, the point of the class is not to learn the ideas in those specific essays.

So the point is to learn how to write, right?

Wrong. Everyone who goes into 101 knows how to write. **You**, now, know how to write. After all, if you couldn't write, you wouldn't have gotten into college in the first place. But it's important to realize that although we all know how to write, 101 (and 102) focus on a different *kind* of writing. Similarly, when you enter Calculus, you *know* math, but you don't know that kind of math. Just as Calc focuses on a particular kind of math, 101/102 focuses on a particular kind of writing, one that can, like Calc, be a little tricky to learn.

So what kind of writing is it? Welllll, actually, the focus of the RU composition program isn't writing, really. Instead, we are trying to teach *critical thinking*. That's important. After all, in the "real world," you'll never be asked to write a five page essay connecting Walker Percy and Stanley Fish, but throughout college and in any career you choose you'll be expect to know how to **think**. That's what 101 teaches, **thinking**. Of course, the only way for an instructor to know how you are thinking, and what you are thinking, is to read your thoughts, and since we're not psychic, we read those thoughts in papers.

And we don't care about just *any* thoughts. The point of 101 is to think critically, which in terms of the 101 paper means to make an argument supported by connections between very complex essays. That's what *using* quotation is all about—connection.

Let's look at some examples of 101 assignments and papers to see what I mean by *using* quotation.

---

## "I have to write about *what?*": The 101 Assignment

---

This is a sample essay assignment from one of my 101 classes. It should give you a sense of what we ask students to do in 101:

### Assignment #2

In your last essay, I asked you to consider Pratt's argument about the relationship between classrooms and contact zones. For this essay, I want you take expand your use of the idea of the contact zone by seeing how useful it is to describe and talk about other situations. Specifically, I would like you to write an essay in which you use Pratt's idea of the contact zone to explore the problem of historical analysis that Jane Tompkins proposes in her essay, "'Indians': Textualism, Morality, and the Problem of History."

How do contact zones relate to perspectivism in historical study? To what extent do contact zones, like perspectivism, "wipe out completely the subject matter of history" (Tompkins 599)? To what extent does Pratt's idea of the contact zone present a way around perspectivism? Is there any "contact" in the histories that Tompkins examines; at least, is there any contact which is at all beneficial? Are there specific "arts of the contact zone" for doing historical analysis? What happens as each contact becomes more remote (Indians/Europeans ---> scholars/material ---> Tompkins/scholar ---> you/Tompkins)? You probably want to pay attention to the last section of Tompkins' essay, particularly the last two paragraphs. How does Tompkins' solution to the problem of history relate to Pratt's idea of the contact zone? Also consider autoethnography. Are any of the texts Tompkins examines autoethnographic? Could any of them be described as ethnographic? What about the essay as a whole—is it ethnographic or autoethnographic? Draw from Pratt's discussion of these terms and their relation to contact zones.

As a way of getting a handle on this essay, you might want to start also to think about power in both Pratt and Tompkins: who has power in the contact zone?—is it shared equally?; similarly, who has power in Tompkins' essay?—and what is the relationship between writing history (or *making* history) and power?

My assignments are all basically the same: I always ask my students to locate an argument that connects the two essays. In this case, I'm asking them to connect two seemingly very different essays: Pratt is writing about power in the classroom and Tompkins is writing about the difficulties of doing historical analysis. It takes a lot of thinking to connect these ideas, and it is just that critical thinking I look for in the papers I read. More specifically, I look for how students use quotation to connect the two essays.

Let's look at a piece of a student paper to see what I mean.

---

## "Hey, I never thought of that": The 101 Connection

---

This is a paragraph from an actual student paper. Pay attention to the way it uses quotation to make a point:

Unlike Pratt, Tompkins recognizes perspectivism as a trap. If one gets stuck on perspectivism then no conclusions can be reached. This sort of end may be acceptable in, "...the academic situation...[where] one can linger on the threshold of decision in the name of an epistemological principle" (Tompkins 600), but, Tompkins realizes that some conclusion must be reached writing, "...I must piece together the story of European-Indian relations as best I can, believing this version up to a point, that version not at all, another almost entirely, according to what seems reasonable and plausible, given everything else that I know" (600). Tompkins rejects perspectivism as a stumbling block, while Pratt seems to be satisfied with meandering classroom discussion, "...[we] had to work in the knowledge that whatever one said was going to be systematically received in radically heterogenous ways that we were neither able or entitled to prescribe" (Pratt 454). Pratt's contact zone, rife with the drawbacks of perspectivism, will ultimately lead nowhere, not in education and especially not in the study of history.

**Discuss:** What does quotation *do* in this paragraph?

**Jot some notes on what we say about this paragraph here:**

---

## "A = B ≠ Connection": Some Notes on Connection

---

There's a danger in saying that using quotation means making connections.

After all, that just means that you find similarities between two authors, A = B. But that's not enough, because it doesn't take a whole lot of thinking to find similarities (Think Sesame Street: ♪, "Which of these things is not like the others . . ." ♪). Instead, you have to always answer the question "And so?": Author A says X, which is like (or unlike) Author B saying Y . . . **and so?**

Take a look again at the paragraph from the student paper. What connection is he making between Pratt and Tompkins? (**Jot notes here**)

**And so?** What does that connection mean according to the student? What's the point? (**Jot notes here**)

**THIS** is the difference between "having" quotation and "using" quotation. Anyone can *have* quotation in their papers: all it takes is two quotations marks and a snippet of text from an article or book you've read. But *using* quotation means connecting the ideas of the authors through those quotations **AND** making that connection meaningful by explaining what difference it makes, how it supports your argument, and/or what we learn from putting A next to B.

---

## "So what are you saying?": A Summary So Far

---

Let's pause a moment and figure out what we've learned about 101:

- **101 IS ABOUT CRITICAL THINKING.** The purpose of the 101 paper is pursue an argument that shows you've thought critically about two very complex essays.
- **CONNECTIONS SHOW CRITICAL THINKING.** The essays in 101 are almost always on very different topics. But, as a student thinks about the ideas in those essays, she/he makes a connection between them. So connection is the base of critical thinking.
- **QUOTATIONS MAKE CONNECTIONS.** The 101 paper has quotation to *prove* the connections you've thought about. Quotation provides the specific evidence that supports your argument. It backs up your critical thinking by taking the reader to the very places in the essay where you had a critical thought: while reading quote one, you thought of quote two.
- **USING QUOTATIONS MAKES CONNECTIONS BY SHOWING CRITICAL THINKING.** In order to use quotation, you have to first apply one author to another, connect them through their similarity (or dissimilarity). But then you must also explain why this connection means something. You have to answer the question "and so?".

OK, so that's what you missed in 101. Basically, it's a semester's worth of practice in working with quotations to make meaningful connections that show critical thinking. But you're not in 101. You're in 102. What's that all about? Read on.

---

## "Makin' Knowledge": The Project of 102

---

102 is an extension of 101. In 101 students learn how to make connections. In 102, students learn how to make knowledge. The 102 paper is **NOT** a researched report. A "report" reviews the knowledge that's out there and then, well, *reports*. It doesn't add anything new to what's known, it just summarizes it. Reports, of course, can and perhaps should have quotation to show what knowledge is out there. But a report doesn't expand that knowledge, it merely reproduces it. Rather than a report, the 102 paper is a researched essay. What's that? Well, you've been reading them all semester. Thinking of any essay you've read for your class: they all have some sort of research but they don't just report what's out there—they add to it. One way to think about 102 is that you have a chance to be an academic. What do your professors do?

OK, they teach, they drink lattes, they skip their office hours, they give you nasty grades, but in their free time, they research the areas that interest them, think about the subject, and write something that adds to the existing base of knowledge. That's what you're doing in 102. You're researching a topic, but then you're adding new knowledge about it in the form of your argument, your thinking.

It might help to think about what knowledge is. Back in high school, one of my English teachers introduced the idea of the "cone of knowledge": the idea is that the first person learned, say, one thing. But the person after him added to that piece of knowledge by building on what was known. Then the next person built on that, and then the next, and then the next, and then the next. Each generation adds something to what was previously known, and thereby extends what we know. It's your turn to add to the "cone of knowledge." Your 102 paper will build on what's already known and add some new thoughts (there's that critical thinking thing again) to the subject area you've chosen.

Of course, you can't make knowledge in a vacuum. What that means is that you're not creating stuff from scratch. Instead, you're *building* on what's already known. Taking the knowledge that's out there and adding to it. That's why you start the 102 paper with research, because you are going out there and gathering what's already in the cone, so to speak. Then, you use what you've found, through quotation, to make your own contribution. Connection in this case doesn't just mean thinking about essay one and two and putting them together. Instead, it means taking different parts of the cone of knowledge and using them to build your own level. Let's look at a student paper to see what I mean.

---

## "Ooooo, I never knew that": The 102 Connection

---

Here's a paragraph from a 102 paper. This student, in fact, was a transfer student. She had some problems on the early papers in my class because she didn't know what a 101 paper was supposed to look like. But by the end of the semester, she had using quotation down pat.

Texan historical memories played a part similar to that of reconstruction memories in the Jim Crow South of the same period. As a southerner described the latter (in the 1940's): "Stories of

reconstruction days in the South are kept vividly alive not because of historical interest, but because they provide the emotional set which any good Southerner is supposed to have" (Quinn 452). As such, Texan historical memories of the Alamo become the "difference" referred to by Jane Tompkins, "that point of view makes when people are giving accounts of events, whether at first or second hand" (Tompkins 585). In the first forty years of the twentieth century, the story of the Alamo furnished both old-timer and newcomer with emotional set for being "good Texans" just as it had for Southerners after the Civil War. Americo Paredes has summarized the matter well: "The truth seems to be that the old war propaganda concerning the Alamo, later provided a convenient justification for outrages committed on the border by Texans of certain types, so convenient an excuse that it was artificially prolonged for almost a century. Had the Alamo not existed, it would have been invented, as in deed it seemed to have been in part" (Paredes 19). Accordingly, not only did the Anglo's viewpoint provide for the American support needed at the time, but it later furnished a rationale for the Texan attitude of superiority and disdain toward Mexicans.

**Discuss:** How is this student using quotation? What knowledge is she making?

---

## "But how do I do that?": Some quotation basics

---

I always introduce my 101 and 102 students to a basic formula for *using* a quotation. Keep in mind, that this is a **basic** formula. It's just to help you think about *one* way to use quotation:

$$Q_1 \rightarrow (E_1) \rightarrow I \rightarrow Q_2 \rightarrow (E_2) \rightarrow C$$

In this formula, the first Q is a quote from one author. The first E means that after giving the quote you might explain it briefly, putting it into your own words

perhaps. Then you introduce your connection, usually with some sort of phrase like "This is similar to . . ." Then you give the quote that connects to that first one, a quote from another author. You might also explain that quote, the second E. **BUT**, you definitely explain the connection, that's the C.

Without that C, all you're saying is that the two authors are similar. The last part is crucial because it answers the question "and so?"—it relates this connection into your argument.

Take a look at the sample 101 paragraph again. Can you see this pattern? And what about the sample 102 paragraph? Is there a pattern something like this? More importantly, do you see a pattern like this in *your* writing?

---

## "Map it out": Making the Pattern Work

---

Here's an exercise I like to use to make sure students are one, finding a connection between two quotes and two, explaining that connection.

Start with a blank piece of paper and then draw a line straight down the middle from top to bottom. Pick two quotations that you think connect and write one of them on each side of the line, so that you can actually look at the quotes next to each other.

Now, underline the words in both quotations that you feel make them connect.

Write those words/phrases on either side of the line under the quotations. Now you can see just which pieces of the two quotes connect.

Finally, write a sentence that explains the connection you see using the phrases you just jotted down. This sentence is the C of your equation since it refers directly to each quote to explain the connection you want to make.

Of course, you can't do this for every quotation in your paper—let's face it, you just don't have time. But it's a good exercise to get you started on working with quotations to make very solid connections. Give it a try and see if it works for you.

---

## "Is that it?": More on Quotation

---

But that's really just a very basic use of quotation to make a very basic connection. That works nicely in 101, but 102 is a bit more complex (as if you didn't know that already 😊). The trick to using quotation well in 102 is realizing that there are different *kinds* of quotation. Let's look at some examples:

---

### TYPE ONE

---

Let's start by looking at some quotations from an essay by Emily Martin. Here she quotes Karl Marx:

Marcellino is doing critical theory in the sense specified by Marx in 1843:  
"The self-clarification of the struggles and wishes of the age" (quoted in Fraser, 1989, 113). (69)

This quotation from Marx doesn't prove anything. What does it do?(**Jot notes here**)

---

### TYPE TWO

---

Another example from Martin:

The economy is expanding because the wealthiest 40 percent get 68 percent of the income, creating consumer power to keep companies in business but leaving 60 percent of the population unable to participate (Peterson 1994). This helps explain why many people feel as if they are living through a depression. As an example, there is the family with three children who between them hold four jobs but make only \$18,000 a year (Johnson 1994). "When it was noted that two million new jobs were created last year, the husband quickly put that statistic in perspective. 'Sure, we've got four of them. So what?'" (Herbert 1994). (75-6)

What does this kind of quote do for an argument? What does it do for Martin here?

What can it do in your paper? (Jot notes here)

---

TYPE THREE

Now back to Tompkins:

My research began with Perry Miller. Early in the preface to *Errand into the Wilderness*, while explaining how he came to write his history of the New England mind, Miller writes a sentence that stopped me dead. He says that what fascinated him as a young man about his country's history was "the massive narrative of movement of European culture into the vacant wilderness of America." "Vacant?" Miller, writing in 1956, doesn't pause over the word "vacant," but to people who read his preface thirty years later, the word is shocking. In what circumstances could someone proposing to write a history of colonial New England *not* take account of the Indian presence there? (125)

How is this use of quotations different? (Jot notes here)

---

## "1, 2, huh?": The Three Types of Quotation

---

Let's take a look at those three types again and see if we can figure out what they do:

### TYPE ONE

---

This is the most basic way of using quotation. All this quotation does is define a term or make a statement. It doesn't connect, it doesn't show critical thinking, but it can still be useful in your paper. Sometimes you need to define a term you're going to use, and sometimes you need a statement from one author which might set up a connection next time. These are the places you should use Quote One.

Go back through your paper and look for this type of quotation, one which only makes a statement. Keep in mind that it doesn't prove anything. What are you using this type of quotation to do?

### TYPE TWO

---

This is the kind of quotation we've been looking at a lot—the kind that makes a connection between two authors. This is a very important kind of quotation, since it *does* prove something and *does* serve as evidence in your argument. In fact, just as it is the basis of the 101 paper, it is also the main kind of quotation use you'll find in a 102 paper.

Go back through your paper and look for this type of quotation, one which connects two different quotations. Keep in mind that in order to be doing this kind of work, you need to have a quotation from two authors and you need to connect them and you need to explain that connection and you need to explain how that connection relates to your argument. What do you use this type of quotation to do?

### TYPE THREE

---

This is a very powerful use of quotation, generally called "close reading." This kind of analysis is decisive, as Tompkins uses a single word from the quotation to launch her offensive, paying attention to what Miller did *not* see and how that omission related to his place in history. And this analysis feeds directly into her argument.

In your own text, close reading can be very useful. Once you have established a particular theory or term or definition or paradigm, you can pay close attention to a quotation to prove a point about it. As its name suggests, close reading involves reading the text closely, paying attention to each and every word and making your argument from what is (or is not) said.

This is an advanced use of quotation, and can be a little tricky to pull off. Look back at your own writing: is there any place where you pay very close attention to the words of a quotation to make a point?

---

## "Huntin' by Numbers": Looking for Quote Types

---

An important part of using quotation well is making sure that you can identify the three different basic kinds of quotation. So we're gonna try looking for them. Keep in mind that Quote One and Quote Two sometimes can blur: if the author isn't making the connection clear, it may look like two Quote Ones. Also keep in mind that Quote Three is hard to pull off since it takes so much thinking and analysis. In general, aim for Quote Two. For now, let's see what kinds of quotations we can find in our 102 paper:

### The Alamo: The Anglo Perspective

The battle at the Alamo mission in the early months of 1836 is portrayed in American history as a blazing example of the continued American right to freedom from oppression. It is dramatically represented as glorified support in the drive for the United States to achieve its manifest destiny. More accurately, it was but a small and insignificant stand-off in a revolt against Mexican authority. It was immortalized after the fact by an ambitious and flamboyant Sam Houston in an effort to rally his ragged army in battle against sleeping Mexican troops. The battle at the Alamo was not that of a proud stand for democracy but rather the end result of a series of broken contracts and agreements by American colonists with their Mexican government. Yet because of an inaccuracy in the popular historical viewpoint, what should be considered folklore is perceived as being historically accurate. The most significant contribution of the Alamo in American history is the part it played in helping to establish a local and national sense of superiority by Americans toward the Mexican people due to the misrepresentation and inaccuracy of its place in history. By examining the faithfulness of the American historical viewpoint on this issue, I will evaluate the enduring, political, and historical concept of the Alamo and Texas independence from Mexico into perspective as it pertains to America's concept of its development in the Southwest and its resulting relationship with the Mexican people. I will do so through the use of an appropriate argumentative position based on Jane Tompkins' "Indians: Textualism, Morality, and the Problem of History." Additionally, I will use A Nation Within A Nation by Mark E. Nackman and Paul S. Taylor's An American Mexican Frontier: Nueces County, Texas.

The history of America's development has been popularized and romanticized by a West that was won by subduing Indians and Mexicans; the building of railroads; and fencing in of ranches. One can reasonably argue that in reality, the history of the area, including that of the Alamo, is one which has not been told in a context of abstract observation. Rather it has become a legend that has enshrined the experience of tales and progress. The recording and retelling of the history of the Alamo has been like that of most of our American history, one which has been documented as a drama rather than in relevant terms. Therefore, one is able to argue that much of our history with the people of Mexico is obscured and slanted by legend. It is not until this curtain is stripped away that we are able to see the romanticism of the cowboy come forward as a wage worker on the new American ranches, and as indebted servants on the old haciendas; the cattle trails memorialized in western folklore become the instrument by which the region was tied into national and international markets; and the barbed wire movement of the late 1800's is an enclosure movement that displaces landless cattlemen and maverick cowboys. This clouded viewpoint is as much sociological, because it speaks about the way Americans view themselves in reference to the rest of the world. According to Jane Tompkins, "If all accounts of events are determined through and through by the observers frame of reference, then one will never know, in any given case, what really happened" (Tompkins 585). The framework for our history of the Southwest is one which has been built on just such a myopic view of historical events described by Tompkins.

This absence of memory is no where more evident than in the study of race and ethnic relations in the Southwest as exemplified by the immortalization of the Alamo incident in American history. It is also supports Tompkins' theory that "The historian can never escape the limitations of his or her own position in history and so inevitably gives an account that is an extension of the circumstances from which it springs" (Tompkins 597). Therefore, the viewpoint of those historians who reiterate the happenings of the Alamo, do so from the perspective of the American participants and observers of the time. Their use of the Alamo was to instill a strong sense of patriotism that would aid them in their cause. The result is that historians are to draw upon information which is steeped in the emotions of the conflict. It is from this emotional basis that we extract not only our history of the area, but also our attitudes toward the Mexican people. The significance of the Alamo and Texas history in attitudes toward Mexican-Americans and Mexicans, becomes evident in the reading of a different approach "to the same phenomenon" (Tompkins 599). There has been extensive literature which has addressed the events of the Alamo, but rarely has there been a focus on the events of the "massacre" at the Alamo which did not become tainted by the folklore that wants to enshrine its American participants. The reference to the encounter as a "massacre" in and of itself slants one's perception of the occurrence. These events, as they did or did not occur, and

ensuing legend (rather than an accurate history), have helped to form the American image of Mexicans; an interpretation that attempts to serve both sociology and history.

In order to understand the influence of an immortalized Alamo on American-Mexican relations, you must first understand who these American settlers were that came to settle in the Southwest. They were predominately Southerners, who brought with them a long history of dealing with Indians and blacks, and the experience of the Alamo served to crystalize and reaffirm anti-Mexican sentiments. The important issue is the conditions under which these sentiments and beliefs were translated into an historical accounting, and to what degree, if any, the Alamo plays in confirming this accounting.

In this context, Texas independence and annexation acquired special significance as the events that laid the initial ground for the readiness of the Texas revolutionaries to die for the cause of a country that was not yet theirs. The Anglo-Texan legends and folklore about Texas history portrayed Mexicans as the enemy that Texans had fought and defeated in several official and unofficial wars. By the early twentieth century the story of the Alamo and Texas frontier history had become purified of any uncertainties- such as the fact that Mexicans and Anglos had often fought on the same side. In doing so, the American version of the incidents leading to Texas independence from Mexico, had totally isolated Mexican culture from that of the American Texan. There now existed a very clear line between the two cultures, making it easier to point a disparaging finger toward the Mexican people.

The exploits of Texan dime novel descriptions of the Alamo, had become woven into an Anglo-Texan "saga", into a history of the honor and glory of a troop of "America's Best" fighting to the death to defend their country. The truth of the matter is that although Americans had come to settle in the area, they did so along with southern Mexicans as well as European immigrants. Texas was not a part of the United States, nor did it initially intend to become annexed to its northern neighbor. Texans, according to historian T.R. Fehrenach, "came to look upon themselves as a sort of chosen race" (quoted in Nackman 78). This legacy, symbolized by the battle cry "Remember the Alamo!" was part of the folk culture, an integral part of school curricula, and the essence of Texas celebrations. When presented as being accurate and factual in the manner, we can see that the Anglo perspective of the Alamo folklore, like the novels and short stories referred to by Jane Tompkins, should be examined "not because they manage to escape the limitations of their particular time and place, but because they offer powerful examples of the way a culture thinks about itself, articulating and proposing solutions for the problems that shape a particular historical moment" (Tompkins 583). By applying this theory to the history of Texas and the southwest, we can see that for native Texans the lessons of history (as viewed from the Anglo perspective) explained the Mexicans' inferior place. Regardless of which aspect of the Mexican problem was mentioned,

Texans frequently interjected a historical element in outlining their position. Accordingly, the way the legacy of the Alamo came to influence or shape the American viewpoint on such things as Mexican immigration can be understood by the way an Anglo cotton picker explained his opposition and solution to Mexican immigration in the following way: "The study of the Alamo helps to make more hatred toward the Mexicans. It is human nature if a man does you wrong, slaughters your kinsmen. In fact I just ain't got no use for a Mexican and I'm in favor of not letting Mexicans come over and lake the white man's labor" ( Taylor 313). By superimposing current problematic conditions onto a historical event which is perceived as the beating of insurmountable odds and resulted in the defeat of an identifiable enemy, there is a reinforcement of the biased historical viewpoint.

---

## "What about my paper?": Making this Work for You

---

Now you have a lot of tools you can use to work on your own paper. Let's review what we've covered first:

- **CRITICAL THINKING IS KEY.** In both 101 and 102, the focus of your writing is to demonstrate critical thinking. In 102, you are researching a subject, pursuing an argument, and then using quotation to prove that argument. You are making knowledge. **SO, YOU SHOULD** go through your paper and make sure that your quotations prove your argument.
- **CONNECTION IS NOT JUST SIMILARITY.** To use quotation, it's never enough to just say Author A is like Author B. You must always answer the question "and so?": there must be meaning in your connection, it has to do something for your argument. **SO, YOU SHOULD** go through your paper and make sure that each time you make a connection you explain how it relates to your argument.
- **THERE IS A BASIC FORMULA FOR CONNECTION.** So study it. Keep it mind that it puts an emphasis on the connection being made and the way in which these quotations prove the argument. **SO, YOU SHOULD** use this formula, but sparingly. After all, it's very basic. Modify it as you will, but always be sure that you are explaining the connection you see between the quotations clearly, using the connection exercise if necessary to find the very words of each quotation that make the connection and then incorporating those words into

your explanation.

- **THERE ARE THREE BASIC TYPES OF QUOTATION.** Quote One defines a term or makes a statement. It doesn't prove anything. Quote Two connects two authors, making a connection that can support an argument. Quote Three analyzes the very words of a quotation to make an argument. All three types have a place in your paper, but you should be aware of which types you are using when, and why. **SO, YOU SHOULD** go through your paper and identify each different type of quotation. Be suspicious if you find too many type one's; be very clear about what the connection is each time you use a type two; be careful and thorough in using a type three.

---

## "I still feel overwhelmed": Making a Plan of Action

---

Being anal-retentive can be a real bonus when working on a paper like this, since the more organized you are, the better a grasp you'll have on things.

Start with by making an outline. It doesn't have to be anything fancy, just start by writing your argument at the top of a page and then sketch out how you will prove that argument in the paper. As you work more, have a clear sense of what each paragraph is going to do, and then note which quotations you will use in each paragraph. Writing a long paper can seem overwhelming, but if you break it down paragraph by paragraph, it can seem a lot more manageable.

If you already have a draft, do a post-draft outline. Start by finding the sentence that has your argument and writing it at the top of the page. Then write a one-sentence summary of each paragraph of your paper. If you can't summarize a paragraph in one sentence, maybe it's actually two and you need to break it up. After you're done, you'll have a road-map of your paper as it stands. Take a look at each paragraph and ask "How does this relate to my argument?": just as every use of quotation should somehow be proving your argument, so too should every paragraph have a clear purpose. If you have any paragraph that doesn't seem to directly support your argument, you might ask yourself if you need it. Go back through your writing and make sure that each paragraph clearly relates to your argument and that each use of quotation within that paragraph similarly builds into the argument.

©1988 Barclay Barrios (barclay@barclaybarrios.com)

Good luck. Remember that quotations must **DO** something, not just be there. And remember that the importance of this any class is not the grade you get but the knowledge you learn **AND** create.