

# Here, Take My Liver— Just Please, *Please*, Help Me with Quotation!

---

*A guide for using quotation in 101*

PREPARED BY: BARCLAY BARRIOS  
PREPARED FOR: 101 QUOTATION WORKSHOP  
DATE: MARCH 8, 1999

©1999 Barclay Barrios (barclay@barclaybarrios.com)

---

## "But the price is *never* right!": The frustrations of 101

---

Have you ever watched the game show "The Price is Right"? There's this one game where they have, say, five different appliances. The contestant has to run around placing the right price on each item, and then run to this big display and pull a lever. The display will show how many she or he got right, but the display never lets you know *which ones* are right. So the contestant has to run back switching prices and hoping they're right this time. You run, you place, you pull the lever—you're wrong; you run back, switch some stuff—you're still wrong; you run back, switch some more—you're *still* wrong and you run out of time before you have a chance to win.

Sound like your experience with 101 so far? It can. Sometimes it might seem like you're trying your very best to get quotation right but when you get your paper back, your teacher, like that enigmatic display, says it's wrong. But you're never sure *what's* wrong, or *why*. The first step to succeeding with quotation in 101 is understanding what this class is all about, and why we ask you to work with quotations. If you can grasp that, you might have a fuller understanding of what you need to do with quotes; you just might turn in that paper (pull that lever) and do better than you imagined (WIN).

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 focuses 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 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 expected 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. When you use quotation to support an argument by connecting two essays, you are doing the work asked of you by 101. So you need quotation, you need connection, and you need an argument.

If we think of quotation as the meat of your paper, argument is the backbone. So before we get into quote work, let's think a little about arguments, OK?

---

## "You blankety blank blank!": Having an argument

---

We've all had arguments in our lives—knock down, drag out, spit in your face, pull your hair arguments. That's not what we want in 101: violence just doesn't sell well with the Composition Program 😊. So what do we mean when we say argument? Look at these examples:

"Rutgers is a University."  
*Is this an argument? Jot notes here*

"I like Rutgers University."  
*Is this an argument? Jot notes here*

"Rutgers is better than Princeton."  
*Is this an argument? Jot notes here*

OK, so an argument is something that someone can argue with you about. Let's think about an argument you might have had at some point in your life. Let's assume you want some money from your parents. You might start arguing for that money with, "Mom, I need more money" (somehow Mom's are always more willing to give money than Dad's). We can think of this *as* an argument since Mom will probably say "No, you don't need more money." Note that you start by saying what you are going to argue—in this case, you're going to argue that you do, in fact, need cash. Similarly, when you sit down to write your paper, make sure you state what you are going to argue very early on and very clearly. This is sometimes called a "thesis statement," but maybe a better way to think about is that if you don't say exactly what point you want to make right off, no one will be able to follow what you're trying to prove. You want to be specific, too. Saying "Mom I need something" is not going to help just as saying "I will make some connections in this paper" doesn't help, either. **THE FIRST RULE OF ARGUING IS TO SPELL IT OUT BEFORE YOU START IT.**

So Mom said "No." Do you give up? Of course not. You set out to *prove* to your Mom that you do, in fact, need money. How do you do that? What if she asks "Why??" Do you answer "Well, because"? Not if you really want the money. Instead, you start giving evidence that you need the money. **THE SECOND RULE OF ARGUING IS TO PROVE YOUR ARGUMENT WITH EVIDENCE.**

With Moms, that evidence will probably include a long list of expenses associated with college life. In 101, that evidence is connection, the purpose of using quotation. Think of all this in terms of critical thinking: you think about two very difficult essays long and hard. You find some point you want to make about those two essays. You think about how what each author says proves that point. You make the argument and use quotation to prove it—all the while using critical thinking.

We could talk about argument all night, but this is a workshop about quotation. And in 101, when we say quotation, we mean *connection*.

---

## "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 quotation 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.

Let's look at another student example:

Two main comparisons make the connection between Tompkins and Wittig seem very obvious. The first comparison deals with what people "see," while the second deals with why people "see" that. Early on in her essay, Tompkins writes that:

It isn't that Miller didn't "see" the black men, in a literal sense, any more than it's the case when he looked back and didn't "see" the Indians, in the sense of not realizing they were there. Rather, it's that neither the Indians nor the black *counted* for him, in a fundamental way. (133)

In this quote, Tompkins has argued that Miller, a product of the American 50's, could not recognize that people of color are really people. This allowed him to think in a way which excluded, from her viewpoint, important parts of history. A similar argument can be applied to Wittig's essay. In truth, it is not that Wittig cannot recognize that there truly are some fundamental "differences" between men and women, but rather it is that there are no "differences" which *count* in her mind. Wittig, in fact, argues that "Masculine/feminine, male/female are categories which serve to conceal the fact that social difference always belong to an economic, political, and ideological order" (2). In saying this Wittig has not stated that men and women are inherently exactly alike, but rather that distinctions between men and women are unnecessary and discriminatory when applied to the economic and political world.

**Discuss:** What does quotation *do* in this paragraph? Does this paragraph *have* or *use* quotation? And how does it do that? What are the quotations doing? Is there an "and so"?

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

---

## "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?".

---

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

---

I always introduce my 101 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 paragraphs again. 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. The trick to using quotation well 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)

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 a sample 101 paper:

With my first reading of "'Indians': Textualism, Morality, and the Problem of History" and "the Category of Sex" I saw no connection between the writing of Jane Tompkins and that of Monique Wittig. But, upon further exploration and analysis I saw that both essays address a problem essential to human thinking. Both authors, while dealing with very different issues, in very different styles, and reaching very different conclusions, explore the limits that exist when dealing with human knowledge. Acknowledging this, we are able to use one author to examine the argument that the other makes. In other words, we can use Tompkins' ideas on history in order to analyze Wittig's observations on our inability to see differences that are ingrained in our culture.

In her essay, Tompkins deals with the "what question" of human thought. By this I mean that Tompkins addresses what people "see" when they examine history. She argues that all history is biased by the perspective of the person observing or writing about an event or time. She argues that people are trapped within their "historical moment," and therefore are only able to see an event in one particular light. For instance, when Tompkins presents the writing of Mary Rowlandson, who wrote first hand testimony on her treatment by Indians while she was enslaved, she concluded that Rowlandson "saw what her seventeenth-century English Separatist background made visible" (137). Tompkins goes on to say, "What seems to us the peculiar emphases in Rowlandson's relation are not the result of her having *screened out* evidence she couldn't handle, but of her way of constructing the world" (137). Tompkins, with this statement, is attempting to show the influence that one's background can have on their views and opinions. This sentence, when reading through the essay a second time, also seems to foreshadow Tompkins' ultimate conclusion that we cannot discount someone's opinion because of their bias.

Wittig, on the other hand, deals with the "why question" in human thought. By this I mean that Wittig addresses why people think what they do. She argues that many things are so ingrained in our culture that it is impossible for us to see them in any other light. Specifically, Wittig uses this logic to demonstrate that there are truly no differences between males and females. She is attempting to show that we only see differences because we accept the existence of difference as fact. She presents an argument which says: "The primacy of difference so constitutes our thought that it prevents turning inward on itself to question itself, no matter how necessary that may be to apprehend the basis of that which precisely constitutes it" (2). In other words, Wittig argues that the existence of difference between man and woman is so embedded in our culture that it would be "taboo" to question it. She extended her argument, and in doing so reaches a solution by the completion of her essay. She argues that women, like the proletarians in Marxist theory, need to rise up against their oppressor, men in this case.

As I concluded my first reading of both Tompkins and Wittig I began to examine the ways in which Tompkins' argument could be applied to the writing of Wittig. It quickly became obvious that the conclusion that Tompkins draws about human thinking, using a very different topic than Wittig, can be applied to Wittig's writing as well.

Two main comparisons make the connection between Tompkins and Wittig seem very obvious. The first comparison deals with what people "see," while the second deals with why people "see" that. Early on in her essay, Tompkins writes that:

It isn't that Miller didn't "see" the black men, in a literal sense, any more than it's the case when he looked back and didn't "see" the Indians, in the sense of not realizing they were there. Rather, it's that neither the Indians nor the black *counted* for him, in a fundamental way. (133)

In this quote, Tompkins has argued that Miller, a product of the American 50's, could not recognize that people of color are really people. This allowed him to think in a way which excluded, from her viewpoint, important parts of history. A similar argument can be applied to Wittig's essay. In truth, it is not that Wittig cannot recognize that there truly are some fundamental "differences" between men and women, but rather it is that there are no "differences" which *count* in her mind. Wittig, in fact, argues that "Masculine/feminine, male/female are categories which serve to conceal the fact that social difference always belong to an economic, political, and ideological order" (2). In saying this Wittig has not stated that men and women are inherently exactly alike, but rather that distinctions between men and women are unnecessary and discriminatory when applied to the economic and political world.

Meanwhile, throughout her essay, Tompkins makes clear her belief that one's background affects the way one sees the world. From this, and based on the conclusion she draws in her own essay, it is likely that Tompkins, upon reading Wittig's essay, would comment that Wittig, like herself and every other person relating a history, is caught in her "historical moment." By this Tompkins is referring to the culture in which the person lives, as well as their background, lifestyle, and political views, among other things. Tompkins would be likely to present the argument that Wittig's background as a radical, lesbian, Marxist, French feminist gave her a preconceived notion about the differences between men and women. For instance, Wittig writes:

The category of sex is the product of heterosexual society that turns half of the population into sexual beings, for sex is a category which women cannot be outside of. Wherever they are, whatever they do, they are seen sexually available to men, and they, breasts, buttocks, costume, must be visible. They must wear their yellow star, their constant smile, day and night. (7)

Using Tompkins' essay to respond, "Presumably there was something in my [or Wittig's] background that enabled me to see the problem in this way. That something, very likely, was post-structuralist theory" (139). In Wittig's case it is likely that the "something" was lesbian feminist theory. When Tompkins writes, "I let my discovery lead me to the conclusion that all facts are theory dependent because that conclusion was already a thinkable one for me" (139), it is easy to see how her ideas can be applied to Wittig's discovery that "there is no sex" (2). In many ways, Wittig's conclusion was already implanted, even subconsciously, into her mind when she began to explore this topic.

At this point it should be clear that Tompkins' ideas can have a universal application. Her ideas can be expanded to allow examination of radical feminist theory, as is the case with Wittig, or to analyze the New York Philharmonic's interpretation of Bach or Mozart. However, it is important to remember, at all times, that Tompkins reaches the ultimate conclusion that the "effect of bringing perspectivism to bear on history [ or anything else] was to wipe out completely the subject matter of history" (139). We must keep this warning in mind whenever we look to apply Tompkins' argument to history or any other topic. We must be able to step away from the analysis and still have a sense of the content of the writing, the music, the art, or to put it in basic terms, "the stuff." If we can't, it will become an impossibility to learn, live, or enjoy anything.

---

## "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.

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.

---

## "Bonus!": Tools, Tips, and Exercises

---

As an extra help, I want to include some guidelines that one of my summer classes helped develop. Hopefully, these will give you some more insight into the paper, overall:

---

### Approaches to Analysis

- ▶ Look for repetition of words, ideas, or phrases. They might be important to the argument as a whole
- ▶ Look for words in bold, italics, or quotations marks
- ▶ Look for passages you don't understand. You may not understand them because the author is trying to express a difficult, complex, or important idea
- ▶ Pay attention to any questions the author asks. They may be pointing you towards the argument
- ▶ Look for the ways in which the title of the essay relates to the content
- ▶ Pay close attention to any examples that the author gives. Try to figure out how the prove her or his argument
- ▶ Try to state the argument in your own words periodically as you read
- ▶ Pay close attention to the opening and closing of the essay. Look for places where the author summarizes his or her argument
- ▶ Pay attention to places that you react to. If a passage provokes a response, that may mean you are about to do some critical thinking--it might be that you want to *think* about what the author just wrote.

---

### Quotation versus Paraphrase

- ▶ Quotations are the exact words from a text. Indicate that they came from someone else by placing them in quotation marks -- " " -- and be sure to use parenthetical notation to let the read know where the quotation came from
- ▶ Paraphrasing means that you express the idea of the author *in your own words*. That means completely rephrasing the sentences you find in the essay.
- ▶ Repeating any part of the essay word for word in work you hand in is plagiarism, and can get you in serious trouble. Moreover, since using the words from the essay means simply repeating the essay, it doesn't help your work since it doesn't show any critical thinking at all

---

## Introduction to Argument

- ▶ State what you want to argue before you start arguing it
- ▶ Give evidence
- ▶ Elaborate on the evidence
- ▶ Be specific, in your argument and your evidence
- ▶ Think through your argument
- ▶ Do not attack or insult--show respect
- ▶ Organize your ideas and your evidence
- ▶ Anticipate objections
- ▶ Don't use evidence that is too brief or too long
- ▶ To help you find an argument for a paper, list all possible connections you see between the essays. Then try to find a pattern in those connections

## Approaches to Assignments

- ▶ Read the assignment thoroughly
  - ▶ Ask any questions you have about the assignment
  - ▶ Look over your notes and the essays
  - ▶ Figure out your strengths: what part(s) of the essays do you understand best or do you feel you can best work with?
  - ▶ Make a list of all connections you can think of between the essays
  - ▶ Figure out an argument
  - ▶ Make a list of tasks for the assignment
  - ▶ Paraphrase the assignment to make sure you understand it
- 

And here is an exercise I like to do with my classes, followed by a sample response from one of my classes:

### Close Reading Exercise

The purpose of this exercise is to assist all of you in using quotes effectively in your writing. For the quote you have been given, work as a group on the following exercises:

1. Paraphrase the quote.
2. Relate the quote to the larger project that Anzaldúa is pursuing. In other words, relate the quote to her argument.
3. Find a quote or example from either Tompkins or Pratt that connects to this quote. The quote you find may explain, agree or disagree with, or complicate the Anzaldúa quote.
4. Explain in a sentence or two the connection, and the significance of the connection.

Work together as a group, but in any way you see fit. One member may be responsible for finding a quote from Pratt or Tompkins, another might be busy explaining the relationship between this quote and the larger project of these chapters. Or, you might decide to accomplish each task as a group. The end

result should be a short paragraph which accomplishes all four goals outlined above.

**Group #1:** These numerous possibilities leave *la mestiza* floundering in uncharted seas. In perceiving conflicting information and points of view, she is subjected to a swamping of her psychological borders. She had discovered that she can't hold concepts or ideas in rigid boundaries. The borders and walls that are supposed to keep the undesirable ideas out are entrenched habits and patterns of behavior; these habits and patterns are the enemy within. Rigidity means death. Only by remaining flexible is she able to stretch the psyche horizontally and vertically. (Anzaldúa 50)

**Group #2:** "Like others having or living in more than one culture, we get multiple, often opposing messages. The coming together of two self-consistent but habitually incompatible frames of reference causes *un choque*, a cultural collision" (Anzaldúa 50).

**Group #3:** The whites in power want us people of color to barricade ourselves behind our separate tribal walls so they can pick us off one at a time with their hidden weapons; so they can whitewash and distort history. Ignorance splits people, creates prejudices. A misinformed people is a subjugated people. (Anzaldúa 57)

**Group #4:** The struggle is inner: Chicano, *indio*, American Indian, *mojado*, *mexicano*, immigrant Latino, Anglo in power, working class Anglo, Black, Asian—our psyches resemble the bordertowns and are populated by the same people. The struggle has always been inner, and is played out in the outer terrains. Awareness of our situation must come before inner changes, which in turn come before changes in society. Nothing happens in the "real" world unless it first happens in the images in our heads. (Anzaldúa 57)

**Group #5:** "*La facultad* is the capacity to see in surface phenomena the meaning of deeper realities, to see the deep structure below the surface. It is an instant 'sensing,' a quick perception arrived at without conscious reasoning" (Anzaldúa 36).

---

As you look at their responses to the assignment, pay attention to the way they tried to locate a connection—think about how you might do it, or think about how you might do the same thing with different essays.

### **Close Reading Exercise**

**Group #1:** These numerous possibilities leave *la mestiza* floundering in uncharted

seas. In perceiving conflicting information and points of view, she is subjected to a swamping of her psychological borders. She had discovered that she can't hold concepts or ideas in rigid boundaries. The borders and walls that are supposed to keep the undesirable ideas out are entrenched habits and patterns of behavior; these habits and patterns are the enemy within. Rigidity means death. Only by remaining flexible is she able to stretch the psyche horizontally and vertically. (Anzaldúa 50)

The conflicting ideas from the mixing cultures can be overwhelming. She can't define an identity. She hates being static with old habits. By being flexible, she can grow intellectually. This relates to Anzaldúa's idea that the borderland female is confused with mixed/clashing ideas. Pratt, referring to "safe houses", said "We used the term to refer to social and intellectual spaces where groups can constitute themselves as horizontal, homogenous, sovereign communities with high degrees of trust, shared understandings, temporary protection from legacies of oppression." This relates to Anzaldúa in the sense that the border female can not find an identity or safe house.

**Group #2:** "Like others having or living in more than one culture, we get multiple, often opposing messages. The coming together of two self-consistent but habitually incompatible frames of reference causes *un choque*, a cultural collision" (Anzaldúa 50).

When a person is caught between 2 cultures, they may perceive a contrasting view of both cultures. Therefore, they combine aspects of each culture to adapt to. She is trying to explain the importance of keeping her own culture even though she is living within another culture. She uses examples of gender, religion, language, and feminism to explain this idea. An example from Pratt's "Arts of the Contact Zone" that agrees with this quote would be the idea of transculturation. "Transculturation is the term to describe processes whereby members of subordinated or marginal groups select & invent from materials transmitted by a dominant or metropolitan culture" (Pratt 448). The significance of the connection of the 2 quotes is that she is forced to accept the ideas of a new culture without abandoning the important concepts of her own.

**Group #3:** The whites in power want us people of color to barricade ourselves behind our separate tribal walls so they can pick us off one at a time with their hidden weapons; so they can whitewash and distort history. Ignorance splits people, creates prejudices. A misinformed people is a subjugated people. (Anzaldúa 57)

Gloria Anzaldúa's quote #3, she describes the alienation felt by their group (the chicanos). It is mainly the whites doing the injustice upon them. She explains that the ignorance of the whites is a barrier that rips cultures apart. Gloria writes this because she is proud of her culture, wants to maintain this pride and wishes to call for justice. On p. 446 Pratt's quote "I quote these words... speech" this is an example that describes auto ethnography, a method used to define an oppressed culture lashing out at the oppressors as a sort of self defense of her arguments.

**Group #4:** The struggle is inner: Chicano, *indio*, American Indian, *mojado*, *mexicano*, immigrant Latino, Anglo in power, working class Anglo, Black, Asian—our psyches resemble the bordertowns and are populated by the same people. The struggle has always been inner, and is played out in the outer terrains. Awareness of our situation must come before inner changes, which in turn come before changes in society. Nothing happens in the "real" world unless it first happens in the images in our heads. (Anzaldúa 57)

Nothing is going to change unless you have people wanting to change. The quote relates to Anzaldúa's argument of ignorance. She says that we have to understand the things inside us, before can change the things in the outside world. "The statement that the materials on European/Indian relations were so highly charged that they demanded moral judgment, but that the judgment couldn't be made because all possible descriptions of what happened were biased, seemed to contain all internal contradiction. p.598" Tompkins This quote parallels Anzaldúa's quote. Tompkins is saying that in order to make a judgment, you need to know all the facts. It relates to Anzaldúa's quote because she is saying that ignorance will not exist if we understand things that are going on around us.

**Group #5:** "*La facultad* is the capacity to see in surface phenomena the meaning of deeper realities, to see the deep structure below the surface. It is an instant 'sensing,' a quick perception arrived at without conscious reasoning" (Anzaldúa 36).

The statement explains that a sense of defense is built up to see deeper into an idea, action, or statement. This defense is from repeated exposure to similar situations of oppression. With the development *La Facultad* you are pushed into more extreme reaction to a situation. It is a sort of a survival method. Much of Anzaldúa's essay addresses the oppression of culture. Those who are oppressed "do not feel psychologically or physically safe are more apt to develop this sense." (36). This quote describes what *La Facultad* is and the essay is directed towards creation. An example of where *La facultad* might come from would be Pratt's Guaman Poma. He is one who has "been pounced on the most". Cultural oppression might or might not have given rise to *La facultad*. There is no specific evidence in Pratt's work that Poma actually had *La Facultad* as describe by Anzaldúa. One can infer from this definition that Poma reached *La facultad* which induced him to write his 1200 page letter.