**“Transitioning” into Quotations**

**McDonald’s Guide to making your quotes flow like mom’s gravy!**



**When supporting a claim with a quote, it is important to “transition into” the quote in a way that introduces it smoothly. This smooth integration of quotes is the mark of a mature writer and makes a paper flow.**

**How to “transition into” a quote:**

\*Set up your quote by explaining who says it and explaining the context/how it applies to the claim.

Ex. Hassan *(the speaker)***shows** his unwavering loyalty to Amir *(context/how it links to a claim)* **when he says** “For you a thousand times over!” (p.71)

If you get tired of saying “shows” and “when he says”, use these other variations:

Hassan demonstrates his unwavering loyalty to Amir by stating…

Hassan suggests his unwavering loyalty to Amir when he replies…

Hassan declares his unwavering loyalty to Amir through the words…

According to the line “For you a thousand times over!” Hassan displays…

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| **3 different suggestions for how you can introduce a quote:** |

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| **1= Start with the quote, end with the context:**  "You brute.  You brute," Holden mutters as he leaves the compound where he and Ameera have spent many happy hours. |
| **2= Start with the context, end with the quote:**  As Holden leaves the compound where he and Ameera have spent many happy hours, he mutters, "You brute.  You brute." |
| **3= Embed the quote in between the intro of the speaker and the context**  Holden mutters, "You brute.  You brute.", as he leaves the compound where he and Ameera have spent many happy hours. |

Examples of smooth transitions into quotes:

Throughout literature, river imagery indicates a passage of time.  Time is not controllable and does not "turn back."  Neither is it cyclical like many aspects of life.  A river is always sweeping toward the future.  **Gil Boutan stops for a moment at the riverside on his way to Marshall and notices that,** "The river was grayish blue and very calm" (116).  It is no accident that Gaines portrays the image of progress as "grayish-blue" for they are the colors of the uniforms of the Union (gray) and Confederate (blue) fighting soldiers in the Civil War.  The calmness of the water bespeaks of the unhurried but sure movement of the river toward its destination, of time bringing changes that are sure if slow.

John is trying to scrub his own soul clean of the dirt of sins committed but perhaps not quite understood yet.  By the end of the novel, he has weighed cleanliness and dirtiness of the soul on a set of scales in his mind and experiences an epiphany**. The narrator reveals,** "The light and the darkness had kissed each other, and were married now, forever, in the life and the vision of John's soul.”  With his coming of age, John has made peace with both sides of the scales in his soul.

 Stahr seems to be a typical Hollywood playboy that goes to extravagant parties and sees love as a game to play.  But that night is different and so is the girl.  **She isn’t what Stahr is used to as she is** “not a pretty girl, for there are none of them in Lost Angeles.”  There is something about her, though, something that Stahr cannot hide from.  **Stahr seems to be held captive by her aura for** “as he walked toward her, the people shrank back against the wall till they were only murals.”  This use of imagery creates a universal feeling of being a “prisoner” in someone’s eyes.  Whatever else is happening in that room no longer concerns Stahr.  He has been taken captive by her radiance.



Practice time: Create a smooth transition into the following quotes:

Ponyboy presents an important theme in *The Outsiders*. “Nothing gold can stay.”

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**George Orwell became frustrated as a police officer. “All this was perplexing and upsetting.  For at that time I had already made up my mind that imperialism was an evil thing.”**

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