

## In-Text Citation Notes

**Directions:** Complete the notes during class discussion – make sure that your notes clearly indicate when you use an in-text citation and how to correctly format an in-text citation. This packet will become your reference tool when citing your note cards during the drafting process your research paper, so do not lose this handout.

### Types of Information

1. *Quotation* – another person’s spoken or written words and ideas (copied verbatim)
2. *Paraphrase* – taking what someone has said and putting it in your own words (rewording and restructuring someone else’s thoughts, while keeping the same meaning – make sure that you aren’t just rearranging or replacing a couple of words, change the structure of the sentence and wording of the ideas)
3. *Summary* – a concise rewriting of someone else’s ideas by focusing on the main ideas and cutting out minute, unimportant details for your argument
4. *Common Knowledge* – facts that can be found in numerous places and are known by most people

Which types of information require a citation? Why do these types of note cards require an in-text citation?

## In-Text Citation Rules

### Rules of MLA Citations of Paraphrases:

1. Reference the original \_\_\_\_\_ or \_\_\_\_\_ (if no author) and \_\_\_\_\_ number or line number (verse).
2. Place punctuation \_\_\_\_\_ the parenthetical citation.
3. Include \_\_\_\_\_ reference to the source on Works Cited page

### Examples of Paraphrase In-text Citations:

Wordsworth extensively explored the role of emotion in the creative process (263).

While acknowledging the importance of her family’s help through her illnesses, she mentions her dependence quickly and quietly so she can move on to a more comfortable topic (Bethman 19).

## Rules of MLA Citations of Quotations:

1. Reference the original \_\_\_\_\_ or \_\_\_\_\_ (if no author) and \_\_\_\_\_ number or line number (verse).
2. Quotation marks come before the parenthetical citation – quotation marks only enclose the \_\_\_\_\_.
3. Place punctuation \_\_\_\_\_ the parenthetical citation.
4. Include \_\_\_\_\_ reference to the source on Works Cited page

## Examples of Quotation In-text Citation:

Wordsworth stated that Romantic poetry was marked by a “spontaneous overflow of powerful feelings” (263).

Romantic poetry is characterized by the “spontaneous overflow of powerful feelings” (Wordsworth 263).

## Rules of Block Quotation Citation:

1. Use a block quote format for \_\_\_\_\_ or more lines of prose or \_\_\_\_\_ or more lines of verse
2. Place quotations in a \_\_\_\_\_ block of text and \_\_\_\_\_ quotation marks
3. Start the quotation on a new line, with the entire quote indented \_\_\_\_\_ from the left margin; maintain \_\_\_\_\_-spacing (hit the tab key twice to help you indent the entire block of text)
4. Write parenthetical citation \_\_\_\_\_ the closing punctuation mark
5. Maintain original \_\_\_\_\_ when quoting verse

## Example of Block Quotation Citation:

Nelly Dean treats Heathcliff poorly and dehumanizes him throughout her narration:

They entirely refused to have it in bed with them, or even in their room, and I had no more sense, so, I put it on the landing of the stairs, hoping it would be gone on the morrow. By chance, or else attracted by hearing his voice, it crept to Mr. Earnshaw's door, and there he found it on quitting his chamber. Inquiries were made as to how it got there; I was obliged to confess, and in recompense for my cowardice and inhumanity was sent out of the house. (Bronte 78)

## In-Text Citation Practice:

**Directions:** The following excerpts of a paper are paraphrases and quotations that need citations – correctly format each of the following paraphrases and quotations by focusing on the citation format. Necessary source information is provided before each paraphrase and quotation.

1. Author: James Welch                      pages 187 to 201

When Fools Crow does not ask for the bundle, Boss Ribs rubs his eyes and dejectedly sighs

2. Author: James Welch                      page 14

The interaction begins when Cold Maker visits Fast Horse in his sleep to ask if he would like to know how to make his horse raid successful; in return, Fast Horse must move a rock that blocks a spring

3. Author: Lewis Hyde                              page 248

According to Hyde, an artist's talent functions as a gift that increases as it passes through the self because "the artist makes something higher than what he has been given, and this, the finished work, is the third gift, the one offered to the world in general or directed back specifically to the 'clan and homeland' of an earlier gift

4. Author: Marcel Mauss                              page 31

In this case, the giver's intention and/or actions lack the power of delineating the status of the gift, negating the significance of whether he mentions a return gift or not. Therefore, Cold Maker extends a "request" to Fast Horse to enter into the gift cycle when he approaches him with the offer in his dream, but Fast Horse fully commits himself after accepting the gift of knowledge

5. Author: Pierre Bourdieu                              page 122

Although Bourdieu cites exceptions to conforming and remaining within identity's restraints, such as the "nobleman who demeans himself" and the "priest who abandons his calling"                              the boundary of the identity remains clear, intact, and still functions to permanently discourage people from crossing the boundary through punishment.

6. Author: Marcel Mauss                              page 11

Mauss specifically examined the gift exchanges in Maori culture by listening to Maori informants such as Tamati Ranaipiri, who revealed the secrets of the "theological and juridical spirit" to him:

Now, this *taonga* that he gives me is the spirit (*hau*) of the *taonga* that I had received from you and that I had given to him. The *taonga* that I received for these *taonga* (which came from you) must be returned to you. It would not be fair (*tika*) on my part to keep these *taonga* for myself, whether they were desirable (*rawe*) or undesirable (*kino*). I must give them to you because they are a (*hau* of the *taonga* that you gave me. If I kept this other *taonga* for myself, serious harm might befall me, even death. This is the nature of the (*hau*, the (*hau*, of personal property, the (*hau* of the *taonga*, the (*hau* of the forest