

Working with Evidence from the Text

Read through the passages on the reverse side of this handout. These are all passages that might require in-depth explication and interpretation if you were to use them in your essay. First, choose one passage (or find another one on your own) and use your notebook to do a “focused free-write” for five minutes. When your free-writing time is up, use that same passage to practice the following:

1. **Direct quotes:** Direct quotes are words taken directly from the author.
 - ✓ You should rarely (if ever) quote an entire sentence(s) from the text. Almost always, you will quote a striking or significant snippet and integrate that within your own words.
 - ✓ Use a signal phrase or some other introduction to lead into the quote.
 - ✓ After the quote, it can help to summarize what the author is saying. (In this passage, Junod claims/describes/argues...)
 - ✓ Then, you should offer some sentences to interpret the quote, highlight important details in the quote, indicate how the quote relates to your thesis, and/or identify the strategy the author is using and how that helps him achieve his purpose.
 - ✓ Finally, you should give an in-text citation: According to Junod, “quote” (71).

In your notebook, practice integrating a direct quote by writing one sentence that incorporates a direct quote and a second sentence of explanation or interpretation.

2. **Paraphrases:** The word “paraphrase” comes from the Greek meaning “to tell” (phrasis) “beside/alongside” (para). Thus, a paraphrase re-tells a specific sentence or idea, following that idea closely. A paraphrase is not a summary. A summary spans the entire text; a paraphrase chooses one example, idea, paragraph, or group of sentences to re-tell in your own words.
 - ✓ You must cite paraphrases: According to Junod, the *Tumbling Woman* sculpture angered the public. The artist, Eric Fischl, was forced to remove it from display (74).
 - ✓ Do not just use a thesaurus to replace the words. You should literally re-tell the quote from your impression of what it says. Try to be accurate to what the passage is saying.
 - ✓ Paraphrases are useful for quickly citing examples that don’t need to be quoted because you don’t plan to interpret the specific words.

In your notebook, practice paraphrasing by writing one or two sentences that capture the meaning of an original passage in your own words.

3. **Indirect quotes:** An indirect quote is a direct quote that the author is using in his/her essay. For example, Junod quotes Christy Ferer as saying: “it hit me in the gut.” To use an indirect quote: One example of the public response to the sculpture is Christy Ferer, whose husband died on 9/11. She reacted to Fischl’s artwork by saying “it hit me in the gut” (qtd. in Junod 75).

4. **Block quotes:** A block quote is a special format for direct quotes that run four lines or more in your paper. This format helps readers by setting long chunks of quoted text apart from your own words.
 - ✓ Block quotes have a special format: the whole quote is indented two inches from your left margin, it has no quote marks, and it includes an in-text citation outside the period. For an example, see page 335 in the DK Handbook.
 - ✓ Block quotes are taxing for readers, so only use them if you feel it’s very important to quote the entire long passage. As a general rule, do not use more than one block quote per 3 pages.
 - ✓ Block quotes need ample introduction to tell the reader what the context is and what readers should look for in the quote. After the quote, analyze what’s significant in it.
 - ✓ Never end or begin a paragraph with a block quote.

1. "The photographer is no stranger to history; he knows it is something that happens later. In the actual moment history is made, it is usually made in terror and confusion, and so it is up to people like him -- paid witnesses -- to have the presence of mind to attend to its manufacture" (70).
2. "And it was, at last, the sight of the jumpers that provided the corrective to those who insisted on saying that what they were witnessing was "like a movie," for this was an ending as unimaginable as it was unbearable: Americans responding to the worst terrorist attack in the history of the world with acts of heroism, with acts of sacrifice, with acts of generosity, with acts of martyrdom, and, by terrible necessity, with one prolonged act of -- if these words can be applied to mass murder -- mass suicide" (71).
3. "In the most photographed and videotaped day in the history of the world, the images of people jumping were the only images that became, by consensus, taboo -- the only images from which Americans were proud to avert their eyes" (72).
4. "In Drew's famous photograph, [the falling man's] humanity is in accord with the lines of the buildings. In the rest of the sequence -- the eleven outtakes -- his humanity stands apart. He is not augmented by aesthetics; he is merely human, and his humanity, startled and in some cases horizontal, obliterates everything else in the frame" (74).
5. "The Falling Man has a dark cast to his skin and wears a goatee. He is probably a food-service worker. He seems lanky, with the length and narrowness of his face -- like that of a medieval Christ -- possibly accentuated by the push of the wind and the pull of gravity" (75).
6. "There was nothing more important to Norberto Hernandez than family. His motto: "Together Forever." But the Hernandezes are not together anymore. The picture split them" (76).
7. "[...] Like the lens of a camera, history is a force that does not discriminate. What distinguishes the pictures of the jumpers from the pictures that have come before is that we -- we Americans -- are being asked to discriminate on their behalf. What distinguishes them, historically, is that we, as patriotic Americans, have agreed not to look at them. Dozens, scores, maybe hundreds of people died by leaping from a burning building, and we have somehow taken it upon ourselves to deem their deaths unworthy of witness -- because we have somehow deemed the act of witness, in this one regard, unworthy of us" (76).
8. "Is Jonathan Briley the Falling Man? He might be. But maybe he didn't jump from the window as a betrayal of love or because he lost hope. Maybe he jumped to fulfill the terms of a miracle. Maybe he jumped to come home to his family. Maybe he didn't jump at all, because no one can jump into the arms of God. Oh, no. You have to fall" (80).
9. "The picture is his cenotaph, and like the monuments dedicated to the memory of unknown soldiers everywhere, it asks that we look at it, and make one simple acknowledgment. That we have known who the Falling Man is all along" (80).