

Five Awesome Text Integration Techniques

#1: The Straight Up

The *straight up* technique has a tag, the quote, the page number, and an explanation of that quote after it. *The Straight Up* is as basic as it gets. If this kind of quote were a car, it would be a four-door wagon with 25 air bags and excellent seat belts. In other words, it's very, very safe.

Example: Steinbeck writes, "A little stocky man stood in the open doorway. He wore blue jean trousers, a flannel shirt, a black, unbuttoned vest and a black coat" (20). This is an example of direct characterization because the narrator describes the boss's stature and his clothing to the reader.

#2: The Smooth Move

The *smooth move* technique is a little more sophisticated. The tag of *smooth move* is not as pronounced as the tag in *straight up* because the quote is grammatically connected to it. However, the page number and the explanation of the quote still come afterwards. This quote style makes the user better looking almost immediately (however, in Mr. Curnett's case, he is still waiting for the benefits despite having used The Smooth Move for over 20 years now).

Example: Many of the men on the ranch dressed in traditional ranch wear. For example, when we are introduced to the boss, he enters the bunkhouse wearing "blue jean trousers, a flannel shirt, a black, unbuttoned vest and a black coat" (Steinbeck 20). The trousers and flannel shirt are common; the black vest and coat, however, set him apart from the workingmen.

#3: The Hiccup

The *hiccup* is also a sophisticated way to control a quote in your writing. It is very similar to the *straight up* except that the quote is interrupted by the writer and then resumed. The writer able to pull this off is usually heralded as brilliant and precocious.

Example: "A little stocky man stood in the open doorway. He wore blue jean trousers" which were common for any man on a ranch at the time, "a flannel shirt, a black, unbuttoned vest, and a black coat" (Steinbeck 20). The flannel shirt was also common ranchwear, but what sets the boss apart from the workingmen are his black vest and black coat.

#4: The Raindrop

The *raindrop* is similar to what it implies: drops of quoted material appear throughout your commentary on the literature. When the rain stops, the passage's page should be quoted after the end of the final sentence. Writers who employ the raindrop technique are often flighty and have their heads in the clouds (get it? Heads in the clouds? Rain? Get it?).

Example: The boss, "a little stocky man," is not entirely imposing, but Steinbeck characterizes him through clothing in a way that sets the character apart from others. He wears common ranch fabrics and garments such as "blue jean trousers" as well as a "flannel shirt," but his "black, unbuttoned vest and . . . black coat" and the "square steel buckle" on his belt show that this character is powerful and different from the poor laborers who would not be able to afford such items (20).

#5: The Doppelganger

The *doppelganger* is a way to take another's words, put them into your own, and still give them credit for it. You must mention whose ideas you are paraphrasing, and then you must end the sentence with a page number.

Example: Steinbeck characterizes the ranch boss as a short and stocky man who does not cut a terribly imposing figure. However, the author differentiates this character from others by deliberately clothing the character to be powerful. The boss appears in the bunkhouse in Chapter Two wearing jeans and a plaid flannel shirt--common enough ranch attire, to be sure--but he also wears a vest and a long coat, both black. These powerful and symbolic garments are what makes him boss, as do his square steel belt buckle, his cavernous Stetson, and his fancy, heeled boots (20). None of these last items of clothing could be worn by the poor laborers employed by the boss.