

## ENG 111: Integrating Authoritative Secondary Sources into Your Analysis

In your analysis of *Maus*, you will integrate a quotation or a paraphrase from an authoritative secondary source.

### Directions

1. After you have drafted your essay, identify one of the passages below—or locate one of your own—that is relevant to your analysis.
2. Integrate the source into your analysis with a signal phrase that includes the writer's credentials and first and last name. (See the examples below.) You may integrate your source into one of the body paragraphs or into the conclusion.
3. Follow the paraphrase or quotation with a parenthetical citation that includes the page number. (See the examples below.)
4. At the end of the analysis, include a works cited entry for the source. (See the examples below.)

### Integrated Quotation

Hamida Bosmajian, Professor of English at Seattle University, has observed that “the Nazi flag. . . is never shown unobstructedly unfurled in *Maus*” (42).

### Integrated Paraphrase

Hamida Bosmajian, Professor of English at Seattle University, has observed that the field of the Nazi flag is never seen in its entirety in *Maus*; it is always obstructed (42).

### Works Cited Entry

Bosmajian, Hamida. “The Orphaned Voice in Art Spiegelman’s *Maus*.” *Considering Maus: Approaches to Art Spiegelman’s “Survivor’s Tale” of the Holocaust*, edited by Deborah R. Geis, U of Alabama P, 2003, pp. 26-43.

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### Additional Authoritative Sources—Excerpts and Works Cited Entries

From Nancy K. Miller, Distinguished Professor of English and Comparative Literature at the City University of New York:

“The Success of *Maus* is due to a double audacity. The first is the choice to represent the Holocaust as a cartoon, the second to cast its star witness as a victimizer in his own world, a petty tyrant at home” (48-49).

Miller, Nancy K. “Cartoons of the Self: Portrait of the Artist as a Young Murderer—Art Spiegelman’s *Maus*.” *Considering Maus: Approaches to Art Spiegelman’s “Survivor’s Tale” of the Holocaust*, edited by Deborah R. Geis, U of Alabama P, 2003, pp. 44-59.

From Arlene Fish Wilner, Professor of English and American Studies at Rider University:

“Adam Gopnik has astutely observed that the animal heads attributed to humans in this narrative reflect ‘our sense that this story is too horrible to be presented unmasked’” (109).

Wilner, Arlene Fish. “‘Happy, Happy Ever After’: Story and History in Art Spiegelman’s *Maus*.” *Considering Maus: Approaches to Art Spiegelman’s “Survivor’s Tale” of the Holocaust*, edited by Deborah R. Geis, U of Alabama P, 2003, pp. 105-21.

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From Hamida Bosmajian, Professor of English at Seattle University:

The telling of stories is, of course, a primary means of ordering the disorder of experience; it provides a surface sensibleness that may be perceived as meaningful. Artie, however, will never make any sense or meaning of it all, no matter how many times he articulates the horror verbally and graphically; he can only shape an imitation, an illusion of meaning through the telling of the tale. (30-31)

The quotation above is indented one-half inch because it is one of more than four lines. The quotation marks are omitted because the indentation signals to the reader that the lines are taken word-for-word from the source. For more on presenting long quotations in MLA papers, see *A Writer’s Reference* (376).

Bosmajian, Hamida. “The Orphaned Voice in Art Spiegelman’s *Maus*.” *Considering Maus: Approaches to Art Spiegelman’s “Survivor’s Tale” of the Holocaust*, edited by Deborah R. Geis, U of Alabama P, 2003, pp. 26-43.

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From Hillary Chute, Distinguished Professor of English and Art + Design at Northeastern University:

“The most striking instance of representing past and present together in *Maus I* is the inclusion of the autobiographical comic strip “Prisoner on the Hell Planet: A Case History” (346).

Chute, Hillary. “History and Graphic Representation in *Maus*.” *A Comics Studies Reader*, edited by Jeet Heer and Kent Worcester, UP of Mississippi, 2009, pp. 340-62.