

Lead-In Sentences

The **Lead-In Sentence** leads into, or introduces, the quote.

If the lead-in is a **complete sentence**, it is followed by a **colon**.

Mercy Lewis expressed her fear: “I did nothing! God save me!” (1122).

If the lead-in is not a complete sentence or if it references a character speaking, it is followed by a comma.

As Mary Esty muttered, “It be better that she be dead” (1098).

Short quotes should be in quotation marks and the character's name (if applicable) should be in the lead-in. The page number is in parentheses after the quote with the period *after* the parentheses.

John Proctor yelled, "But it is my name! I cannot have another in my life!" (1116).

Mary's fear was shown when she tried to run from the courtroom: "Without hesitation, she bolted for the door" (1067).

Mercy Lewis, "*with a sly smile and raised eyebrow*, 'Aye. I did dance in the forest'" (1039).

Long quotes and sections of dialogue should be formatted with the lead-in and dialogue as follows:

The damage to their relationship was obvious:

PROCTOR. Do you doubt me yet?

ELIZABETH. It is not my doubt, John. *She struggles for the words.* It is your own that you must face now.

PROCTOR. *His voice angry.* Doubt me then. I'll not argue more with you. (1099)

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Hester Prynne demands that Dimmesdale grant her one request:
“Thou shalt forgive me!” (185).

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As Chillingworth notes, “the shadow of his figure, which the sunlight cast upon the floor, was tremulous” (115).

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As Hawthorne notes, “the shadow of the curtain fell on Hester Prynne, and partially concealed her” (1116).

The old minister even questions Pearl about her origins: “Art thou a Christian child—ha?” (109).

Arthur Dimmesdale, “with heaving chest and bright eyes, cried out, ‘Hester! Forgive me, Hester!’” (139).

Long quotes should be formatted with the lead-in as follows:

The description of Hester is pertinent to this characterization:

The young woman was tall, with a figure of perfect elegance, on a large scale. She had dark and abundant hair, so glossy that it threw off the sunshine with a gleam, and a face which, besides being beautiful from regularity of feature and richness of complexion, had the impressiveness belonging to a marked brow and deep black eyes. She was lady-like, too, after the manner of the feminine gentility of those days; characterized by a certain state and dignity. (17)

Though her beauty is the primary focus, it is her dignity that stands out throughout the novel.

Work Cited

Last Name, First Name. *Title of Book*. Publisher,
Year of First Publication.