

## The Research Paper

A research paper is an expository essay which presents conclusions based on a systematic investigation into facts. The length of the paper is determined by the nature of the inquiry and the objectives of the project.

A true “research” article generally implies that the researcher is making an original contribution to a field of knowledge. At the undergraduate level, however, professors’ expectations are somewhat more modest. Usually, their goal is to teach you the methods of research. When you learn these methods, you will gain the skills necessary for future effective investigation, skills that will help you in college and even in the gathering of information for daily living—such as buying a car or starting a business venture.

## The Two Approaches

1. **Open System.** You are looking for answers and need the information. In this scenario, you must have an open and objective attitude, without preconceived opinions.
2. **Closed System.** You have taken a position and are looking for materials to substantiate your point of view. Sometimes, however, you may find information that could cause you to change your original position.

Even though, in your earlier schooling, you may have been asked to find information and to summarize it in a paper, a college research assignment usually requires that you go beyond simply collecting facts. You must interpret and evaluate the information you’ve acquired. Data without direction or interpretation is useless.

*Research  
Definition*

*Research  
papers are  
tools of  
college study*

*Go beyond  
mere facts*

## 2 Handling the Topic

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### Determining the Topic

Whether your instructor assigns a specific topic, or you choose one, follow this procedure:

1. Consult an encyclopedia or other general resource to get an overview of the topic.
2. Determine that enough *other* material is available to give depth to your research.
3. Make sure you understand the material—avoid mindlessly parroting information you don't comprehend.
4. Match the topic to the task. Don't turn a short assignment into a broad, all-encompassing project. Conversely, don't write a quick overview when a topic demands detailed investigation.

## Sources of Information

**Primary Sources**— are original material. If you were writing about a movie, you would go to the movie yourself and present your reactions, using examples from the actual film. The following are examples of primary sources:

Literature	Original documents
Visits	Statistics
Interviews	Questionnaires
Lab experiments	

**Secondary Sources**— are interpretations of original material. To continue writing about the movie, you might want to use movie reviewers' opinions. Valuable secondary sources are interpretations of a subject by authorities.

## Gathering Information

Most research takes place in libraries. Don't limit yourself to one. In addition to your area college libraries, you may also find sources in neighborhood public libraries. Become familiar with your library's resources and staff, including the reference librarian who can assist you in your quest.

Don't be afraid to ask questions of people— librarians, fellow students, instructors. Good research is like detective work; you must be persistent in your sleuthing.

## Resources You Will Use Most Frequently

**General Reference Works.** These include: dictionaries, encyclopedias, almanacs, atlases, digests, bibliographies, and specialized reference works. The entries in these books are usually listed alphabetically. They are called “reference” because we “refer” to them.

**Card Catalogue.** This catalogue lists the books in the library. It is usually the heart of the system. In it you will find such works as novels, collected critical essays, biographies, manuals, textbooks, and volumes on almost every subject imaginable. All of these are listed and cross-referenced three ways:

1. By the *last name* of the author. For instance, listed under the author, “Melville, Herman,” you would find a novel called *Moby Dick*.
2. By the *title* of the book. *Moby Dick* would also be listed under “M.”
3. Finally, by *subject matter*. You might find *Moby Dick* under “whales,” “cetology,” “nineteenth century novel,” and perhaps even listed under “fish stories.”

**Reader’s Guide to Periodical Literature .** This index helps you find information in past issues of magazines, journals, and newspapers. The information is usually more current than the card catalogue’s, and for technical subjects, consulting this index is a “must.” You can get fast, reliable, and up-to-date information from the journals and magazines listed in this source. Don’t forget to check the magazines which are too new to be indexed.

**On-line Databases and the Internet.** Recently, many of the nation’s electronic databases have networked with one another, so if you, or your library, subscribe to one, you will automatically have access to much of the nation’s stored electronic information. A relatively new concept, databases are still maturing. Databases such as Eric and Medline have already made inroads in education, medicine, and in technical research.

Academic and municipal libraries often combine their resources into consortium efforts and make electronic databases available to browse their collections. For instance, home computer users with Internet connections can use various databases to search “electronic” card catalogues of college and public libraries. In addition, libraries often use dedicated systems, such as *Infotrack*, to search periodicals and provide abstracts of selected articles.

## How Good Are Your Sources?

Your paper's credibility is only as good as the references you cite. Are your sources:

1. Dependable and respected?
2. Sufficiently informative?
3. Unbiased?
4. Current?
5. Specialized enough?

You will be able to judge the first three criteria *only if you have done enough reading* in your subject to have gained some perspective about it.

Internet access brings a host of new kinds of source problems. Because you read it on the Internet—the Web or News Groups—it isn't necessarily true. Much of the material you find on the net is uncorroborated hearsay. It's often anecdotal, superficially posing as the “real thing.” Don't believe it.

Other suspect sources are radio-talk-show hosts, tabloid newspapers, celebrities, infotainment TV “news” programs, and all advertising productions—whether they're selling politicians, “isms,” or cereal.

In journalism, there's an old maxim: “One source is not enough for corroboration. Two is better, but three is best.” Another journalistic maxim says: “You say your mother loves you? Check it out!”

## 4 Managing Information

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*Your notes should be taken on index cards. This makes your job far easier when you have to put it all together. Don't short-cut this step. It's very important.*

*Label your note cards. If you're writing a summary, label your card "summary" to avoid confusion later.*

### Complete a Preliminary Reading and Take Notes

1. A **Direct Quote** must be copied word for word and carefully enclosed in quote marks. Record the exact page number of the quotation on your note card.
2. A **Paraphrase** is in your own words, but it remains "true" to the original material.
3. A **Summary** is also in your own words, but is a more condensed version of the author's points. Changing a few words or phrases of the original source is not sufficient. To avoid plagiarism, the summary must be *entirely* in your own words.
4. A **Personal Comment** reflects your reaction to the material. When you organize your cards, these comments may consist of questions, judgments, conclusions, and original ideas.

## Avoid Plagiarism

*When you “shoplift” a quote or present your source’s ideas as if they were your own, you’re committing an academic felony.*

1. Err on the side of caution. If you are in doubt, always credit the source. You don’t have to credit general knowledge. For instance, everyone knows that big cars offer more crash protection. That’s general knowledge. However, a discussion of state by state statistics, as prepared by a particular research team, would *not* be general knowledge, and you’d have to credit the source. A good way to test yourself on what is “general knowledge” is: *would most people who are fairly familiar with the topic know this information?*
2. Again, when you paraphrase or summarize, be very careful to put the material into your own words.
3. When you use a direct quotation, be sure that it is exact and enclosed in quotation marks. If you omit a part of the quote, make sure you use an ellipsis to indicate that you have omitted words or sentences from a direct quotation in order to avoid including irrelevant portions of the passage. On a typewriter, an ellipsis is three periods, separated by a space between each (. . .). Word processors vary, but some print an ellipsis as a special character with no breaks between the dots...

*Plagiarism  
is  
stealing!*

### Focus on a Controlling Idea

1. After you have done some preliminary reading and note taking, you should be able to compose a tentative thesis statement to provide focus for your paper. This is not etched in concrete and may be modified as you continue your investigation. But for now, your statement provides you with a workable guide. For instance, your thesis could be:

The hurdles that computer manufacturers now encounter are strikingly similar to the challenges that Henry Ford faced at the beginning of this century.

2. The more specific your statement is, the easier it will be for you to develop your material. If you discover interesting information that doesn't pertain to the thesis statement, you have two choices:
  - a. Revise your thesis statement.
  - b. Discard this material, no matter how fascinating it seems. Irrelevant information will weaken your central focus.
3. To fortify the development of your ideas, do more reading and investigation—searching for statistics, quotations, and examples. This process will help you add the necessary depth to your controlling thesis.

## Make a List

Construct a list of the major ideas you've gathered from your research. If your research has been on computers, and you are interested in revealing a kind of populist movement in the computer industry, your list might look like this:

<i>computers</i>	<i>Henry Ford</i>	<i>supercomputers</i>
<i>interface</i>	<i>French Télétel</i>	<i>Apple pioneer</i>
<i>populism</i>	<i>Hypermedia</i>	<i>Hypercard</i>
<i>power</i>	<i>expensive</i>	<i>Steve Jobs</i>
<i>computer tasks</i>	<i>English computers</i>	<i>consistent interface</i>
<i>hardware advances</i>	<i>my favorite program</i>	

## Edit the List

Consider your list in terms of your thesis statement. What do you leave in? What do you take out? Most beginning writers try to include *everything* they've learned about the subject. This is a mistake. Even if you're in love with the subject matter, you must abandon any information that doesn't relate to the thesis:

<i>computers</i>	<i>Henry Ford</i>	<i>supercomputers</i>
<i>interface</i>	<i>French Télétel</i>	<i>Apple pioneer</i>
<i>populism</i>	<i>Hypermedia</i>	<i>Hypercard</i>
<i>power</i>	<i>expensive</i>	<i>Steve Jobs</i>
<i>computer tasks</i>	<i>English Computers</i>	<i>consistent interface</i>
<i>hardware advances</i>	<i>my favorite program</i>	

## Arrange Your List

Put your list into a logical progression of ideas. This can be done as a *simple outline* in which you record only the major points of your paper:

- I. *Henry Ford 's situation is a good comparison--at the turn of the last century, he was in the same spot that today's computer manufacturers are in now.*
- II. *Things manufacturers have to do*
  - a. *hardware*
  - b. *software interface*
  - c. *hypermedia--most important!!!*
- III. *How they all come together and where it's all going.*

## Prepare a Detailed Outline

Now you are ready to include subdivisions, elaborating on information and evidence. "Sentence" outlines are preferable because each sentence reflects a complete thought:

I. The hurdles that computer manufacturers now encounter are strikingly similar to the challenges that Henry Ford faced at the beginning of this century.

II. In automobile manufacturing, Ford accomplished this through a kind of populist vision of his automobile, as a liberating force for the average person.

III. Three areas of development (which will be more fully explored later in this essay) have put a similar vision within reach of computer manufacturers:

A. There have been startling advances in hardware improvements, microchips, and storage media.

B. Computer industry pioneers have made attempts to evolve a consistent and friendly user interface.

C. Some companies have also focused on the promotion of so-called "hypermedia."

IV. Apple Computer, when compared to other computer manufacturers, has a history of addressing these three areas of development with a relatively populist corporate goal.

V. IBM, with the introduction of the PC, exposed the public to a reasonably easy-to-use microcomputer, on a mass-market scale.

VI. Of the three areas of development, hardware consistently seems to occupy the limelight.

- A. Speculation about hardware makes dull people say colorful things.
- B. Evans prophesied encyclopedia-sized books being stored on chips in the late 80's. He also predicted the geometric price reduction of computers.
- C. These predictions about computing power have come true, but not exactly in the ways that the predictors imagined.

VII. The second point of development is the interface. The interface is the part of the program that the user "sees" and interacts with, literally "facing" it.

- A. Sculley, talking about hypermedia, stated that the hardware was only one side of the equation--software was the more difficult.
- B. The interface is both simple and difficult to define.
  - 1. Interfaces vary from computer to computer.
  - 2. Because some interfaces have poor designs, they frustrate the user's attempts to accomplish tasks on the computer.
  - 3. Uninitiated users become frustrated with obscure typewritten commands.

VIII. Jeff Raskin, a former professor who worked on the early Macintosh at Apple, was the person who chose the name "Macintosh," a deliberate misspelling to avoid copyright infringement.

- A. Raskin is one of the pioneers of the populist movement in computing.
- B. Raskin, as the name of his company implies, is also noted for his doctrine that a computer is a kind of "appliance" and should be just as easy to use as a toaster.

IX. Hypermedia is the third and most recent development.

- A. The following illustration shows one of the screens in the Freedom Trail program.
- B. Clicking any of these "sensitized" areas would change the screen.
- C. Illustration of "B."
- D. The program is not "linear" like most past computer programs.
- E. The Freedom Trail Hypercard program contains text, motion, drawings, and photos.
- F. With this entry, Apple has taken the "user-friendly" concept one step further.

X. The most obvious use for this kind of authoring system seems to be education.

- A. However, Elinor Craig, in two separate articles in Mac Week, February 22, 1989, complained that educators do not change rapidly enough.

- B. Educators are often slower to change because of budget constraints.
- C. Yet, Apple has "hyped" the use of Hypercard and hypermedia as the answer to everything but the meaning of life.
- D. John Dvorak, a critic, sees Apple's motives as a shallow educational ploy.
- E. However, not all educators would agree with Dvorak's assessment.
- F. Hypermedia does have an educational niche, other than propaganda, and the appeal is broader than just the school systems.

XI. Steve Rosenthal cites direct, interactive applications for Hypercard.

XII. Taking hypermedia to the public, Dave Winer, in the December issue of BCS Update, argues for putting computers where the people are.

XIII. This all sounds a bit like science fiction, but France is already catching up with Winer's suggestion.

XIV. France may be developing the Model T of the 21st century, except the "T" will stand for "Télétel."

*Develop your own thesis which you fortify with the results of your research. Do not merely string together a collection of documented sources.*

*See examples of these rules in the Sample Paper at the back of this booklet.*

## Documentation Style

Unless your instructor has specified a different documentation style, follow the MLA Parenthetical Form which is described in this booklet.

## Writing Style

Research papers are usually written in the third person—avoiding the words “I” or “you”—and are generally formal in tone. They are definitely not “street talk.” Avoid conversational style. Instead of saying : “The profs were bowled over by the Dean’s little chit-chat at lunch...”, say: “The professors were surprised by the Dean’s luncheon conversation.”

## Essential Materials

1. Your note cards and your outline
2. Writing materials—pencils, paper, typewriter, word processor
3. Dictionary or wordbook
4. Other handy reference books or texts

## Process

1. Arrange notecards to correspond to major points in outline.
2. Breathe deeply and put pencil on paper, or power up your word processor.
3. **GO!** Remember that you are writing a first draft and that minor errors are not important at this point. *Don't get bogged down!*
4. Don't worry about the title now. Save it until you finish.
5. Write the introduction, which should tell the reader the purpose of your paper. This is not a

suspense story, but there's no law that says an introduction must be boring.

6. Compose the body of the paper. Remember that each paragraph is like a mini-composition with a beginning, middle, and end. Use the material you have gathered in your research to develop your points and support your thesis. This lends authority to your paper.
7. As you proceed, insert suitable documentation in parentheses within your text.
8. Place your quotations effectively:
  - a. Be sure that you copy each quote exactly.
  - b. Introduce your quotes—quotes should not be just “popped” into your text without any identification.
  - c. Quotations of more than four lines must be indented and single-spaced and do not require quotation marks.
9. Conclude the paper. Restate the essence of your thesis, but in different words, summarizing your findings.
10. Proofread carefully for spelling, punctuation, effective sentence structure, and transitions between paragraphs.
11. Ask yourself:
  - a. Does my essay make sense?
  - b. Does everything in the essay relate to my thesis statement?
  - c. Do the ideas go anywhere?
12. At this point, you may wish to make some significant changes. The revision process is extremely important. Don't hesitate to cut, paste, move, or throw away.
  - a. **Paragraphs:** Are they well developed? Do they move in logical order?

- b. **Sentences:** Are they varied in length and structure? Are they active rather than passive?
- c. **Words:** Are they precise? Do they exhibit variety and appropriate tone?

This process often requires several drafts to work well. After completing a draft, put it aside for a day or two and then reread it. Careless errors become more visible after you've taken a break.

If you have done a good job of revising your preliminary drafts, preparing the final copy of your paper should be relatively simple. Your instructor may give you specific directions for the final copy. As a general rule, the following elements are recommended:

1. **The Title Page.** Include your essay title, your full name, the number and title of the course, the full name of the instructor, and the due date of the paper.
2. **Name and Page Number.** Put your name and the page number on all the pages, except the title page, page one, and the bibliography—the preferred spot for your name and the page number is the upper right-hand corner.
3. **Margins.** Be sure to leave margins of at least one inch on all sides.
4. **Table of Contents and Headings.** For papers of fewer than ten pages, a table of contents and headings are *not* necessary. Also, avoid separate introductions and conclusions, appendixes, and indexes. These organizational devices, designed for long manuscripts, tend to fragment short papers.
5. **Quotations.** Recheck the placement and content of your quotations, remembering that long quotations must be set off from the text by indentation.
6. **Tables, Charts, and Graphs.** Place them close to the text that they illustrate, unless it's too awkward to do this.
7. **Citations. Check** all citations for proper form, as recommended in the documentation section of this book.
8. **Bibliography.** Include all the sources that you cite in your notes and other sources that may have helped you understand your subject. Remember, you should avoid listing general sources such as encyclopedias and dictionaries. The heading, “Works Cited,” refers only to resources you have actually quoted or paraphrased in your paper.
9. **Final Proofreading.** *Be sure* to read this final copy carefully before submitting it. Typographical errors and skipped words can seriously mar an otherwise excellent paper.

*The Sample Paper at the back of this booklet provides helpful examples of these points.*

*This Guide to Documentation uses the MLA Parenthetical Citation Form*

## 1. Citing a single author :

- a. When you don't use the author's name in your text, put the author's last name—and the page where you found the material—in a parenthesis at the end of your quote or paraphrase. Insert the citation before the period.

Jeff Raskin, a former professor who worked on the early Macintosh at Apple, was the person who chose the name "Macintosh," a deliberate misspelling to avoid copyright infringement. He is the president of his own company, Information Appliance, of Menlo Park, California (Guglielmo 52).

- b. When you do use the author's name, mention only the page number (since you've already mentioned the author's name, the reader already knows the source).

In 1979, British author Christopher Evans wrote the following in his book, The Micro Millennium:

At the moment, for example, ten thousand words--roughly the length of a daily newspaper--can, without any difficulty, be crammed on a silicon chip less than a centimeter square and a millimetre thick. Any item of information on the chip can be accessed and displayed on a TV screen in far less than a thousandth of a second.

But this degree of compression is no more than Stone-Age technology in comparison with what will be marketable in the early 80's when a hundred thousand words--a longish novel rather than a newspaper--will be storable on an equivalent chip. (74)

*When you use the "indented block" format, the parenthetical citation, "(74)," is not enclosed in the sentence containing the quote—the period in the quote comes before the parentheses.*

- c. When you mention more than one work by an author, use an abbreviation of the title (to avoid confusing one work with another). Locate it before the page number.

However, Elinor Craig, in two separate articles in Mac Week, February 22, 1989, complained that: "Classrooms today resemble their ancestors of 50 years ago more closely than operating rooms in hospitals or business offices resemble their 1938 versions" ("Primary Education" 24) and "...despite a growing demand for instructional and administrative software, retail stores have little software for the education market on the shelves" ("A Software Package" 22).

## 2. Citing a source by more than one author:

- a. If there are two or three authors, and you don't mention them in your text, give all their last names in the citation.

Hypermedia does have an educational niche, other than propaganda, and the appeal is broader than just the school systems: "Our society is habituated to expect accurate, meaningful and instantaneous information" (Whitman and Lambert 58).

- b. If there are more than three authors, give the first author's last name and add "*et al.*" which, in Latin, means "and others."

*An ellipsis is three periods (... ) separated by spaces. Use it to show that your quote is taken from a larger context. You must use an ellipsis when you use only part of a quote, in order to maintain your credibility.*

*Quotation marks are not only used for short quotes, but also for setting off the titles of magazine articles, short stories, and poems within larger works.*

*The titles of longer works, such as books and magazines, are underlined (Underlining is a substitute for italics).*

*The name of the ocean liner, Queen Elizabeth II, is also underlined. This tells the reader that you're talking about the ship, not the Queen of England.*

*This is an example of an indented block*

### 3. Citing a source with more than one volume:

Use a colon to separate the volume number from the page number.

### 4. Using quotations

- a. When you use a quotation of up to four typewritten lines, use quotation marks at the beginning and end.

John Sculley, the current president of Apple, stated in the 1987 introduction to The Complete Hypercard Handbook that: ". . . new magnetic and optical technologies place on our desktops more information than the largest mainframe computers managed ten years ago" (Goodman xvii).

- b. When you use a quotation longer than four typed lines, set it off typographically from your text in an indented block. Do *not* use quotation marks, since the typography tells the reader this is a quote. When you quote in an indented block, the period appears *before* the citation.

Evans further prophesied encyclopedia-sized tomes being stored on equivalent chips in the late 80's and the geometric price reduction of computers:

But suppose for a moment the automobile industry had developed at the same rate as computers and over the same period. . . . Today [1979] you would be able to buy a Rolls-Royce for \$2.75, it would do three million miles to the gallon, and it would deliver enough power to drive the Queen Elizabeth II. And if you were interested in miniaturization, you could place half a dozen of them on a pinhead. (76)

## 5. Punctuating Parenthetical Citations

- a. Periods, commas, and semi-colons appear after the parentheses, *except when the citation follows an indented block quotation*. In this case, put the citation after a period (or final punctuation).
- b. *Do not use a comma between the author's name and the page*, or between a title of a work and the page, except when citing a series of non-consecutive pages.

# 10 Sample Paper

*This is the title page of the paper—don't skip this step. It contains all the pertinent information necessary to identify your work.*

Mr. Ford and the Personal Computer

by

John M. Rigwire

for

Prof. Rose Encrantz

*Some instructors require covers. Some forbid them.*

English 151

June 6, 1993

*Fasten the paper together with a staple, not a paper clip, and definitely not by bending over the corners. Do not come to class and expect your instructor to provide a stapler (as if instructors carried staplers in shoulder holsters in the event they might encounter loose papers floating around campus).*

Repeat the title here.

Mr. Ford and the Personal Computer

Paragraphs indented five characters.

The hurdles that computer manufacturers now encounter are strikingly similar to the challenges that Henry Ford faced at the beginning of this century. Ford gained fame by turning the automobile--an expensive, complicated luxury item--into an affordable, mass-produced, easy-to-use necessity that became an integral part of American life. To turn the micro computer into a true "personal" computer, manufacturers must capture the interest of average people who are not engineers and encourage them to purchase, use, and even take delight in an unfriendly electronic box.

Writer establishes thesis.

In automobile manufacturing, Ford accomplished this through a populist vision of his automobile liberating the average person. He institutionalized this vision with the production of his "Model T." It was extremely reliable, cheap, versatile, simple to operate, and easy to maintain. It became the archetype for mass marketing and literally changed the face of America.

1"

Three areas of development (which will be more fully explored later in this essay) have

One-inch margins, all around.

1"

Page number and name begin on second page, 1/2 inch down

Rigwire--2.  
put a similar vision within reach of computer manufacturers:

List can be indented or tabbed.

1. quantum advances in hardware, microchips, and storage media
2. attempts to develop a consistent and friendly user interface
3. development of so-called "hyper-media."

The numbered notation is used to refer the reader to background material not directly pertinent to the argument of the paper (See "Note Page," p. 44.

Apple Computer, in spite of its shortcomings, has a history of addressing these three areas of development with a relatively populist corporate goal. The Macintosh, Apple's "computer for the rest of us,"<sup>1</sup> provides some excellent examples of institutionalizing a kind of "Fordian" vision. Apple's marketing strategy, stressing ease of use and the "empowerment" of the average person, dances to a populist tune.

Use of explanatory note

IBM, noted for their business emphasis rather than their populism, had already exposed large numbers of the public to a reasonably easy-to-use microcomputer in the early 1980's, with the introduction of their PC.<sup>2</sup> The PC was easier to use than its predecessors, but not by much. Because of IBM's perceived business credentials,

Although you should use restrained language, it doesn't have to be "dead" language. "Dances to a populist tune," is a stylistic gamble. It might normally be too colorful for a scholarly paper, but it does add life. It is right on the edge of acceptability—some instructors might not accept it.

Rigwire--3.

millions of PC's and their clone imitators were introduced to people in the business world. However, since IBM did not make "ease of use" a high priority, the PC became IBM's Model T--mass produced in large numbers but without the populist vision of "ease of use."

At present, both IBM and Apple are moving toward a common style of interface and IBM has tacitly acknowledged the superiority of the Apple Macintosh interface by imitating it in the latest IBM operating system, called "Windows."

Of the three areas of development, hardware consistently seems to occupy the limelight. When most people think of the progress of computers, especially microcomputers, over the past twenty-five years, they tend to think of hardware advances rather than the development of the software interface, the personality of the specific computer. The hardware is often in the public eye because it is more dazzling, but the interface made possible by the hardware is the key to real computer acceptance by the public.

Indeed, speculation about hardware has occasionally driven otherwise sedate authors into

*The "tone" of the narrative should be formal rather than casual. Although tempted to use more colorful phrases, like "Hardware is the high-profile item," or "Hardware steals the show," the writer restrained himself here. The qualifier, "seems," also adds to the restraint. Some writers have to work very hard at maintaining a scholarly tone.*

*(A good example of the kind of tone not to use is on page 36.)*

occasional electronic epiphanies. In 1979, British author Christopher Evans wrote in his book, The Micro Millennium:

*Quote from  
acknowledged authority*

At the moment, for example, ten thousand words--roughly the length of a daily newspaper--can, without any difficulty, be crammed on a silicon chip less than a centimeter square and a millimetre thick. Any item of information on the chip can be accessed and displayed on a TV screen in far less than a thousandth of a second.

*Long quotes (more than  
four lines) are indented  
and quotations marks  
are NOT used.*

But this degree of compression is no more than Stone-Age technology in comparison with what will be marketable in the early 80's when a hundred thousand words--a longish novel rather than a newspaper--will be storable on an equivalent chip. (74)

*Since the author was  
already mentioned, the  
writer doesn't have to  
use the name of the  
source here—only the  
page number*

Evans further prophesied encyclopedia-sized tomes being stored on equivalent chips in the late 80's and the geometric price reduction of computers:

But suppose for a moment the automobile industry had developed at the same rate as computers and over the same period . . . . Today [1979] you would be able to buy a Rolls-Royce for \$2.75, it would do three million miles to the

gallon, and it would deliver enough power to drive the Queen Elizabeth II. And if you were interested in miniaturization, you could place half a dozen of them on a pinhead. (76)

As melodramatic as they seemed, these predictions about computing power have come true, but not exactly in the ways that the predictors imagined. For example, most information is still largely stored on magnetic technology, not in chips, even though chips have become even more powerful than the predictions. Laser disk technology, a first cousin of the familiar musical compact disk, has become the true revolutionary storage medium. And, as it turns out, encyclopedia-sized tomes are now being stored on compact disks which are far less volatile than chips. John Sculley, the current president of Apple, stated in the 1987 introduction to The Complete HyperCard Handbook that: ". . . new magnetic and optical technologies place on our desktops more information than the largest mainframe computers managed ten years ago" (Goodman xvii). Sculley is in a position to know.

The second point of development is the interface. Computer hardware may capture the public imagination, but the interface made possible by the hardware is the key to real computer advances.

*This source is not mentioned in the writer's text, so it must be included in the citation*

Sculley, in the same introduction, talking about hypermedia, stated that the hardware was only one side of the equation; the software, the other side, "was the more difficult" (Goodman xvii).

The interface is both simple and difficult to define. Simply put, it is the picture on the screen. Its function, however, is far more abstract. It could be described as the visual information on the screen that allows the user to relate to the computer. The interface lets the user control the computer and provides information to allow intelligent decisions.

Interfaces vary from computer to computer. Some even vary wildly from program to program on the same computer--the more the variance, the more the problem, because the skills learned in one program cannot be readily transferred to a new program. The user must absorb a whole new program, with a whole new set of commands.

Also, because some interfaces have poor designs, they frustrate the user's attempts to accomplish tasks on the computer. They are not, in computer-industry parlance, "user friendly." However, some computers have user-friendly

interfaces, usually in the form of menus to consult and buttons on the screen. The point here is ease of use. A poorly designed interface, even on a powerful computer, makes the power useless to all but the most technologically adept individuals.

Uninitiated users become frustrated with obscure typewritten commands that they are forced to enter on a bad interface just to get the computer started on a task. For example, one of the earliest Apple II computers, a technological marvel in 1979, employed a manual that was totally indecipherable. The screen offered no suggestions. It was difficult to determine what this thing could do because there were no menus built into the interface. The computer would often end up gathering dust because the gains of primitive word processing were not worth the pain of learning the program. In addition, each new program required an entirely different set of commands and routines. Pressing the letter "S" in conjunction with the command key in one program could mean "save." In another program, it might mean Sayonara.

Jeff Raskin, a former professor who worked on the early Macintosh at Apple, was the person

who chose the name "Macintosh," a deliberate misspelling to avoid copyright infringement. He is the president of his own company, Information Appliance, of Menlo Park, California (Guglielmo 52).

Raskin is one of the pioneers of the populist movement in computing. Among his innovative ideas about the development of the Macintosh was the concept of a built-in, friendly, and consistent interface: ". . . so people wouldn't have to deal with new interfaces every time they came across a new program. . . . I wanted to build the user interface into the box to trick programmers into using it" (Guglielmo 52-54).

Raskin, as the name of his company implies, is also noted for his doctrine that a computer is a kind of "appliance" and should be just as easy to use as a toaster. In the early 1980's, Raskin sold an electronic board for the Apple II that had built-in word processing. All a user had to do, after an easy one-time installation, was flip a switch and start typing. By today's standards, Raskin's board is primitive and somewhat awkward. But, Raskin's insistence on making computers that even real people could use was instrumental in gradually cementing that idea at Apple. Now, many other companies have taken up the gauntlet, but in

Rigwire--9.

those days it was Raskin and eventually Apple who made it their Holy Grail in a hostile decade when user-friendliness and a consistent interface was viewed by the experts as irrelevant and a nuisance. Even as late as 1993, with the introduction of System 7, Apple continued to remain consistent in its approach to this issue (PCTV).

Hypermedia is the third and most recent development. It is also the most far-reaching. Hypermedia is a broad-based concept that is far easier to demonstrate than to define. One good example of hypermedia is Apple's HyperCard.

The membership of the Macintosh group of the Boston Computer Society jointly authored a hypermedia computer program called The Freedom Trail. It is constructed in Apple's HyperCard format (which is only one form of hypermedia). Like most hypermedia, describing what the program does is easier than trying to define what it is. The program is on a small diskette that is inserted into the computer. Once the program starts, the user simply has to move a pointer and click on certain areas of the screen to activate them. The program can jump from a photograph of Fanueil Hall with explanatory text to another location of the Freedom Trail map simply by a click of a button on the screen.

*This phrase may be too colorful for this assignment*

*This student writer has reached a first-hand level of knowledge that most freshman seldom achieve. A student with less expertise would need a reference from an authority here, and in other places in this paper.*

*The balance between how much authority to quote and how much personal expertise you can use has always been fragile.*

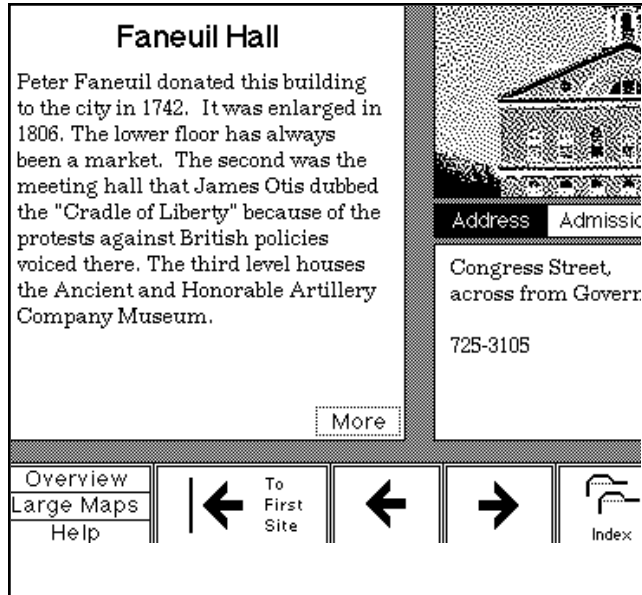
*Ultimately, you are responsible for proving your points. There are two ways you can do this—through reason, or through deferring to authority. If you are an authority, you are allowed a certain amount of credibility. However, you are not allowed to make questionable assumptions. A bad source is a bad source, whether the lack of credibility comes from you or from someone else.*

The writer continues to use specific examples to support his points

The following illustration shows a screen from the Freedom Trail program, depicting Faneuil Hall. Designated areas of the screen, called "buttons," are sensitive to the touch of the pointer. The user may move the pointer and click on any of the following buttons on the screen:

- "Overview"
- "Large Maps"
- "Help"
- any of the arrows
- the "Index"

Although illustrations are often included in an appendix, this one is inserted into the text.



A Typical "Screen" from Freedom Trail

Rigwire--11.

Clicking any of these buttons would change the screen. Clicking on "Large Maps," for instance, would call up a screen that displayed the location of Fanueil Hall. Clicking on the right-hand arrow would take the user to the next location on the Freedom Trail. Clicking on the left-hand arrow would take the user back to the previous location that he or she had "visited."

The program is not linear like most past computer programs. One can visit various spots on the trail out-of-sequence. The user can skip parts of the tour and go wherever he or she wants--to a location, back to the map, or to a different location--simply by pointing and clicking. This is very uncomputer-like. Some computer press journalists even find it disconcerting and disorganized. Denis Klatzkin, in the September, 1989 issue of MacWeek, stated:

I'm befuddled and annoyed by hypertext-based reference works that make me feel as though I'm trapped in a Kurt Vonnegut novel...hypertext is a solution desperately seeking a problem...a hypertext stack is perfectly suitable for browsing

*The writer introduces opposing points of view.*

*Klatzkin's points seem more credible than Dvorak's (on p. 36) because of Dvorak's subjective tone.*

through disjointed information about this year's Buicks. But, if I were making a complete, organized study of Buicks, I'd prefer a book any day.(89)

The Freedom Trail, a HyperCard program, contains text, motion, drawings, and photos. If the authors wanted, they could have easily added animation and sound. The key word here is "easily." This program was created by knowledgeable amateurs, not by professional programmers. Apple, as usual, stressing ease of use, defines their HyperCard program as a "toolkit" for average people to put productions like The Freedom Trail together.

With this entry, Apple has taken the user-friendly concept one step further. Not only can the public operate their computers, but the average (well, slightly above average) person can program them. Programming has thus become attainable for relatively non-technical people interested in designing custom applications.

The most obvious use for this kind of authoring system seems to be education: "Learning and using an authoring system requires significant effort and time. Therefore the degree of user-friendliness is an important criterion for selecting an authoring system" (Park and Seidel 66).

However, Elinor Craig, in two separate articles in Mac Week, February 22, 1989, complained that: "Classrooms today resemble their ancestors of 50 years ago more closely than operating rooms in hospitals or business offices resemble their 1938 versions" ("Primary Education" 24) and "...despite a growing demand for instructional and administrative software, retail stores have little software for the education market on the shelves" ("A Software Package" 22).

Educators are often slower to change because of budget constraints, and most educational hypermedia are now being developed in amateur rather than professional markets, which was the original intent of HyperCard anyway--a "toolkit" for every person to make custom applications easily.

Yet Apple has over-promoted the use of HyperCard and hypermedia as the answer to everything but the meaning of life. Saul Rockman, the Apple Manager of Educational Research, coyly asked in a heavily-public-relations-tainted editorial: "How are students and teachers becoming empowered through the use of Technology?" (64). Apple, over the

*Examples of quotes from two different articles by the same author.*

*The names of computer programs, like the names of magazines or novels, should be underlined to indicate they would normally be put in italics, although the rules on this are still fuzzy.*

past few years, has stressed how hypermedia in general, and HyperCard in particular, "empowers" people. However, some critics regard this as blatant propaganda.

John Dvorak, one of those critics, sees Apple's motives as shallow. He also sees Hyper-Card as shallow as well. In his column (in MacUser, October, 1989) Dvorak castigates Apple's use of the buzzword, "empower," remorselessly satirizing Apple and its camp followers. In the following quote, Dvorak is reacting to a public relations person who has presented a glitzy HyperCard program about Picasso, and has overused the word "empower":

With me, that word rings a warning bell, since it's one of those New Age buzzwords that always portents a screwball notion such as crystals or out-of-body travel.

The system, he says [speaking here of the demonstrator of the HyperCard program], "empowers the individual." This is presumably because it allows you to explore the knowledge contained therein. The promoters tell us that it's not like a book in which someone is telling you something. This new multi-media thigamajig allows you to discover things on your own through the wondrous use of the

*The writer senses that Dvorak's quote, although lively and funny, may have credibility problems because of its tone.*

*Don't write your own narrative with this kind of tone. You can quote this person, but don't write like this. Even when you use him as a source, frantic phrases such as "screwball notions" could call into question his validity as a reliable source. Do not write your research paper in this talk-show-host style.*

*Dvorak, incidentally, is writing this as a satire, not as an authoritative statement.*

hypermedia approach to education.  
Linearity is dead.

By the time the demo was over, I was nearly nauseous at the presumptuousness of these notions and despondent at the lack of skepticism in the room. In fact, nobody...has questioned any aspect of this nonsense. Let's make some quick, necessary points.

1. Multimedia education is nothing more than a new teaching machine with real-time video. Teaching machines don't work, period.... Teachers teach. Computers compute.

2. With multimedia, people do not really explore and are not (ugh) empowered. The information provided on such a system is pre-distilled by the producers. It is not a base of knowledge, but a subset that can easily be manipulated....Video media, with its powerful images used interactively for teaching will find its niche as a propaganda tool. I get a bad feeling when I see this thing in action.

3. Multimedia is, simply put, a fancy sham. It's promoted by the natural-born hucksters within Apple because it has all the earmarks of something trendy and fashionable....

...And for those who want to learn about Picasso: try the library or go to a museum.(237)

*Notice that the writer uses an ellipsis here, and in other parts of this long quote, to indicate that pieces of the quote are missing. The writer decided to shorten Dvorak's original quote because it was too long.*

However, not all educators feel that way. Pam Jones, writing in T.H.E. (Technical Horizons in Education) Journal, states:

Students start to get a sensibility about a subject because they can interact with these materials and choose them in ways they couldn't before. Because they have interactive control, they can dwell on them and reach what I call 'deeper understanding', which originates from examining phenomena directly, rather than abstractions of them. (16)

Hypermedia does have an educational niche, other than propaganda, and the appeal is broader than just the school systems: "Our society is habituated to expect accurate, meaningful and instantaneous information" (Whitman and Lambert 58).

Steve Rosenthal, a colleague of Dvorak's, writing in the January 31, 1989 issue of MacWeek, states:

For directive interactive applications, such as in kiosks or public information systems, the program is among the top contenders. Apple itself is one of the biggest users, with interactive stacks ranging from

simple building directories to complete executive information systems...the program has become one of the preferred ways [throughout the industry] to produce and control multimedia presentations....

...HyperCard additionally finds favor as a high-level development environment that allows people to put together complex systems even if they lack expertise in programming. Eli Hollander, a director and filmmaker in Santa Cruz, Calif. is developing a less-than \$5,000 Mac-based video edit controller that he believes will rival high-end dedicated systems that cost 20 times as much. (20)

Taking hypermedia to the public, Dave Winer, in the December issue of BCS Update, argues for putting computers where the people are, in electronic mail terminals next to phone booths at the airport and in hotel rooms equipped with computers. He even suggests an automobile dashboard that is a large screen with movable gauges, customized to the driver's desires (46). All of his suggestions are now possible because of the development of hardware, a friendly interface, and hypermedia.

This all sounds a bit like science fiction, but France is already catching up with Winer's

suggestion. The French have developed an interactive hypermedia computer videotex system called Télétel, which is used in conjunction with their telephone system and is installed nationwide. In the October, 1989 issue of Active Window, the Macintosh users' journal of the Boston Computer Society, Glen Rosen and Todd LaPorte briefly reviewed this system.

Télétel is the Videotex Service of France Télécom. It costs \$6 per month for over 10,000 separate services. Some of the broad service categories of Télétel are: Communications, Leisure, Art, Culture, Education, Intellectual Pursuits, Insurance, Banking, Politics, Administration, Sports, Shopping, Transport, Travel, Tourism, Employment, Energy, Science, and Technical. The authors state:

More than 4.5 million French homes have minitels and over a third of the population have access to one. During the past year, these subscribers have made over a billion calls to Télétel . . . . Not two decades ago that nation had arguably the worst telephone system among developed countries. How can the US, with its acknowledged headstart in telecommunications, now lag behind? (68)

Clearly, Rosen and LaPorte are longingly flirting with a kind of electronic socialism that would make Henry Ford turn in his grave. But, the century that started with the Model T may end up with a model "T" that stands for an international version of Télétel. At the turn of the last century, Ford's automobile mobilized the developed nations, and a whole new way of life evolved. At the turn of this century, perhaps the microchip will be the prime mover of both developed and underdeveloped nations as well.

*The conclusion summarizes the argument and alludes to further exploration. It is a restatement of the thesis.*

Example of 2 magazine articles by the same author

Last name first, in alphabetical order

Hanging indents—first line unindented, all subsequent lines indented five characters.

Example of a book

Example of software citation

Double space between entries.

Subsequent names are listed first-name-first.

Rigwire--20.

Works Cited

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- Naiman, Arthur. The Macintosh Bible. Berkley: Goldstein & Blair, 1989.
- Park, OK-Chon and Robert J. Seidel. "Evaluation Criteria for Selecting a CBI Authoring System." T.H.E. Journal Sept. 89: 61-65.

*Magazines and books are underlined.*

*Articles have quotation marks around them.*

PCTV (Producer). System 7: Lon Poole Tells All!  
Videocassette. Marlowe, NH: PC Connection,  
Inc., 1993.

Rockman, Saul. "Let's Do a Better Job of Explor-  
ing Important Questions." T.H.E. Journal  
(Macintosh Special Issue). 1989. 64.

Rosen, Glen and Todd M. LaPorte. "Voulez-vous  
Videotex Avec Moi, Ce Soir?" Active Window  
Oct. 89: 68.

Rosenthal, Steve. "HyperCard Finds Its True  
Metier." Editorial. MacWeek 31 Jan.89: 20.

Whitman, Mark and Phil Lambert. "Integrated  
Instructional Management Systems and  
Outcome-Based Education." T.H.E. Journal  
Sept. 89: 58-60.

Zarley, Craig. "Filling the Gaps with Custom  
Apps." Mac Week, 10 Oct. 89: 32-34.

Note Page

<sup>1</sup>. When Apple first released the Macintosh, this quote was one of their marketing slogans. Their strategy was based on developing a computer that did not have the notorious "user-unfriendliness" of the other computers available in 1984. In this effort, Apple was unique. Steve Jobs, then the CEO of Apple, had the Macintosh development team fly a pirate flag from their headquarters as a symbol of their attempt to push against the corporate flow. Apple specifically targeted IBM, which had a lion's share of the personal-computer market.

<sup>2</sup>. Even though, to many people, IBM's PC seemed difficult to learn, it was still a real improvement over the steep learning curve of the mainframe's arcane mysteries. And it did sit on one's desk, independent of the iron grip of the "computer downtown."

*The note page is used to include information that is informative but that may not be directly relevant to the writer's argument.*

The APA (American Psychological Association) uses a style that is popular in the social sciences and various health fields.

## In your text

Like the MLA style that we've covered in this booklet, the APA now uses parenthetical citation with significant differences. We have attempted to simplify it here, but it can be far more complex than our modest treatment suggests.

### 1. Citing a single author in your text:

- a. When you don't use the author's name in your text, put the author's last name—and the date of publication of the material—in a parenthesis at the end of your quote or paraphrase. Insert the citation before the period. Insert a comma after the author's last name. Repeat this procedure for every subsequent citation of the same author and work:

Jeff Raskin, a former professor who worked on the early Macintosh at Apple, was the person who chose the name "Macintosh," a deliberate misspelling to avoid copyright infringement. He is the president of his own company, Information Appliance, of Menlo Park, California (Guglielmo, 1989).

- b. When you do use the author's name, mention only the date (since you've already mentioned the author's name, the reader already knows the source):

Guglielmo (1989) said that Raskin was the person who chose the name "Macintosh."

- c. When you use both the author's name and the date, you don't have to use further citation! It would be pointless:

Guglielmo, in 1989, said that Raskin was the person who chose the name "Macintosh."

*Do this and avoid all notation headaches!*

## 2. Citing a source by more than one author:

- a. If there are two authors, and you don't mention them in your text, give both their last names in the citation and every subsequent citation.

Hypermedia does have an educational niche, other than propaganda, and the appeal is broader than just the school systems: "Our society is habituated to expect accurate, meaningful and instantaneous information" (Whitman and Lambert, 1989).

- b. If there are two through five authors, use all their names in your first citation. In subsequent citations give the first author's last name and add "*et al.*" which, in Latin, means "and others."
- c. If there are six authors or more, simply give the first author's last name and add "*et al.*" to all citations, including the initial citation.

## Quotations

- a. As in MLA style, when you use a quotation of up to four typewritten lines, use quotation marks at the beginning and end (see pg. 20). When you use a quotation longer than four typed lines, set it off typographically from your text in an indented block. Do *not* use quotation marks in an indented block, since the typography tells the reader this is a quote. However, unlike MLA style, when you quote in an indented block the period appears *after* the citation. Indent paragraphs and indented blocks the equivalent of five spaces.

## References

- Craig, E. (1989, February 21). A software package a day keeps the teacher away. MacWeek, pp. 22-24.
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- Rosen, G., M., LaPorte, T. M. (1989, October). Voulez-vous Videotex avec moi, ce soir? Active Window, p. 68.
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- Zarley, C. (1989, October 10). Filling the gaps with custom apps. Mac Week, pp. 32-34.

## Some Observations About APA

Note the significant differences on the previous page from the MLA style. APA style is *not* easy. You have to analyze the differences carefully. Here are a few pointers that will *usually* keep you out of trouble:

1. Authors' names (as in MLA) are inverted but authors' first and middle initials are used, instead of full names.
2. No quotes around articles or poems.
3. When to use, or not to use, capitals is a major headache with APA. Only the first letter of titles in books and articles are capitalized, with exceptions. If the source you are citing is from a larger collection (for example, an article from a magazine), then the first letter of the magazine article is capitalized while the rest are lower case. However, the first letter of *each word* in the title of the magazine that contains the article is capitalized (but *never* capitalize indefinite or definite articles or prepositions) Confused? Well, it's easier to *view* this than to read about it—study the magazine-article citations on the previous page, and you'll see more clearly what we mean. Note what is capitalized and what is not. Notice also the Danny Goodman citation. Why is “complete” not capitalized,” and yet “HyperCard” is? Aren't they part of the same title? Shouldn't HyperCard be lower case? (Apple insists on being cute by capitalizing the middle “C” in HyperCard. Nice trick to muddy it up a bit more!).
4. Use periods after the author's name, the date (which is enclosed in parentheses incidentally), and the works that you cite. Then use commas. Periods go at the end of citations, and usually periods are used after brackets and parentheses—even if they come where you would normally lay down a brace of commas!
5. Use “p.” for “page” and “pp.” for “pages” when you cite magazines, but *don't* use that format for journals! Journals are treated differently—substitute the volume number, underlined, where you would normally use “p.” for “page” and “pp.” for “pages” (Scrutinize the *T.H.E. Journal* citations listed on pg. 52 to see what we mean. You'll also notice that the *Macintosh Special Edition* of *T.H.E.*, listed no volume number. So, then what could we do? Well, we reverted to citing that particular issue as a standard magazine citation. It may say “Journal” but it behaves like a magazine. Ergo, we treated it as such. Who says this is a mindless process?

6. Instead of using your last name in the header of every page, use a brief phrase, identifying the subject of your paper. For instance, on page two of our sample MLA paper, the header looks like this:

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An APA header for the same paper might look like this:

Computer Challenges

2

7. Page numbering begins with the title page, and continues on the reference page(s).
8. What is called “Works Cited” in MLA is called “References” in APA. Use the ampersand (&) in citations and References, but not in your text.
9. Your paper should be double spaced throughout with no more than 25 lines per page.
10. If you cite an author more than once in a single paragraph, use the date only in your first citation.
11. You should include an abstract of 100-150 words as the second page of your paper.

# Glossary of Selected Terms

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*This selected list of definitions should help clear things up when professors and students recklessly fire these foggy phrases at you.*

<b>Bibliography</b>	A list of source materials used or consulted in preparation of a work or referred to in your essay (Compare with <i>Works Cited</i> ).
<b>Bibliography Cards</b>	Source cards stating title, author, and publication information.
<b>Card Catalogue</b>	Storehouse for cards describing library's book collection; for most books, there will be author card, title card, and subject card. Each card has a call number in the upper left hand corner telling the location of the book in the library.
<b>Cite</b>	To quote, to attribute to a source, to support by proof, or to mention as an example.
<b>Direct Quotation</b>	Your word-for-word use of material from a source; use quotation marks and note the page number.
<b>Documentation</b>	Citation of documents from respected authorities, used to prove your case, all on paper, "on the record."
<b>Documentation Style</b>	A specific "format" for recording sources. The Modern Language Association has its own stylesheet for the Humanities called <i>The MLA Stylesheet</i> . The American Psychological Association also publishes a guide for its own style, the <i>Publication Manual of the American Psychological Association</i> . These are two examples of several styles.
<b>Final Copy</b>	The <i>finished</i> copy of your essay, as you will submit it to your professor. Your ideas should be clearly organized, well-developed, and smoothly expressed. Your paper should be completely free of spelling, grammar, and punctuation errors. Appropriate "theme" paper is a must.

<b>Formal Tone</b>	The tone used in research papers. The opposite of casual. Not pretentious, just on its best behavior.
<b>Manuscript</b>	A synonym for your copy of your work.
<b>Mechanics</b>	Capitalization, abbreviation, and numbers—the machinery of writing.
<b>Note Cards</b>	Index cards on which you record the source of material (including the page number) and the idea generated by your reading that you wish to save. Use key words to identify the aspect of the topic discussed on this card. It's important to record only one idea per card so you can shuffle the deck any way you want.
<b>Note Page</b>	Although the note page at the end of your paper is no longer used for citing works, you may want to use numbered notes in the text to include parenthetical information or for “asides”—to explain points that would normally interrupt the flow of your main body of text. An example of a Note page can be found in the <i>Sample Paper</i> .
<b>Outline</b>	An informal or formal plan that helps you organize your essay. Your major headings should include the main ideas of your thesis. The sub-headings provide the necessary supporting details.
<b>Paraphrase</b>	What your source has written or said, put into your own words. Follow the order of the original and include important details. Even though this is in your own words, you must acknowledge the source.
<b>Parenthetical Form</b>	Recently authorized by the MLA, this form allows you to considerably abbreviate the documentation process by placing a shortened version of your source in parentheses. Examples can be found in the <i>Sample Paper</i> . The APA also now uses a parenthetical style.

<b>Personal Notes</b>	A record of your own reactions to the material. These notes help you in composing your paper and they provide personal links between your ideas and the source materials.
<b>Plagiarism</b>	<i>The theft of ideas.</i> This is not limited to stealing a quote; it can be any deliberate attempt to present someone else's work or ideas as your own.
<b>Preliminary Drafts</b>	Your "working" documents, in stages. With each draft, you put your ideas into more acceptable form and prose.
<b>Primary Source</b>	The horse's mouth. The writer's first-hand information through visits, interviews, field trips, lab experiments, and study of original documents (Compare with <i>Secondary Source</i> . A novel would be a primary source. A book review of that novel would be a secondary source.).
<b>Proofreading</b>	The re-reading of the document as many times as necessary to make sure that it is free of errors.
<b>Reference Works</b>	Encyclopedias and dictionaries are the most common of this tribe.
<b>References</b>	<p>a. A quote, a paraphrase, or a summary from a source that you've consulted and are using in your research paper. A comment of "poor references" from your instructor could mean you've picked inadequate source material, or it could mean you did a poor job of recording the excerpted material (documentation).</p> <p>b. The list of sources found at the end of a paper using APA style.</p>
<b>Secondary Source</b>	Expert opinion—usually literature by an authority on the subject (Compare with <i>Primary Source</i> . A novel would be a primary source. A book review of that novel would be a secondary source.).
<b>Source</b>	See <i>Primary Source</i> or <i>Secondary Source</i>

<b>Summary</b>	Your abbreviated presentation of the major ideas from your sources.
<b>Thesis Paper</b>	Typing paper, 8 1/2" x 11," with red, double-lined, one-inch margins. Everything on the paper, except the page numbers, should be kept within the margins. This kind of paper is optional. Plain typing paper is fine, but don't use notebook paper.
<b>Thesis Statement</b>	The central idea of the whole paper which states what the paper is going to say or prove. The safest place for it is right up front, in the first paragraph. It tells the reader what the paper is going to be about.
<b>Text</b>	This word can be confusing. It can refer to a textbook or a source you are using. However, on your paper, "text" is the "main body" of your paper, not the notes or ancillary material.
<b>Topic Sentence</b>	The central idea of the paragraph, usually the first sentence. It tells the reader what the paragraph is going to be about.
<b>Works Cited</b>	List of sources that you actually refer to in your essay. You would not include works that you merely consulted but did not mention in your paper (Compare with <i>Bibliography</i> ). In APA Style, this page is referred to as "References."