GLOBAL EDITION

Writing Research Papers

A Complete Guide

FIFTEENTH EDITION

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ALWAYS LEARNING

PEARSON

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CHECKLIST

Information That Must Be Documented

1. An original idea derived from a source, whether quoted or paraphrased. This next sentence requires an in-text citation and quotation marks around a key phrase:

   Genetic engineering, by which a child's body shape and intellectual ability is predetermined, raises for one source "memories of Nazi attempts in eugenics" (Riddell 19).

2. Your summary of original ideas by a source:

   Genetic engineering has been described as the rearrangement of the genetic structure in animals or in plants, which is a technique that takes a section of DNA and reattaches it to another section (Rosenthal 19–20).

3. Factual information that is not common knowledge within the context of the course:

   Genetic engineering has its risks: A nonpathogenic organism might be converted into a pathogenic one or an undesirable trait might develop as a result of a mistake (Madigan 51).

4. Any exact wording copied from a source:

   Kenneth Woodward asserts that genetic engineering is "a high-stakes moral rumble that involves billions of dollars and affects the future" (68).

What you send back and forth with classmates and the instructor(s) has little privacy and even less protection. When sharing electronic communication, abide by a few commonsense principles:

1. Credit sources in your online communications just as you would in a printed research paper, with some variations:
   - The author, creator, or webmaster of the site
   - The title of the electronic article
   - The title of the website
   - The date of publication on the Web

- The medium of publication (Web)
- The date you accessed the site

2. Download to your file only graphic images and text from sites that have specifically offered users the right to download them.
3. Non-free graphic images and text, especially an entire website, should be mentioned in your text, even paraphrased and quoted in a limited manner, but not downloaded into your file. Instead, link to them or point to them with URL addresses. In that way, your reader can find the material and count it as a supplement to your text.
4. Seek permission if you download substantive blocks of material. See section 7g if you wish to publish your work on the Web.
5. If in doubt, consult by e-mail with your instructor, the moderator of a listserv, or the author of an Internet site.

7g Seeking Permission to Publish Material on Your Website

If you have your own home page and website, you might want to publish your research on the Web. However, the moment you do so, you are *publishing* the work and putting it into the public domain. That act carries responsibilities. In particular, the *fair use* doctrine of the U.S. Code refers to the personal educational purposes of your usage. When you load onto the Internet borrowed images, text, music, or artwork, you are making that intellectual property available to everybody all over the world.

Short quotations, a few graphics, and a small quantity of illustrations to support your argument are examples of fair use. Permission is needed, however, if the amount you borrow is substantial. The borrowing cannot affect the market for the original work, and you cannot misrepresent it in any way. The courts are still refining the law. For example, would your use of two comic strips related to your research topic be substantial? Yes, if you reproduce them in full. Would it affect the market for the comic strip? Perhaps. Follow these guidelines:

- Seek permission for copyrighted material you publish within your Web article. Most authors will grant you free permission. The problem is tracking down the copyright holder.
- If you make the attempt to get permission and if your motive for using the material is *not for profit,* it's unlikely you will have any problem with the copyright owner. The owner would have to prove that your use of the image or text caused him or her financial harm.
- You may publish without permission works that are in the public domain, such as a section of Hawthorne's *The Scarlet Letter* or a speech by the president from the White House.
- Document any and all sources that you feature on your website.

- If you provide hypertext links to other sites, you may need permission to do so. Some sites do not want their address clogged by inquiring students. However, right now the Internet rules on access are being freely interpreted.
- Be prepared for people to visit your website and even borrow from it. Decide beforehand how you will handle requests for use of your work, especially if it includes your creative efforts in poetry, art, music, or graphic design.

YOUR RESEARCH PROJECT

1. Begin now to maintain a systematic scrutiny of what you borrow from your sources. Remember that direct quotation reflects the voice of your source and that paraphrase reflects your voice. Just be certain, with paraphrase, that you don't borrow the exact wording of the original.
2. Look at your college bulletin and the student handbook. Do they say anything about plagiarism? Do they address the matter of copyright protection?
3. Consult your writing instructor whenever you have a question about your use of a source. Writing instructors at the freshman level are there to serve you and help you avoid plagiarising (among other responsibilities).
4. If you think you might publish your paper on the Web and if it contains substantial borrowing from a source, such as five or six cartoons from the *New Yorker* magazine, begin now to seek permission for reproducing the material. In your letter or e-mail, give your name, the name of your school, the subject of your research paper, the material you want to borrow, and how you will use it. You might copy or attach the page(s) of your paper in which the material appears.

8 Reading and Evaluating Sources

Chapter 8 Clear Targets

With your research and writing, you will enter the intellectual discussions found in numerous places, but questions will arise quickly during your reading:

- How do I find and evaluate the best, most appropriate sources?
- How can I evaluate a source by analyzing its parts or just part of a source?
- How do I respond to the source information?

One answer to all three questions is this: Be skeptical and cautious. Do not accept every printed word as being the truth. This chapter cuts to the heart of the matter:

- Finding and evaluating reliable sources
- Using a mix of primary and secondary sources
- Responding to the sources
- Preparing an annotated bibliography or review of literature

Constantly review and verify to your own satisfaction the words of your sources, especially in this age of electronic publication.

8a Finding Reliable Sources

Several resources are readily at hand to guide you in finding reliable sources.

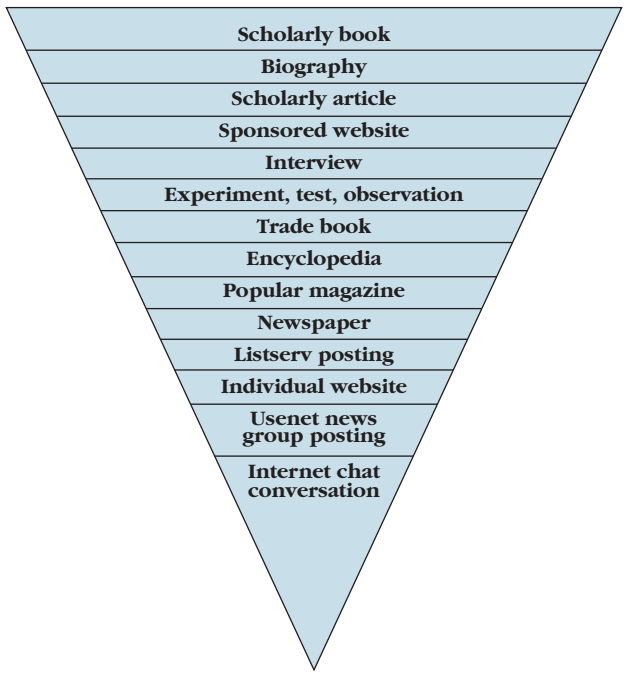
Your instructors. Do not hesitate to ask your instructor for help in finding sources. Instructors know the field, know the best writers, and can provide a brief list to get you started. Sometimes instructors will even pull books from their office shelves to give you a starting point.

Librarians. Nobody knows the resources of the library like the professionals. They are evaluated on how well they meet your needs. If you ask for help, they will often walk into the stacks with you to find the appropriate reference books or relevant journal articles.

The library. The college library provides the scholarly sources—the best books, certainly, but also the appropriate databases and the important journals—in your field of study. As we discussed in Chapter 4, the library databases are grounded in scholarship and, in general, they are not available to the general public on the Web. You can access this information with your student identification. A public library may have, but seldom does have, the scholarly resources of an academic library.

The date. Try to use recent sources. A book may appear germane to your work, but if its copyright date is 1975, the content has probably been replaced by recent research and current developments. Scientific and technical topics *always* require up-to-date research. Learn to depend on monthly and quarterly journals as well as books.

Choices. An inverted pyramid shows you a progression from excellent sources to less reliable sources. The pyramid chart does not ask you to dismiss items at the bottom, but it indicates that sources at the top are generally more reliable and therefore preferred.



Scholarly Book

A college library is a repository for scholarly books—technical and scientific works, doctoral dissertations, publications of university presses, and textbooks. These sources offer in-depth discussions and careful documentation of the evidence.

A quick approach for reviewing a book is through an online database. American literature student Aurora Newberry used her library access to *Project Muse* to find a review about the southern author William Faulkner. Using the site's search mechanism, she found a listing and access link that took her to a book review by Joanna Davis-McElligatt on *William Faulkner: Seeing through the South* by John T. Matthews. A portion of the review is reproduced below to show that book reviews can provide penetration into the essence of a text.

William Faulkner: Seeing through the South (review)
Joanna Davis-McElligatt
From: *College Literature*
Volume 40, Number 1, Winter 2013
pp. 139–141 | 10.1353/lit.2013.0003
In lieu of an abstract, here is a brief excerpt of the content:

In his comprehensive introduction to Faulkner's authorship, *William Faulkner: Seeing through the South,* John T. Matthews argues that though the author was in many ways a provincial Mississippian who wrestled with the South's troubled past, he was also a cosmopolite and modern writer who dedicated himself to exploring the profound global, national, and regional shifts of his time. Through careful close reading of each of Faulkner's nineteen novels, as well as much of his lesser-known short fiction, Matthews reveals how Faulkner's art consistently asks how individuals process the massive upheavals associated with modernity, and how their varying reactions tell us about their distinct characters, backgrounds, and futures (20). Over five lengthy chapters, in which he largely follows the chronological trajectory of Faulkner's works, Matthews deftly and often brilliantly draws out the specific ways each of Faulkner's texts responds both aesthetically and thematically to pressing historical contingencies. In addition, Matthews is also interested in drawing out Faulkner's biography as it is related to his work. To that end, he examines Faulkner's time spent working as a Hollywood screenwriter, his affair with Meta Carpenter Wilde, and his marriage and life with Estelle Oldham Faulkner. The cumulative effect of the blending of history and Faulkner's biography is a fresh and utterly relevant reading of Faulkner's oeuvre, one that encourages readers to examine his life and work in ever more complicated ways.