

ABBOTT FAY

# Writing Good History Research Papers

by Abbott Fay

- Choosing Your Challenge
- Scheduling the Action
- Assault on the Library
- Writing with Style
- Grammatical Polish
- Sharp Academic Form
- Tips for Top Grades

*The Most Useful Manual Available on the Topic.*

## **At last! Here is a manual on academic writing that is fun to read and easy to use!**

Written with a real understanding of what a student wants to know, this material has been tested by thousands of students in six different types of colleges and universities. It explains everything from how to set up your attitude to where to place the comma in a footnote. Details on research, style and form are interwoven with humor and even insights into various professors' hang-ups.

The author, Abbott Fay, developed these tips over three decades of teaching and writing. His students have used these methods to win awards for excellence with their papers and to go on into careers where they could still write good papers to win more respect and higher salaries. Currently, Fay is Associate Professor of History at Western State College in Colorado, a college long honored for the excellence of its history program and the quality of its historical research training. He does a lot of writing himself, but is mostly concerned with helping students to succeed.

**MOUNTAINTOP PRESS**

## WRITING GOOD HISTORY RESEARCH PAPERS

By Abbott Fay

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SECRET KOREAN MOUNTAIN GUIDEBOOK

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Dedicated to the thousands of students whose papers taught me.

## START WITH A MOOD

So you have to write a research paper? Look at it another way: you have a chance to write a research paper!

Why do instructors want term papers in classes anyway? There has been quite a trend away from them in recent higher education, and in many classes, all the student has to do is respond to the instructor and his electronically graded exams in order to pass a course. In some universities, it has been figured out that if you take the right instructors, you can get through the entire degree program without doing anything more literate than putting your Social Security number at the top of exam cards! Where is your identity in this? Where is the creative thing you did yourself?

A research paper is a chance for you to be a specialist, and you can be the most knowledgeable person around on some particular topic when you have completed such a project. It is your chance to develop an idea with clean logic and systematic explanation.

Francis Bacon, the famous Elizabethan scholar, once wrote, "Reading maketh a full man; conference a ready man; and writing an exact man." When you have sought out the information, thought over the wording, and told the story you have, by that time, bursting within you, you will become a better judge of almost everything you hear or read. Knowing how many ways any author or advertiser or politician could give the facts, just

as you could in your own writing, you will be much less easily swayed by the emotions of the moment in your dealings with the world in general.

If you are thinking ahead to a career, consider the fact that most of the world today moves in the form of paper. No matter what the area, government, business, education or the professions, reports form the essence of the decisions made. Sadly, so few people now learn to write good, objective, documented reports that the demand for such ability has never been greater. In almost every sphere, management laments that there is a "lack of communication." Fuzziness of language and emotionalized persuasion have crept in to make decisions more difficult. If you can cultivate a style or method of writing which is objective, interesting, clear and well-documented, the world needs you more, no matter what vocation you might undertake after the completion of your college years. Better writing will even help you win a job with a better letter of application derived from experience in writing good research papers.

The experience of research for the paper in itself will introduce you to the possibilities of any library. In the complexities of today's world, it is not so much how much a person has memorized that counts on the job as how quickly he can find out information. While there may be good courses on the use of the library, there is nothing like the pursuit of a topic to teach you the vast resources that stand on those shelves.

Last, but by no means the least in your reasons for wanting to write a paper, is the fact that it means your course grade is not simply dependent upon examinations. This is one aspect of your evaluation in which you, the student, have the control, and there is no need for guesswork as to what is expected of you. That's what this booklet is about.

Very few achievements in college can equal the sense of quality you feel when you get back a paper which has been judged superior in all respects. That paper is a part of you; an extension of your self. It is an application of your mind to the problem at hand. This achievement will build your confidence even more than getting an A in an examination, meaning you responded to someone else on a high level. While that is certainly an achievement, writing a good paper is an accomplishment in which someone else responded to you!

However, enough of the reasoning behind the writing of a paper; the challenge now is to get on with the task. Don't wait to fall into a mood at all. The way to get into the mood for research is to go to the library and start looking. The interest follows each item you discover. The way to get into the mood to read is to start reading. The way to get into the mood to write is to sit down and start writing! Moods rarely strike from the outside. You are the one with the power to create your own mood. Learn that and the worst part of writing a paper has been licked!

## CHOOSING YOUR CHALLENGE

Now, if you know you're going to write a paper and have created a desire to do a quality job within your capacities, the next problem is that of choosing a subject. Your instructor may have some limitations in regard to topics, so pay careful attention to those. However, whether the field is open for anything within the course, or you are limited on topics, the main point is to select something broad enough to have adequate research material available, and narrow enough so that you can develop and convey an interest and an approach that will be interesting to others.

Any person can, with considerable concentration, develop an interest in any topic in any course in college. All of our information has come from the research by someone interested in the topic. However, you are faced with two elements in the selection of a good subject: you and the material in the course.

What do you enjoy? Do you love sports? What about the first Olympic games in ancient Greece? What about the gladiatorial combats of the Roman Empire? What were the origins of Japanese self-defense systems? What were jousting matches? What was the Athenian attitude on athletics and the combination of mind and body in harmony? What did the common people of America in the Nineteenth or early Twentieth Centuries enjoy in the realm of sports?

Perhaps your interest is business. What were the trading practices of ancient times? Was Marx correct in predicting that capitalism would destroy itself in the long run? What was the Hanseatic League of the late Medieval European Period and how did it work? How and why were the first insurance companies founded?

Medical practices may be your primary interest. There is a great deal of information available on ancient and medieval medical practices, herb medicines, use of drugs, and beliefs as to the causes of various illnesses. What did people eat in earlier times in America, and how did that affect their health? What principles did the Orientals use which were of value or detriment to the masses? What men and women did great acts for the improvement of medical practice in the world?

While there is no point in examining every possible interest you might have, you probably get the idea of how to select a topic which can appeal to your interests. If not, use this exercise as a method of broadening your interests. Don't you get a little bored at some parties wherein the only topics are sex and the athletic achievements of the pros? Here is your chance to be an interesting conversationist yourself, and thereby attract other interesting conversationalists. Besides, broader interests don't necessarily exclude sex and athletics, when you get right down to it; they just add another dimension to the topics. You will be the best expert anywhere around on your particular topic when you have finished this research.

Think about the various teachers you have had. What made some of them worth listening to and others crashing bores as they issued verbal chloroform in the classroom? The interesting ones were those who, in turn, were themselves interested in the subject. Enthusiasm is very contagious. Now the table will be turned, and your own enthusiasm will carry through in your paper in such a manner as to make it fun to read while you are still staying within the structure of quality academic writing.

You can, of course, merely report a series of facts about a topic, but your paper will be much more interesting to both you and the reader if you take a thesis position. Instead of merely reporting about the conquests of Alexander the Great, why not attempt to show that he was either a military genius, or else take the position that he owed his success to his generals who were trained by his father; his teacher, Aristotle, who supplied him with good engineers; or his mother, who had many people convinced that Alexander was a god; or a combination of these factors. Instead of merely describing the sinking of the Spanish Armada in 1588, why not study it from the standpoint of luck, or else poor seamanship? If the United States Civil War was fought over the issue of slavery, why was it so long in coming after the founding of the nation? Set up an idea with thought, and whether or not you can prove your position, your quest will be more fascinating to anyone who reads it, and more challenging to you. Granted, you may have to alter your thesis after you have done some of the research,

but that is what the project is all about. Open your mind and get the creative juices flowing through the brain. Try to think about what life would have been like if some incident had not occurred in history.

If you have decided on a few general areas in which you might be interested, the next item of business is to hie yourself over to the reference room of the library, and pick up a general encyclopedia and read about the topic. The encyclopedia will be something to avoid as a source in your paper, unless it is a specialized one designed for scholarly research purposes. However, it can tell you what is involved, get you into the various implications of your topic, and introduce you to some key words that may help in your research. After reading what you can about several topics, you should be willing, wanting and waiting to get started on further research.

#### SCHEDULING THE ACTION

Be decisive! Once you have decided on a topic, plunge into it for all you're worth. Changes in topics will cost so much time that many an otherwise good paper has been ruined by the butterfly mind. A butterfly mind is one that flits from flower to flower, never satisfied. It is possible that you did choose a topic too narrow to find adequate research materials, but that is highly improbable in most college research libraries. Study the section on research methods in this manual and do not hesitate to seek help from librarians, who

can become as enthused about your project as you are.

Lack of good planning is too often the cause of disaster for term papers. Procrastination may be a very human trait, but it leads to more disappointments, lowering of self-image, and sense of failure than almost any other factor in our culture. Don't wait for moods to strike; strike the mood on a planned basis.

Whenever a deadline for submission of the paper has been announced, move the dealine back one week. On your calendar, mark the date with a circle seven days before the announced due date, and act as though you'll be shot at the wall if the paper isn't ready by that time. While others are putting in "all-nighters" and developing instant neurosis that last week, you will have the paper neatly laid aside and be able to go out on the town and enjoy yourself.

Allow for delays and emergencies. Do not assume that you won't have a horrendous cold at some time during the weeks you have, or that some other instructor won't hit you with a "heavy" assignment. Learn to be a happy pessimist. A happy pessimist can always be pleased if things don't go as badly as he expected; on the other hand, he can have the satisfaction of saying, "I told you so," if they do, and react calmly. It seems that the optimists are hurt more often than the pessimists. However, with a good plan, upsets in routine, such as a friend in need, a family problem, a romantic set-back, or even a broken arm need not stop you, although they could, conceivably, push you into that last week.

Figure on spending about half of the time you have after you have added up the weeks and days on research. Good research is usually about half of the value of the paper to most instructors. Draw another mark on the calendar, halfway between the date you received the assignment and the final date you set, as the time when the research must be finished. If it is not done by then, you may lose a weekend of swimming or skiing or a good party doing the research to catch up. If you are ahead of schedule, so much the better!

How many drafts should you have to make after you start the second half of the project, the writing? That depends on you and your own skill. Usually, three revisions should be the most. Most students get by with two. After you've written a number of papers, you may be able to think in such a way as to write the final draft the first time. That, however, is a rare talent which takes many years to flower, so remember that almost every writing is improved by rewriting. On the other hand, too many rewritings can reach a point of diminishing returns.

Are you going to do your own typing, or will you need to have someone else type it? If you are having another person do the typing, move another week earlier on the schedule in order to allow time for quality typing. Those who type papers for others have a special place in hell reserved for "Last-minute Charlies," who need the work done yesterday.

If you are going to have someone look over your first draft to criticize the grammar and spelling (a good idea),

you'll have to allow some time for that, too. When a student goes to a talented dorm-mate and asks him or her to read the draft in an hour, and to make some criticisms, it is likely that the draft will only be scanned, and some encouraging words given which will never be shared by the instructor who reads the final mess. Be courteous to those from whom you seek favors.

Ah, that sense of satisfaction when you bring in a good paper on the day it is due and know you did your best!

#### ASSAULT ON THE LIBRARY

One of the more common mistakes some students make in going after material for a term paper is to try to read whole books on the subject. If someone is doing a graduate thesis or dissertation, this may be essential; but if you get bogged down on a whole book, you may end up with a sense of panic when you realize that your topic never demanded that much.

In spite of that warning, the first place you should look in searching for material is in the card catalogue to see what full books have been written about your subject. Even if you only take short sections or ideas from them, you will be showing the reader you know what's in print and what's been written about the topic. If you find a whole book on your specific subject, you'd better narrow your topic. For a condensed idea that gives you the essence of the thrust of a book, consult the Book Review Digest for that title, and then settle for reading a chapter or so on your special aspect of the

subject.

As you get along in your research, you may want to narrow the topic a bit, anyway. It is an old adage in the game that the longer and more specific the title of the paper is, the shorter the paper should be.

It may be that your instructor has placed some of the most popular books and other sources for the research papers on reserve. If so, go to the reserve room or section and check to see if there is a list for your course. If there is, be sure to include anything applicable to your topic in the footnotes and bibliography, or you're likely to get a big "WHY DIDN'T YOU REFER TO .... so and so?" on your paper when you get it back.

The card catalogue is the heart, if not the soul, of the library, so be sure to see what's available in that file. Unfortunately, that's where too many papers end in regard to the research! That is only the beginning. Think of yourself as a detective, tracing down every clue you can find to solve a mystery. Quality research for a paper means you went somewhat beyond the reserve room and the card catalogue. Stopping with those is the mark of a Class A Amateur.

After you have checked those, though, go on to specific reference works in the reference room. This doesn't mean to consult a general encyclopedia, though. It means you look for specific works such as The Encyclopedia of the Social Studies (a really great source); atlases which have specific locations for you; biographical gems, such as the Dictionary of National

Biography for any British subject, and the Dictionary of American Biography for U.S. citizens; chronologies, or what happened when and where; and specialized encyclopedia, such as Hastings' Encyclopedia of Religion and Ethics. The reference room resources can answer literally millions of questions! In fact, a commendable paper could be written without wandering more than thirty feet in any direction in many reference rooms. That is not recommended, though, as a good paper requires more variety in research, and material of this type often lacks depth of insight which will add interest to your paper.

There is one major exception to the idea that a general encyclopedia should not be used for historical research. That sterling exception is the Encyclopedia Britannica Eleventh Edition, published in 1909. The company publishing it went almost bankrupt then, putting out an edition in which the best author in English on each major topic was paid well to write the account. For any history which happened prior to 1900, that source is a hard one with which to argue. Each article is coded at the end with the initials of the author. Look at the beginning of the volume for the pedigree of the author. (Watch out here; many of these were bound two volumes in one, and you will have to turn to the middle of the book to find the beginning of the second volume in the book.)

Next in your search, look for generalized works on the topic. These could be books on ancient or medieval history, general American and world histories, or your own textbook.

These general accounts often have good chapters or useful pages or paragraphs on your topic.

If your library has the open stack system, this is the time to browse a bit. Often books located nearby on the shelf may have gold mines of information when the book you sought has only a little. Dig into the index of each of the books in the same subject area. Even books outside the history field in classification may have great historical material. The shelves of tomes on physical education may have much data on early Greek athletics; the subdivision of economics dealing with labor may have great accounts about slavery. Use your broadest imagination here. Related fields can often provide choice material for you, as every current topic has a history, and the classification systems usually have a category for the history of the field. While each book has to be classified under some major category, that does not mean it doesn't have information on history. Now you see why some librarians go crazy trying to decide where to place books in the system. Where would you put a book on the history of educational philosophy in America? It could, logically, be history, education or philosophy.

To add real class to your paper, try to find an article in a periodical which is related to your subject. This is a real challenge, in many libraries. Scholarly journals are better than popular magazines for this purpose. In fact, popular magazines might be skipped entirely. How do you select periodical sources?

First, avoid periodicals which are obviously propaganda

agents. As there is always some exception to the rule, this one should include the admonition that this propaganda could be the source of examples in your writing, and, if you are not swept up in their rhetoric, you can use them to show why people were influenced. The types of periodicals in this category include such magazines as those published by the United States Chamber of Commerce, the Petroleum Institute, the National Association of Manufacturers, any labor union, any extremist left or right wing organization, any political party, most church publications, counter-culture groups, and various and assorted Utopians. They may be right, but they are rarely objective in their reporting. In every election year, many publications by these groups abound in unsupported "facts" about everyone they are opposed to, and glittering generalities about those they favor. If you do use any of these, be sure to get another, more academically respected source, to cross-document any fact you may use.

Articles by noted and recognized authorities may be used, even if they appear in popular magazines. There have been articles by Arnold J. Toynbee in Playboy magazine, although that entry is not going to look very academic in your bibliography. On occasion, the Readers' Guide to Periodic Literature may give you a winning source in spite of the fact that it is mostly concerned with popular magazines. However, your paper probably wouldn't suffer if you neglected that guide and went directly to the International Index, or another guide to scholarly publications.

Of course, most students would be willing enough to avoid some publication like The National Enquirer for documentation, but in this era of what is euphemistically called "advocacy journalism," many major newspapers and magazines have succumbed to the reporting of scandal, avoidance of identification of sources, and publication of hearsay. Even the prestigious New York Times has been so accused, in spite of the fact that it has usually been regarded as an acceptable source in scholarly research. This "new journalism" school of thought violates the traditional respect for factual and objective reporting of material with opinions held to the editorial page, a tradition which dominated American journalism for much of this century. Read each article with skepticism, and try to figure out whether or not you are being led to a conclusion, or if the facts can be verified. The power and wealth of the press to say whatever it wishes about anything is enormous.

Along the same line, be careful about many popular magazines. Readers Digest is very selective in its viewpoint, and its articles are mostly condensations. Time, Newsweek, and U.S. News and World Report, most gossip, travel and fashion magazines, and a host of other periodicals designed to sell ideas or filter the facts to create certain opinion should usually be sidestepped. Many instructors will begin to have doubts when they see these names in the footnotes. An account from a scholarly journal is much more in order, as anything written in such a publication carries with it the professional reputation of the scholar who wrote the article. The exception

to this might be an on-the-spot report of a battle by a correspondent, or some such similar event, which goes down as a primary source. Step gingerly here, and try to find another source to support it. News magazines may be necessary for your paper, but take them with a grain of salt. They oversimplify for mass consumption, and are often more concerned with what the public wants to read (or what they want the public to read) than with what really happened.

Rich and valuable sources of material consist of books called source books, books of readings on the period, or collections of speeches. These are primary materials, right out of the horse's mouth, so to speak. If you can get the original wording of a speech, treaty or document, it is much better than what some historian reported that someone said or wrote. You become the historian. You read it and report it. Try to seek the most basic source for the material. For instance, a quotation of Plato is better cited from the original works of Plato in translation than from an historian who used the quote from that passage. If you can locate the primary source, use it.

Old magazines and newspapers have their value in your research. Go back into the files of Harper's or Scribner's or the New York Times, still keeping in mind the fact that reporters and editors in the older days were also biased. If you are writing about a topic that is local to some area, and what topic isn't, be critical in the use of a newspaper from that same area. They did not even have a concept of journalism

ethics in many local newspapers of the Nineteenth Century, but they did write very colorfully. Those were the days before libel laws. Nevertheless, many insights may be gained from such research. As you look at these old magazines and newspapers, take care that you don't lose the entire day just browsing through the advertisements and social notes. You can always come back some rainy day after the paper is finished and enjoy a mental trip into the past with these gems.

Biographies of people concerned in your subject help you to add a bit of character to the work. These may be in the form of bits from full books on the personalities, or some of those biographical accounts in the reference room, such as Who's Who, or other directories. In addition to these biographical collections, there are dictionaries of word origins, and collections of quotations which can provide useful documentation to your paper.

Now where else can you seek out details which can add that dash of class to your work? (The French have a word for it: élan, which is that subtle element of quality in any work or behavior which leads to excellence as opposed to being very good.) How about books of contemporary paintings for the historical period you are studying, or, if recent enough in history, books of photographs of the time? These can be used as direct sources in description of the people themselves, or in the surroundings of events you are describing.

Pamphlets and brochures have their own section in the library, and one or more of them may relate to your study.

Many research libraries are repositories for publications which might have a bearing: U. S. Government publications, graduate theses, and special reports. Tape and record collections may even have a contribution to your quest, especially those that are the actual speeches or interviews with someone in your paper. Check with your librarians to find out what may be available in microfilm and related types of materials in your library. A library is much more than a collection of books!

Literary anthologies, although based on fiction, may add zest to your paper. For one thing, they usually have good historical introductory passages. Occasionally, a good description of places or people will appear in accounts usually classified as fiction. Examples of these would include Victor Hugo's account of the Battle of Waterloo in Les Miserables, and Tolstoi's description of Napoleon's Russian campaign in War and Peace.

Do not use word-of-mouth or hearsay as a source unless you have done an interview in a careful manner, and, preferably have it on tape. Memory is a tricky function, but some old-timers do have some facts that may be more accurate than written sources. It is best to try to cross-check on important facts for your paper when you are basing information on verbal interviews. Also, keep in mind that people often slant their accounts of a happening to suit their own interests or opinions. This requires very careful use of their statements in an academic paper.

Occasionally, a class lecture may be used as a source, but be sure to document it with name, date and place. Any college teacher should be able to document any fact he gives, in case you want to get to a more basic source. When using any verbal source, be sure to keep it in context and report it accurately. You could end up in a lawsuit for misquotation if you get careless; such things have happened.

The best way to get really good in the research game is to spend a few hours browsing in the library. You will find so many sources around that you'll realize why whole books are written on this topic. Even a small village library can be used for some topics if the student knows how to look. This continual snooping can become a disease after a while; there are rumors (undocumented) of students who got so carried away they disappeared in the stacks and were never heard from again.

#### MAKE A NOTE OF THAT!

When you go into the research phase, carry with you a stack of index cards. Every time you find material in a book or other wellspring of knowledge, stop and make a full entry at the top of a card, with the author's full name, the exact name of the book, the name of the publisher, the place of publication, the copyright date, and any information as to whether it is a part of a series. In the case of translations, be sure to include the name of the translator; if the material is a compilation, who was the editor? All of this will be essential

when you are writing your footnotes and bibliography, and there are few frustrations more exasperating than trying to find information late at night when the library is locked up, because you neglected to jot it down when you took the notes. Again, even if the library is open, somebody else probably checked out the books after you used it, happy pessimist.

Next, as you make notes on the card, be sure to write the exact page number on which the information is found beside each item. Make these notes on the card you designated for that one source; add more cards if necessary as a continuation. Exact information is essential, because if the reader wants to find out more, he must know exactly where the material was found. Some instructors will spot-check your footnotes to see how well you handled the information, or send a poor, overworked graduate assistant out to do it.

Taking notes is the essence of a good paper. Do not write down full statements from the book unless you intend to use them as notes. Most papers are over-strung with quotes, so a good general rule is, "Select the best; paraphrase the rest." If you avoid writing full statements, when left alone with the note cards you will not have a tendency to imitate, let alone plagiarize, the authors. Poor papers are often the result of continual quote-stringing, or merely going from one author's statement in his words to another one. In academic circles, this technique is called the cut-and-paste method of writing, and you should only use a quotation if it is so good you just have to share it with somebody. Keep in mind: YOU are the

writer!

Avoid long quotations. Who reads them, anyway? The reader wants to read what you have to say, and will often just skip any quotation that runs more than a few lines. Try selecting only the most revealing and important words for exact quotation. The exception to this rule might be in the case of a document that is to be analyzed throughout the paper as the topic itself. As with all of these rules, you are to allow good sense and judgement to supercede these suggestions.

When you do choose a quotation, get it exactly as it appears in the book. If you want to leave out a section, use an ellipse (...) to show that there is an omission. If there are misspellings or inaccurate English in the quote, place the word, sic, after it thusly: /sic/. Sic is Latin for "thus," meaning, "that's the way it was, so don't blame me."

If any wording from any of the references you used should happen to appear in the final paper without the use of quotation marks and a footnote, you are confronted with a charge of plagiarism, even if it was an accident.

All of your facts are to be footnoted, so be sure you get the page numbers down on the notes you are not quoting, which will be most of them, it is to be hoped. You will need all of that information for your documentation. A plague on teachers who failed to teach and misled so many students into the illusion that only direct quotations needed footnotes! Many of those students were condemned to get their papers back during their college careers marked "INADEQUATE DOCUMENTATION" unless

they learned quickly on the academic battle line.

It is a poor idea to try to write the paper with all the books out in front of you, instead of the note cards. You will find yourself imitating or subconsciously plagiarizing those writers, and stifling your own creativity in wording. Your style will be chaos. It would be like a report in which each committee member writes his own section with no knowledge of the content or style of the others.

Suppose you get the feeling that all the sources are telling you the same thing. Look more closely. A book which has only one fact that the others did not have should be used for that one fact. Bleed your sources! The dullest one can be used for the main idea, and surrounded with those documentations which have more information. This is called cross-documentation, and it adds authenticity to any paper, even if it does result in many footnotes.

On the other hand, what if you find sources in disagreement? Great! You now have occasion for an explanatory footnote. Select the one you think is most authentic, usually the most prestigious writer, and then use a footnote to explain that there is a disagreement. This shows someone you are doing your full job on the research level. That should be worth a few points more in and of itself.

#### TIME TO GET ORGANIZED!

Some instructors demand that a preliminary outline for the

paper be submitted; others want an outline at the beginning of the paper. However, if these are not required, they add little to the paper. Don't leave the skeleton of your thought around; submit only the fully fleshed-out results. Short papers do not need sub-headings, either.

After all your research is finished, it is time to decide on a good title for the paper, one which will convey the exact scope of the project, neither more nor less.

Next, divide the idea in the title into its parts, and develop a detailed outline for your paper. Follow this through and the paper will practically write itself.

Disastrous are the papers in which the student merely uses all the notes from one card, and then goes to the next card, and so on. That is simply letting random research set up your organization, and the result is dismal.

After you have written your outline, decide that each section of the scheme represents a certain color. Then take colored pencils, pens or crayons and place a dot of each color beside each note on each card to represent the zone or area in which the note will best fit into your writing according to the outline. As you write, mark these notes off so that you don't repeat the idea. As each section of your paper is finished, you should have used all of the notes on all of the cards that are marked in that color. There are other systems for handling the notes, but this one seems to be among the most successful, or colorful, at any rate.

As to your introduction, the paper should start out with a

statement which tells the reason and importance of the inquiry, and the thesis which you are trying to develop.

After that introduction, proceed into the accounting of factual information, carefully documenting each fact taken from another source. If you have any unfootnoted material, it will be your own commentary, your own ideas, or your own discovery. The organization of this section is optional, but in history papers, chronological order is usually standard.

In the conclusion of the paper, there should be some well-thought-out summary comments that echo the proposal stated in the introduction. In other words, you are stating: "Here's what I intend to tell you; now I'm telling and proving; now that's what I told you." Some of us professors are slow to get the message.

This multiple use of footnotes may be complicated when it comes to typing, but remember that no single author you consulted put the material together this way. You have made an unique statement, and performed a sheer act of creativity, using information gleaned from other sources. It will be as distinctive as your fingerprint! Add thought to your style, and you will have your own minor masterpiece. One could give six students the same set of notes and still get six different papers, as there is no way to keep the individual out of a creative act.

Speaking of style, that should be the next object of concern in writing. Some writers maintain that style is everything.

## WRITING WITH STYLE

Now for the moment of truth. Almost everything I've been writing in this booklet has been in poor academic style. I've used instructive style in order to teach, but most of the rules that are about to be presented will be different from those I have been using. We are faced with the old lament, "Do as I say, and not as I do." (If I were writing an academic paper, however, I would use academic style.)

With the confession over, remember that, no matter how much ingenuity it may require, writing in the academic paper should be kept in the third person. There are a few very rare exceptions to this rule. Use of the third person keeps you in an objective role relative to the subject of the paper. If you must refer to yourself, which would be rare, then use some such term as "the writer found that..." You can switch to the third person in reference to your own ideas with such expressions as "one is tempted to conclude that....", or "it is implied...." Often opinions may be expressed, in that manner, without any reference to the writer at all.

Imagine that your paper is put into a time capsule. Many years later, the reader should be able to understand it without knowing who you were, where it was written, or for whom it was written. You are sort of a god looking backward at what happened, and not personally involved. Do not be "folksy" with use of such terms as "we in America," or "our country," or "you would have done such and such." The grader is tempted to

write, "speak for yourself, Buster!" on that last comment. Neither the writer nor the reader should be evident in academic writing, contrary to instructional writing.

Try to avoid any reference to the paper itself, or its organization. Do not write such comments as, "there wasn't much material on the topic," "as will be pointed out later," or the confessional, "this should have been stated earlier."

Objectivity is the most important element of academic style. The vantage point of a good paper is personal detachment from the subject matter. You are merely to tell it as it happened, and save interpretations for the conclusion. In that section, you may make a value judgement, but it should be based on the facts presented, rather than your personal bias or previous experiences.

Active past tense is the best style for most historical accounts. There are some exceptions to this, but they are minimal. It is true, for instance, that a mountain is now where it was then, although some geologists might argue even with that statement. The past tense is safe. Even in paraphrasing from contemporary writers, the student should realize that they may have changed their positions since the source consulted was written. Instead of writing, "Mueller explains how....", write it, "Mueller explained how..." In other than history papers, this rule is not always necessary, and the student may find the historical present welcomed. However it could certainly not be logically wrong to use the past tense. After all, everything up to this minute is past.

There may be some logical exceptions to this style of past tense, as when the writer interjects an opinion, but steer away from constant tense changes.

Write cautiously, mindful that generalizations are dangerous. Remember the statement in logic: "All generalizations are false, including this one." One exception to a generality makes the whole statement false. (Remember that for true-false examinations, too.) Be very wary of the use of such terms as "all," "none," "never," "nobody," "everybody," "always," or "forever." Those are red flags to your critic. Human behavior rarely yields to set laws such as may be found or presumed in physical sciences. For that reason, writing in the social studies must be, usually, written with more caution.

Avoid vague expressions such as "more or less," "and so on," "etcetera," and the word, "things." Most professors prefer that students not use contractions in formal academic papers. If complex words are used, keep them infrequent. Write for simplicity and meaning. Do not pad sentences with obscure words, irrelevant words, or unnecessary adjectives and adverbs. Do not use expressions like "Eschew obfuscation."

If there is any possibility of confusion, use B.C. or A.D. with a date. Frequently used abbreviations which are useful in academic writing include: e.g., for exempla gratia, meaning "for example;" i.e., id est, meaning "in other words;" ibid., for ibidem, meaning "the same," usually used in footnotes; et. al., meaning "and others;" n.d., for "no date," or the copyright page is missing; cf. for "which see;" c. for circa,

or "about that time," usually used with a date which is not proven; p. for page; pp. for pages; vol. for volume; and art. for article.

Write comfortably, with a minimum of quotations, as though you were simply telling another person a story. If you want to vary the style a bit with a synonym, consult Roget's Thesaurus or a similar listing of synonyms. Do not repeat ideas in the paper, and refer to past items in the paper only when it is pertinent. Try not to use the same key word twice in the same paragraph.

When you do use quotations, make clear within the context of the paper whom you are quoting. In regard to your major sources, they should be cited in the text even when you are not using a quotation. An example would be, "Gibbon observed that a major upheaval in the Byzantine culture occurred when...."

Long and complex sentences are sometimes necessary, but they cannot be as clear as shorter sentences. Do not use colloquialisms, slang or emotionalized words in academic papers unless they appear in direct quotations.

Explanatory footnotes help when you want to tell some side information. Perhaps it will be an item of interest which does not carry out the theme of the paper. These are often more interesting than the paper itself! Translations, disagreements among scholars, genealogical relationships, geographical notes, comments on the relationship of an historical event with some contemporary issue, and even your own opinions may be placed in this form without upsetting the style of the narrative.

Try to avoid sterility of style. There is no dead history; there are just dead history writers, teachers and students! Everything we study had some emotional impact on a person or a group, or it would not have been written down in a diary, letter, newspaper or on some monument from which we glean our facts. It is the job of the historian to re-create that emotion while still staying within factual objectivity. Do not try to show off your splendid vocabulary, or take too much poetic license, but keep in mind that the facts and the way you tell them can create feeling, even in academic writing.

The best place to learn how to write well in academic style for history papers is to read articles from professional journals of history, such the American Historical Review and many regional scholarly publications. Take a few minutes to read an article or two in such a publication; you may learn more than method.

#### GRAMMATICAL POLISH

Of course there is no intent in this booklet to give a complete course in grammar, but some frequent mistakes that appear in research papers might be noted. A paper may be excellent in research and documentation, but a nightmare to read because of careless grammar. While some professors do not grade on the grammatical usage, others take the position that without decent grammar, the point is lost, and they are

solid logic ground with that view. They do grade down for poor grammar and poor spelling, which is partly a mark of poor research or just plain carelessness.

The best tactic in grammatical construction of your work is to take the most conservative form. While it is now considered all right to sometimes split an infinitive, it would be better to avoid the practice. A preposition may now be used to end a sentence with. However, in good academic writing, such a usage should be only a last resort and logically sound.

Try also to keep from starting sentences with conjunctions such as "but" and "and." Despite the almost complete disregard of sentence structure in modern advertising, a sentence still requires both a subject and predicate. When you hyphenate a word at the end of a line, make the split between syllables. Neither long and complicated sentences nor short, choppy note-like sentences should be the standard.

Paragraphing poses a problem for some students, so they solve it by doing no paragraphing for pages on end. When a new idea is introduced, it is time for a new paragraph.

Another common mistake in writing is lack of agreement between a pronoun and its antecedent. If you are talking about several people or incidents, use they or their. If you are writing about a single individual, use he or she. Lately, many writers have been recklessly flinging around "they" or "their" for the singular, even in some of the most respected of publications, but that does not make such usage correct.

Even if you write in good English, you are likely to over-

use some words without realizing it. That is why it usually pays to have someone else read your work, and suggest a few alterations.

Other misuses which appear too frequently include such expressions as "in Napoleon's journals, he . . .," when the student means "in his journals, Napoleon . . ."; overuse of unnecessary words at the beginnings of paragraphs, such as "Now," and "Well;" the use of the word "hopefully," when it is the writer who is hoping, rather than the subject; lack of agreement between subject and verb; and overuse of a myriad of trite words and expressions. Fashionable expressions come and go as pseudo-sophisticated attempts to sound original, but they are so commonly imitated that they become trite quickly. A few examples of these are: "at that point in time," "time frame," "actualize," "finalize," "implement," "media," and dozens of others. These are often echoes of terms which were needed to express a specific idea, but their overuse and misuse wore them out in regard to clear meaning.

#### SPELL IT OUT

Spelling errors are also a downfall of good papers. If you cannot spell well, or if your grammar is simply not well developed, it is permissible to have someone serve as a critic of your first draft and encircle mistakes. This does not mean, in any sense, that another person should re-write your

paper for you.

Much of the spelling problem is simply a matter of carelessness or impatience. It is certainly not sharp of you to misspell the name of your main character throughout the paper even though you misspell it consistently. If you have trouble with the combination of e and i, memorize this jingle: "I before E except after C, unless sounded as A, as in neighbor and weigh." Figure out once and for all, and then concentrate for a few minutes, on the differences among their, there and they're; also among to, too and two. Another common error is the misplacement of the apostrophe in plural and possessive forms.

You may think spelling should not count, but where would you draw the line? Is true spelled f-a-l-s-e? Spelling does make a difference in quality, so if you need help, get it. In the meantime, don't sit around blaming your fifth grade teacher if you cannot spell. You are never too old to start learning. Work on five words a day, five days a week, and in a year you will be one the best spellers on the campus.

#### PLACING THE BLAME

Documentation is the academic word for it, but it means placing the blame or credit for the facts you include. Any material used in the paper that you did not discover or think up all by yourself must be footnoted and included in the bibliography of your work. That means, if you read it anywhere,

you have a duty to acknowledge where you read it. If it is wrong, the reader will have to blame your source instead of you. However, if you misused or misinterpreted it, you could still be found guilty.

All factual information in the paper must carry a footnote citation. If you are not merely expressing an opinion or interpreting ideas, there had better be a footnote.

Use a variety of sources as you write. That is called cross-documentation, and it gives a solid sense of careful research to your ideas.

Footnotes should appear at the bottom of the page on which the citation occurs, unless the instructor specifies that they may appear at the end of the paper. When a person reads the essay, he wants to glance down and see the source of the material. This can lead to some headaches for a typist, but a good, well-marked sheet under the main copy will show through the top sheet and warn the typist how much space is left. A sample undersheet is included at the end of this booklet.

In most research papers, the footnotes should be numbered continuously throughout the paper. In very long papers, with several chapters, each chapter should have its own set of numbered footnotes.

Each footnote <sup>number</sup> should be placed at the end of the material being cited. Any facts appearing between footnote numbers are assumed to have come from the subsequent citation. There is no need to footnote every paragraph, and only if the source has changed, or you have used a direct quotation, is there a need

for a new footnote. Of course, every quotation must have its own footnote, even if the non-quoted material before and after it is from the same source.

How many footnotes should there be? That depends on how well the notes from various places are flowing in with each other. It may take six footnotes to get one sentence together, if you used six sources to make up that one sentence. However, the material on two pages could have come from the same note card. If a paper wanders on, page after page, without any footnotes, the reader may wonder how narrow the research was, or whether the problem is inadequate documentation. The author you are using could be leading you on, with no cross-documentation.

You are the first compiler of the information you gathered, and some of the sentences you develop will have more value than any one of the sources you consulted. If so, use all of the sources in your documentation, even if one word came from some source that no other book contained.

This gets the responsibility for the validity of your information off your back! If you fail to give the sources, you are stealing from another writer for your material, whether or not you put it in his words. That is another form of plagiarism. Take the extra time, get all the facts cited, and stay on the safe side.

What form should the footnotes and bibliography take? Form means the way in which the paper should appear, and it includes the text material as well as the documentation. It

is often used as a major basis for the evaluation of the paper, but it is not hard to master if a little concentration is given to it on each paper. It may seem a drag at first, but in a short time, it will become natural to you.

#### SHARP ACADEMIC FORM

Before beginning this section, it should be pointed out that many colleges and universities have standard form and style manuals used throughout the institution, or in a certain department. If the powers that be have informed you to get a certain style manual, do so, and use it, rather than the examples included in this manual. In history, the manual most frequently used is the University of Chicago Manual of Style, by Kate L. Turabian. Most of the leading academic history journals also use that style, so articles in them may be used as examples. The booklet you are presently reading will include some general forms and give some samples of the most frequently used types of citations. If your instructor has no special preference as to form, these should suffice, and can be adapted conveniently to other systems.

As to the text, it should be double-spaced on regular  $8\frac{1}{2}$ " by 11" paper (the size of this page), with top, bottom and right side margins of one inch each. The left margin should be  $1\frac{1}{2}$ ", to allow for binding of the paper. (See the undersheet at the end of this booklet.) Type only on one side of each sheet of paper. The page number should appear in the center of

of the top of the page, except for the first page of text, on which it may be omitted, or centered at the bottom. Number the pages to prevent disaster if they come apart.

The title page should appear as the format on page 41 of this booklet, adapted to your college and title, of course.

If there is to be a table of contents, which is not normal for papers of under 10,000 words, it should appear after the title page. The first page of the written text should be headed with a repeat of the title of the paper.

If quotations are less than four lines each, they may be used as regular text material, enclosed with quotation marks, with the footnote number at the end. If the quotation is more than four lines, it should be single spaced, with all lines in the quotation indented ten spaces from each side, without any quotation marks. At the end, the footnote number should appear as in any other usage.

The footnote number should be raised a half space, as in this example.<sup>6</sup> At the foot of the page, where the footnote is listed, the number may be on an even line with the note. Between the text and the footnotes on a page there should be a line 15 spaces long starting from the left side.

Do not begin a sentence with a figure. Numbers one through twenty should be written out, as should multiples of ten through 100. Other numbers may be in the form of figures, although the style may lend itself to the use of words, such as a hundred, thousand or million. Dollars may be shown with the dollar sign, and recent trends permit the

(Sample Title Page)  
IVYTWINE UNIVERSITY  
Brittonhaven, Ohio

AN ILL WIND:  
THE SINKING OF THE SPANISH ARMADA  
BY THE ENGLISH IN 1588

by Edward Milane

November 16, 1981  
History 116: English History  
9:00 A.M. MWF, Prof. Karen Pierce

use of such designations as \$10 million, because big numbers are becoming more common in these inflated and astronomic times, one might surmise.

All titles of books, works of art, song titles and titles of periodicals and pamphlets should be underlined. Names of articles or chapters within a work should appear in quotation marks.

The student should have access to a Turabian manual, and it should be used for questions of specific nature, but the examples on the following page may help the student for general purposes. Lines of each note are single-spaced, but footnotes themselves are spaced one space apart.

Each footnote should contain the name of the author (first name first); the title of the book underlined; the place of publication and the publisher, as well as the copyright date, all enclosed in parentheses; and the page number or numbers used. If the item is an article within a newspaper or magazine, it should be in quotation marks, followed by the name of the periodical. The periodical listing should include the volume and number in addition to the date.

After the first citation of a source, it may be used in shortened form, with only the name of the author, and the page number of the new citation. In the case of more than one book by the same author, the name of the book must be added, but it may be in shortened form.

It is not necessary to include page numbers for newspaper articles, but they should be included for magazines.

Here are some random samples of the types of footnotes most frequently encountered by undergraduate students:

---

1 John J. Casserly, The Ford White House: The Diary of a Speechwriter, (Boulder: Colorado Associated University Press, 1977), pp. 102-106.

2 Herodotus, in Fred Morrow Fling, A Source Book of Greek History, (Boston: D. C. Heath, 1911), p. 119.

3 Casserly, p. 110.

4 Ibid., p. 111.

5 "Jackson's Message on the Specie Circular," in Henry Steele Commager, ed., Documents of American History, (New York: Appleton-Century-Crofts, 4th ed., 1948), pp. 284-5.

6. "Critics Reflect on the Arts in the 70s," The Wall Street Journal, Dec. 14, 1979.

7 Leonard Weinberg, "Ideology and Pragmatism in Italian Politics," The Rocky Mountain Social Science Journal, VI:1, (April, 1969), p. 119.

8 Phillip Van Ness Myers, A General History for Colleges, (New York: Ginn and Company, 1889), p. 170.

9 William L. Grant, "California," Encyclopedia Britannica, 11th ed., 1909, V:75.

10 Phillip Van Ness Myers, Ancient History, Rev. Ed., (New York: Ginn and Company, 1904), pp. 335-337.

11 Myers, General History, p. 171.

12 Mrs. J. R. Shores, interview with writer, Plaza Hotel, Lansing, Michigan, May 21, 1982.

13 Ibid.

14 The Athenian attitude differed greatly from that of the Spartans on this issue, so the use of the term "Greek" is open to considerable criticism in this account. Cf. Myers, Ancient History, p. 165.

15 Weinberg, p. 121.

16 Photograph, Life, XXI: 15, (Feb. 21, 1952), p. 27.

Here are a few comments on and explanations of those notes so that you can adapt them to your needs:

Footnote 1: This is simply the standard form for a book.

Footnote 2: This shows how the original writer, Herodotus, has been cited when the material used came from a source book or book of readings.

Footnote 3: The shortened form for the information in note 1, this entry need not include all of the original data.

Footnote 4: Ibid. means that the information came from the same source as the entry above.

Footnote 5: This is a citation of a document in a book collection of documents.

Footnote 6: A newspaper article is shown in this manner.

Footnote 7: A professional journal article is listed in this footnote.

Footnote 8: Here is another standard book reference.

Footnote 9: The author of the encyclopedia article is shown here. If there is no author, start with article title.

Footnote 10: This is a standard entry, but with a second book by the author in note 8.

Footnote 11: This is the shortened form, but must carry part of the book title because you are using two books by the same author.

Footnote 12: An interview may be listed in this manner.

Footnote 13: Without a page number, something else, probably a direct quotation, was taken from the same source as note 12.

Footnote 14: This note is an example of an explanatory, rather than source, footnote, although it also refers to an earlier-listed source.

Footnote 15: This is another example of shortened form.

<sup>16.</sup> All footnotes used in the paper, except explanatory footnotes, should be included in the bibliography, at the end of the paper. Nothing should be included in the bibliography which is not also in footnote form, showing how it was actually used in the paper. However, if the student wishes to do so, he may include a "Supplemental Bibliography," showing sources that were consulted but not used, or interesting sources for further research.

The bibliography should have a page to itself at the end of the paper, and every research paper should have a bibliography. It is often the first place the reader looks when he is preparing to evaluate the paper. There is no reason, in term papers, to divide the bibliography into sections. A thesis or dissertation, however, would have need for some division into different types of materials.

The style for a bibliography is similar to that of the footnotes, except that all items are listed alphabetically, with authors' last names first, and specific page numbers are not used in most cases. Periods have replaced many of the commas used in the footnotes, and the publication data are not enclosed in parentheses.

On the following page, the bibliography for the samples given for footnotes is shown to illustrate the form:

## BIBLIOGRAPHY

Casserly, John J. The Fort White House: The Diary of a Speechwriter. Boulder: Colorado Associated University Press, 1977.

Commager, Henry Steele. Documents of American History. 4th Ed. New York: Appleton-Century-Crofts, 1948.

Encyclopedia Britannica, 11th ed., 1909.

Fling, Fred Morrow. A Source Book of Greek History. Boston: D. C. Heath, 1911.

Myers, Phillip Van Ness. A General History for Colleges. New York: Ginn and Company, 1889.

\_\_\_\_\_. Ancient History. Rev. Ed. New York: Ginn and Company, 1904.

Shores, Mrs. J. R. Interview with writer. Lansing, Michigan, May 21, 1982.

Wall Street Journal, December 14, 1979.

Weinberg, Leonard. "Ideology and Pragmatism in Italian Politics." The Rocky Mountain Social Science Journal. VI: 1, (April, 1969), 118-127.

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The normal bibliography should have a full page to itself, no matter how short it may be. The instructor may specify a minimum number of sources, but it is difficult to imagine a good research work with less than five sources. In the sample above, notice that the second book by the same author, Myers, is indicated with a blank ten spaces in length.

Footnote and bibliography forms are mostly a matter of logic and consistency. There are, as in the case of footnotes, many manuals which go more deeply into bibliographic form. You may have to figure out a logical entry in some cases.

## USING SUPPLEMENTARY ITEMS

The research paper is essentially an essay, so there should be very little dependence upon supplementary charts, tables, maps or reproductions of photographs to carry the major content. Some students are inclined to want to substitute a scrap book for a term paper.

Some illustrative material can provide interest, however, and, in a few cases, maps of battlegrounds, economic tables and graphs might be essential to the understanding of an idea. Never let these materials substitute for your words, though. You tell about the history and let them back up the ideas. In an academic paper, one well-chosen word can be worth a thousand pictures.

All tables should be shown in logical and orderly fashion, neatly and clearly arranged. A good style manual will provide examples of these forms, as will academic journals. If graphs are used, they should be in ink, as should any maps that are drawn by the student. In each case, a footnote should appear as a documentation, explaining from what source the information was obtained.

Pictures should not be used to "pad" the paper. They may even detract from the academic purpose. However, some descriptions of equipment, costumes or architecture might be effectively supplemented with drawings. A good reproduction of a photograph or painting may also be used.

## COURTESY AND ETHICS

~~Being a student~~ implies an ethical commitment and a respect for other scholars, be they fellow students or faculty. ~~Using someone else's work without citation is plagiarism, a violation of ethics.~~ There are professional manufacturers who have even gone so far as to advertise on ~~bulletin boards~~. Avoid any temptation to buy your ~~paper~~. ~~One thing~~, those papers are rarely written in the ~~style~~ ~~you are expected~~ by your instructor. They are quite ~~expensive~~, especially since there is a good chance you ~~will have access~~ to the same catalogue of titles you used ~~to buy the paper~~.

~~When doing research~~, it should go without saying that any ~~stealing~~, ~~cutting~~ or damaging of materials is illegal, immoral and unethical. If you feel you need to make a copy of something, use a photocopier. Most libraries have these available ~~at minimum expense~~.

~~When checking books from the library~~, consider the fact ~~that other students writing papers may need those books~~. Take ~~only what~~ you need, and make your notes as soon as possible, ~~returning~~ the books so some other person isn't left in a bind.

~~Some students have resorted to deceptive practices such as putting a paper with meaningless material, putting in false pages or blank sheets, sticking pages together, or injecting personal comments to the teacher~~. It is hard to imagine a

professor who could regard these implications that the paper would not be read as a tolerable matter.

In general, the attitude of pride in your own work will lead to an understanding respect for the instructor's duty and courtesy for other students facing your challenge.

#### TO TYPE OR NOT TO TYPE?

Many instructors require that the paper be submitted in typed form. Even if they do not, it is usually easier to prepare it in typed form than in handwritten form, as the problems of word corrections, exact footnote placement, quotation indentations and legibility are more painful for the penman, as the rules are laid down for typed copies.

If you do not write in a legible manner, do not even consider doing a handwritten copy, even if your writing is artistic. Not all beautiful handwriting is easy to read. If you make a mistake in spelling, or mess up a line, you have to go back and start the entire page over. Most handwritten term papers lose a bit in quality, no matter how much care is taken.

If you are a poor typist, you may have just as much of a problem. Messy typing can be almost as bad as messy handwriting.

It might cost a few beers, but paying to have the manuscript typed correctly will make a great deal of profit for you in pride in the final product. If you can type yourself, do it yourself, as in that way you can be sure it is done correctly.

~~Check first to see if you need a new ribbon.~~ In fact, if you can afford a carbon film ribbon, the type will be much sharper.

~~If someone else does the typing, he should be expected to type it exactly as you wrote it.~~ He is not responsible for the ~~fortunes from~~ you are. If there is a typographical error, it is up to you to correct it. Get the copy to the typist early enough so that there will be no late-hour sessions when the ~~concentration~~ is at low ebb. When you get the finished copy, go over it to pen in any corrections neatly as possible. If ~~the professor~~ has to read the final draft, the least he can expect is that you had to read it, also!

~~With all this time, effort and energy, add one more touch: place it in a binder.~~ Like a masterpiece, it should be properly framed. However, there is an even more important reason. ~~Your paper may come apart as it is stuffed in a brief case and bugged around,~~ and there is nothing much more confusing than to have assorted parts of papers lying around and trying to sort out what pages belong to which paper. That suggests one other ~~matter:~~ number the pages. Even if they do get separated, the sequence can be straightened out.

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Now that you've considered all these ins and outs of writing a good history paper, it might be worthwhile to re-check your plans in regard to fourteen rules which should help your paper rise to the top of the stack, grade-wise:

**TIPS FOR TOP GRADES**

1. Work out a schedule and stick to it.
2. Take a thesis position for the topic.
3. Prepare a detailed outline for the paper.
4. Do more research than the expected minimum.
5. Make use of note cards.
6. Go beyond the card catalogue; include periodicals, reference works, and other sources.
7. Document all facts, not just direct quotations.
8. Intermix your sources; cross-document.
9. Be selective in the use of quotations.
10. Keep the style in third person, past tense.
11. Have someone else read over your draft for grammar and spelling, no matter how good you are.
12. Be consistent and logical in footnote and bibliography form.
13. Type the paper or have it typed.
14. Submit the paper in bound form.

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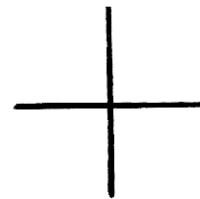
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## FURTHER INSTRUCTIONS AND NOTES

(Make a note here regarding any special instructions about your particular research paper assignment.)



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