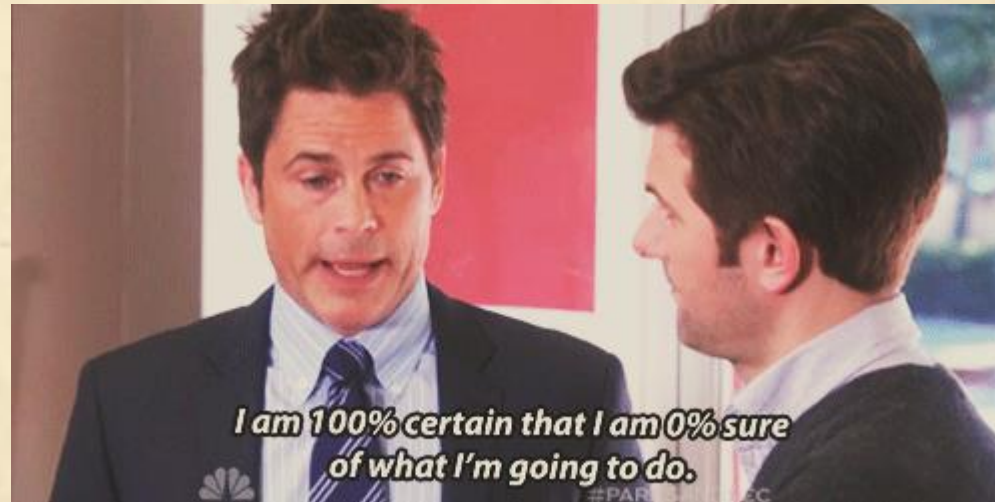


Writing 2101

Lecture 5



Today's Class

Take up Quiz

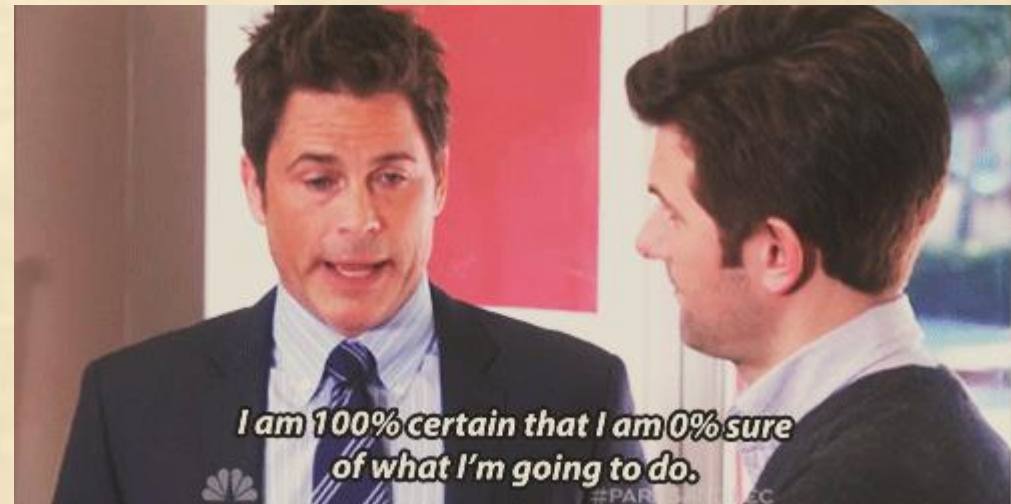
Discuss reading from last day

The Proposal Assignment

Keeping track of sources

Incorporating sources

Punctuation?



Quiz

1. Which boolean operator gives you the most search results?
2. What's another name for a journal?
3. What is one way to determine if something is peer reviewed?
4. Give an example of a database.
5. How can you narrow a search in OMNI?
 1. OR
 2. periodical, serial
 3. Ulrich's, Check off on Omni, check the journal
 4. ProQuest, Jstor
 5. Use filters, more search terms



Reading Questions

1. Is this a primary or secondary source?
2. Is this a credible source? Why?
3. What surprised you in the article?
4. What is the author's thesis?
5. What is the author's purpose?
6. Who is the author's intended audience?
7. Do you share the views of the student perspectives articulated at the end of the article? (126-128)



A Hierarchy of Credibility of Sources

(Some scholarly databases and encyclopedias are subject to multiple peer reviews)

High - Peer-reviewed (vetted or refereed)

Encyclopedias: established, "safe" scholarly knowledge

General encyclopedias: New Encyclopedia Britannica, World Book Encyclopedia

Specialized encyclopedias: Anchor Bible Dictionary, Encyclopedia of E-Collabortation

Scholarly journals, books, and .edu or .gov websites

Choose Canadian government sites

Journals: American Ethnologist, Journal of Communication, Science Magazine, College and Research Libraries

A Hierarchy of Credibility of Sources

(Some scholarly databases and encyclopedias are subject to multiple peer reviews)

Mid - Editorially Reviewed

Popularizing magazines

Scientific America, Psychology Today

Trade and professional publications

Nation's Restaurant News, Publisher's Weekly, Advertising Age, Aviation Week and Space Technology, American Libraries

General Interest

Forbes, Time, Glamour, People Weekly, Reader's Digest

Sensational news

National Enquirer, Star, Sun, Globe

Low - Unreviewed

Governed wikis, including Wikipedia and some websites: good for topics in popular culture

Good: links to usually reliable sites: .gov, .edu, and some .org

Not Good: Billy-Bob, who has never studied much but thinks he knows a lot, can write and change Wikipedia articles

Many or most websites, blogs, and ungoverned wikis

Writing 2101 – Research Essay Assignment

DUE: July 21, 2021

This should be a scholarly, **persuasive** essay. Review our discussions of logic.

Use the documentation style adopted by your major area of study, which you used for your proposal and annotated bibliography.

Be sure to write in formal diction with strict attention to grammatical correctness. Be sure to refer to previous assignment comments.

Length: 2,000-2500 words.

Sources: You may use any number of sources that you deem appropriate for the length of the assignment. Avoid the over use of any one source. Aim for 5-10 – 5 is the minimum required. Remember that the core argument must be yours. Include scholarly sources more often. At least one article from a scholarly journal and at least one scholarly book (not an encyclopedia or dictionary) must be used.

Tips: Don't forget to address the counterarguments! Don't mention counterarguments in the introduction or conclusion. Don't leave them until the last paragraph – remember to finish strong!

Submit your essay via Assignments on Owl by 6pm on July 21 2021.

Writing 2101 – Proposal Assignment

This assignment is on June 9 by 6 pm (EST). It should be uploaded to assignments in a WORD document. Double space, use Times New Roman, 12pt font. Assignments which are not in word will not receive comments and will have 5% deducted.

You will need to determine which documentation style is used in your major subject area. If there is no specified documentation style, choose MLA. You will use whichever documentation style you choose as the style for the next Annotated Bibliography and the final version of your essay.

There are TWO parts to this assignment...

Part A: Proposal

Briefly explain the topic you have chosen for your major paper. This should be one to two paragraphs long (300-500 words) and should include a clear, tentative working thesis. For example, 'Climate change is a scientific fact and not a debatable political question.' Briefly state what you think your main arguments will be.

Learning to Read the Gutters: Copyright, Comics, and Audiences

Comics and the law have an often fraught and dynamic relationship, intersecting in the creative space, the academic space, the educational space, and even the political space. Gomez Romero and Dahlman point out that “Comics are utterly gripped by issues of legality, order and justice.” Copyright is only one legal issue that concerns comics, but it is one that affects artist/authors, academics, and readers, especially in terms of access. Law, like comics, to the uninitiated, can be a confusing jumble of panels and word balloons. Who hasn’t been faced with a page that seemingly defies notions of narrative? Experienced comic readers learn to be flexible and to decode even the most seemingly impenetrable panel, finding meaning in the grey areas that aren’t necessarily delineated by clear borders and may find meaning in the gutters. Many find the lack of bright lines in law frustrating, yet those gutters allow for exceptions and specific narratives to fill in the gaps. *Bound by Law?*, written by three law professors, Keith Aoki, James Boyle, and Jennifer Jenkins, attempts to unpack copyright and in particular fair use for an audience of documentary filmmakers in the United States. There is no denying that when it comes to comics, the United States’ content industries, both publishing and film, wield tremendous power. The graphic novel presents the law accurately but in a more interesting and accessible way than a typical law textbook. However, this is only part of the story. How do academics and other audiences apply this information? How do those working, researching, publishing, and teaching in other countries apply this information? Using *Bound by Law?* as a starting point, this presentation will seek to provide a primer to the important intersections of copyright law from multiple jurisdictions, including the US, Canada, and the UK in an attempt to help academics and artists navigate the gutters and panels of copyright law.

Works Cited

Aoki, Keith, James Boyle, Jennifer Jenkins. *Tales From the Public Domain: Bound by Law?* Duke Center for the Study of the Public Domain, 2006, 2008.

<https://www.law.duke.edu/cspd/comics/digital/>

Gomez Romero, Luis and Dahlman, Ian, "Introduction – Justice Framed: Law in Comics and Graphic Novels", *Law Text Culture*, 16(1), 2012, 3-32. HeinOnline

All Supes Are Equally Super, Right?: Gender, Race, and the Social Zeitgeist of *The Boys*

Eric Kripke adapted *The Boys* television series from the comic of the same name by Garth Ennis and Darick Robertson. In both comic and series, the Supes are one of the main commodities of the Vought corporate machine. The primary commodity is pharmaceuticals, including the Compound-V drug which created the Supes. The Boys are formed to keep a check on the Supes. Butcher and Hughie are both motivated to join because their loved ones are killed by Supes. Both comic and series rely heavily on traditional superhero tropes and convention, but the “Supes” here are not selfless heroes. Jason Bainbridge argues that “the superhero ... operates as a locus in which ideas of law, justice, and society are played out and explored” (369). Dan Hassler-Forest points out the association of “the superhero specifically with discourses of American national and cultural identity” (101). Carolyn Cocco points to the overrepresentation of white, heterosexual men and the underrepresentation of women and people of colour in superhero narratives, emphasizing that “Diverse representation benefits everyone” (3). Katherine Murphy also points out that “Women are often marginalized in the superhero universe as in American culture. Comic books frequently perpetuate social or cultural gender stereotypes or both” (1). In adapting the comic, Kripke taps into the current zeitgeist in America, examining issues that mirror both the #MeToo movement and Black Lives Matter. Many of the male roles from the comic are re-cast as women, and Starlight/Annie is a much more active participant in the series. A-Train, who is white in the comic, is Black in the series. While A-Train is an elite member of the Seven, he is still subject to the cultural inequalities of racism. Stormfront, another character cast as a woman in the series, is a product of Nazi Germany and White Supremacism. At San Diego Comic Con in 2019, Kripke remarked that “As we went on, the more we realized it's the perfect show to describe the moment we're living in. The show is really about what happens when you use celebrity to manipulate people, and use your power to make the common guy play against his own self-interests” (qtd. in Moore). With its brutal violence and epithet-laden black humor, it might be easy to dismiss *The Boys*, but it examines inequalities in the genre and society in a nuanced, provocative, and prescient way.

Works Cited and Consulted

- Bainbridge, Jason. "Beyond the Law: What Is So 'Super' About Superheroes and Supervillains?" *International Journal Semiot Law*, vol. 30, 2017, pp. 367-388.
- Cocca, Carolyn. *Superwomen: Gender, Power, and Representation*. Bloomsbury Academic, 2016.
- Coogan, Peter. "The Definition of the Superhero." In *A Comics Studies Reader*. Eds. Jeet Heer and Kent Worcester. University Press of Mississippi, 2009.
- Ennis, Garth, and Darick Robertson. *The Boys*. Vol 1-6. Dynamite. 2006-2012.
- Gavaler, Chris. "The Rise and Fall of Fascist Superpowers," *Journal of Graphic Novels and Comics*, vol. 7, no. 1, 2016, pp.70-87, DOI: 10.1080/21504857.2015.1093516
- Hassler-Forest, Dan. "Superheroes and the Law: Batman, Superman, and the 'Big Other.'" In *Zizek and Law*. Ed. Laurent de Sutter. Routledge, 2015.
- Kripke, Eric, creator. *The Boys*. Amazon Studios. 2019 – 2020.
- Moore, Trent. "The Boys Stars Tease Murderous Superhero Send-Up for Amazon Series at SDCC." *SYFY Wire*. (July 23, 2019). <https://www.syfy.com/syfywire/the-boys-stars-amazon-panel-sdcc>
- Murphy, Katherine J. "Analyzing Female Gender Roles in Marvel Comics From the Silver Age (1960) to the Present," *Discussions*, vol. 12, no. 2, 2016.
<http://www.inquiriesjournal.com/a?id=1449>
- Vaz, Mark Cotta. *Empire of the Superheroes: America's Comic Book Creators and the Making of a Billion-Dollar Industry*. University of Texas Press, 2021.
- Wood, Christopher. *Heroes Masked and Mythic: Echoes of Ancient Archetypes in Comic Book Characters*. McFarland & Company Inc., 2021

A Tale of Two Cases: A Fairer Approach for Creativity and Innovation

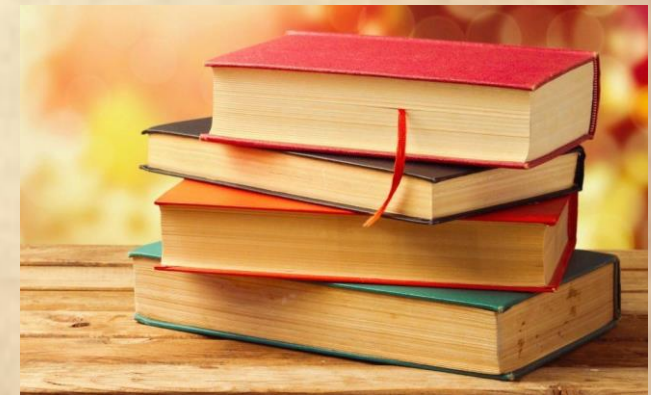
In a world of increasing vertical integration of content and technology, it seems as though corporate media interests are successfully lobbying for ever more draconian copyright legislation. Access to knowledge and culture is being threatened globally by American corporate interests. It seems that laws to “promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries” have become more about securing economic gain in perpetuity for corporate owners. Basic economic inequality ensures that those corporate owners are the ones who can afford to go to court, making this an access to justice issue as well. Luckily, it would appear that courts in both the United States and Canada have not lost sight of the basic directive of copyright to encourage authors and creators to innovate and create. In *Google LLC v. Oracle America, Inc.* (No. 18-956) 593 U.S. ____ (2021), the Supreme Court provided a nuanced and detailed analysis of the four factor test which demonstrated an underlying understanding of how innovation works in open source software development. The Supreme Court of Canada heard oral arguments in *York University, et al. v. Canadian Copyright Licensing Agency ("Access Copyright"), et al.* on May 21, 2021. This case centered on the question of whether copying done at the University fell within fair dealing and whether the tariff from collection society Access Copyright was mandatory. While it is unlikely that the official decision will be published before the presentation of this paper, this paper will examine the Federal Court of Appeal decision as well as the submissions and oral arguments presented to the Supreme Court of Canada, with an emphasis on the questions asked by the Supreme Court of Canada's Justices. While at first glance the Canadian case may not seem to be of interest to the larger media/technology corporate interests, it is important to note that interveners for Access Copyright included publishing, music, and media industry advocates as well as the other collection societies. The importance of both of these cases to entry level creators and innovators rests on how these decisions affect the ability to research and access materials to both learn a craft and innovate new materials. Furthermore, the ability to create and innovate is fostered by an environment in which creators are not living in fear of litigation. Having more well defined and more broadly defined fair use and fair dealing factors can help to offset recent draconian changes to legislation. The Copyright Alternative in Small-Claims Enforcement Act of 2019 (the CASE Act) established a small claims court for copyright litigation in the United States, which rather than simply providing individuals with a lower cost litigation avenue does nothing to protect individual creators from larger corporate interests or copyright trolls. In Canada, the duration of copyright will shortly be increased to life of the author plus 70 years in compliance with the USMCA. In addition, changes to the regulation of online intermediaries may see damage done to the Notice and Notice system, which currently assumes the innocence of users and places the initial financial burden on those claiming infringement. Clearer and broader guidelines to both fair use and fair dealing will give creators and innovators the necessary work space to both learn a craft and innovate.

The Basics: Books

MLA: Book citations in MLA generally require the author name, work title, publisher, and year published. Provide a publication city if the book was published before 1900 or there are two versions of a book (i.e. British and US editions) – volume? Edition?

APA/ASA: Book citations in APA generally require author name, publication year, work title, publication city, and publisher.

CMOS: Book citations in CMOS style generally require the author name, work title, publication city, publisher, and publication year.



The Basics: Scholarly Articles

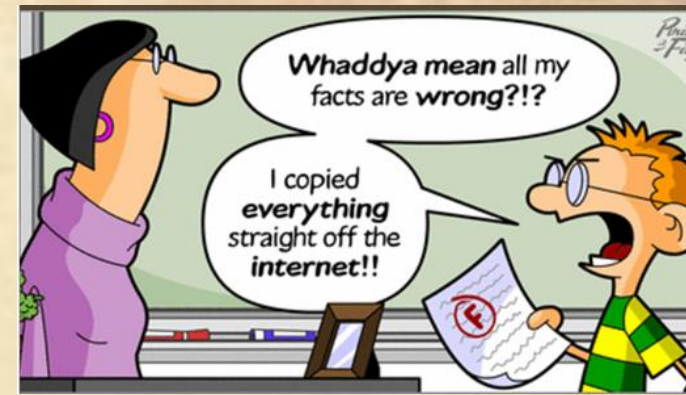
MLA: Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's *Bashai Tudu*." *Tulsa Studies in Women's Literature*, vol. 15, no 1, Spring 1996, pp. 41-50.

APA/ASA: Bagchi, A. (1996). Conflicting nationalisms: The voice of the subaltern in Mahasweta Devi's *Bashai Tudu*. *Tulsa Studies in Women's Literature*, 15(1), 41-50.

CMSO: Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's *Bashai Tudu*." *Tulsa Studies in Women's Literature* 15, no. 1 (Spring 1996): 41-50.



The Basics: Online Sources



MLA: For most online sources, the MLA asks for author/editor, title, website title, publisher/organization, publication date, volume/issue number, page numbers, and URL. However, the URL should omit `http://` or `https://`. Whenever possible, use a permalink or DOI (digital object identifier) instead of a URL. A date of access can also be helpful, especially if the source does not have a publication date.

APA/ASA: In APA citation, online sources often include DOIs (digital object identifiers). If a DOI is available, it is used in place of a URL. The DOI is frequently found on the first page of an online source. APA generally cites author, date, page title, site title, available page numbers, and a URL or DOI.

CMOS: CMOS citation requires the URL or DOI to be listed at the end of the citation. The date of access should also be included if there is no publication or modification date. Citations for websites should be included in the notes, and only included in the bibliography if there are no notes. Titles of websites are usually set in roman (i.e., no formatting). However, titles of blogs, books, journals, shows, movies, and similar sources should be italicized.

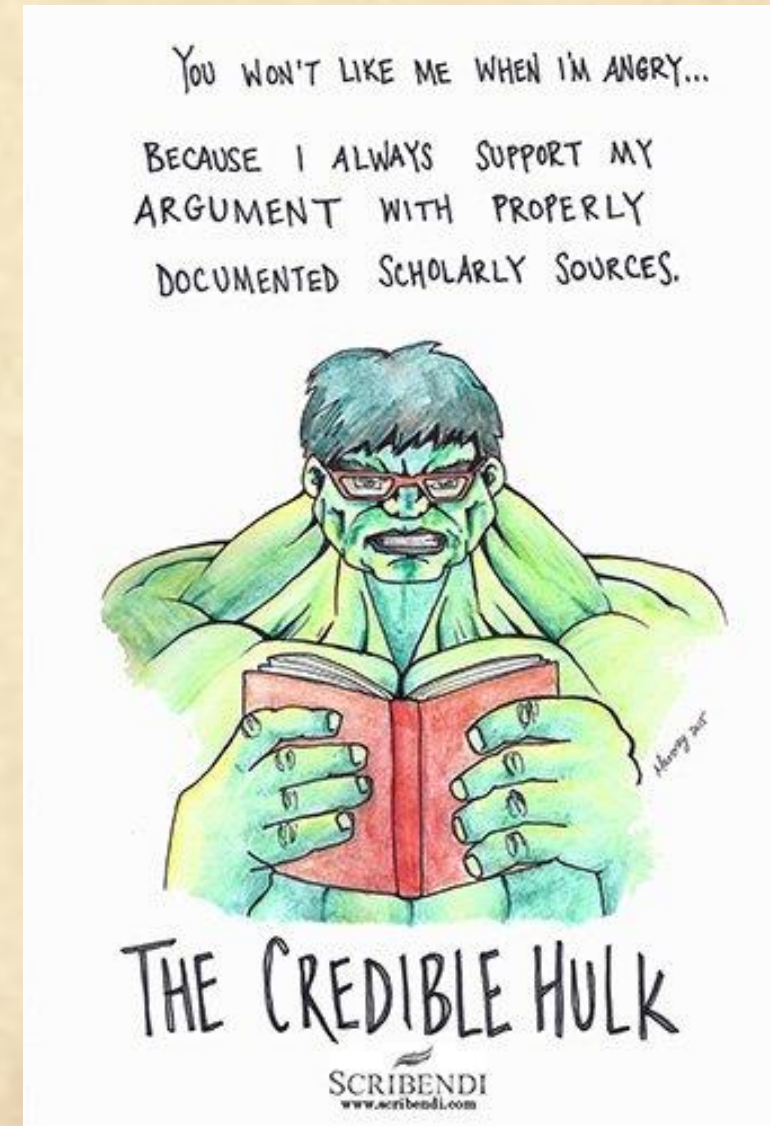
Incorporating Source Material

PLAGIARISM: Knowingly or UNknowingly claiming someone else's words or ideas as your own.



Three Ways to Take Notes & Use Sources

1. Direct quote
2. Summary
3. Paraphrase




QUOTE




Need to maintain
accuracy or highlight
the specific words of
the author

PARAPHRASE



Need to maintain your
own voice while
sharing important
points from a source

SUMMARIZE



Need to relay the
main idea from
someone else's writing

When to Quote Directly?

1. Credibility – citing authority
2. You just can't say it better
3. Infrequently
4. Statistics



Quoting Directly

You may want to use a short direct quote in your assignment.

Use a signal phrase to introduce.

Only SHORT quotes – one to two sentences from the original maximum.

According to Jones, “Catnip is the best” (25).

According to Jones (2010), “Catnip is the best” (p.25).

One expert insists that “Catnip is the best” (Jones 25).

One expert insists that “Catnip is the best” (Jones, 2010, p.25).

Quoting Directly – Tips...

1. NO “dropped” quotes – always blend in
2. Avoid long quotes – over 4 sentences/lines, 40 words – “Blocked” quotes.
3. NEVER end a paragraph with a blocked quote



Using Source Material

In addition to finding
it in a meaningful way
You support your claim
Source material makes
piece of writing.

Main task?

Isolate the important
your paper.



ize it and interpret

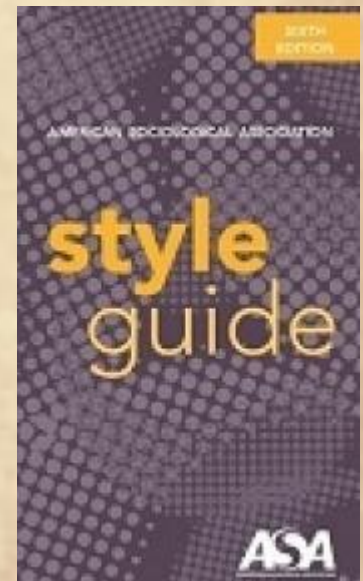
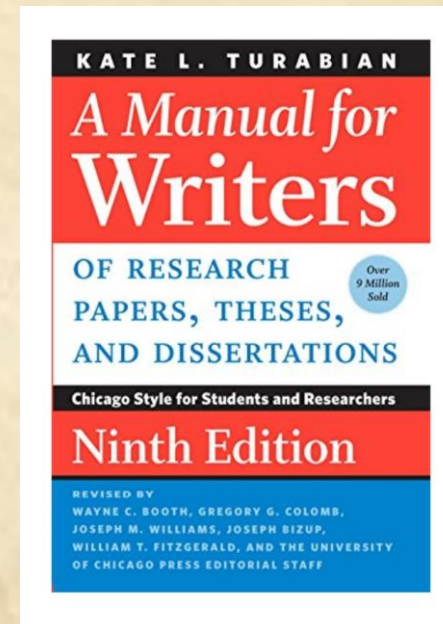
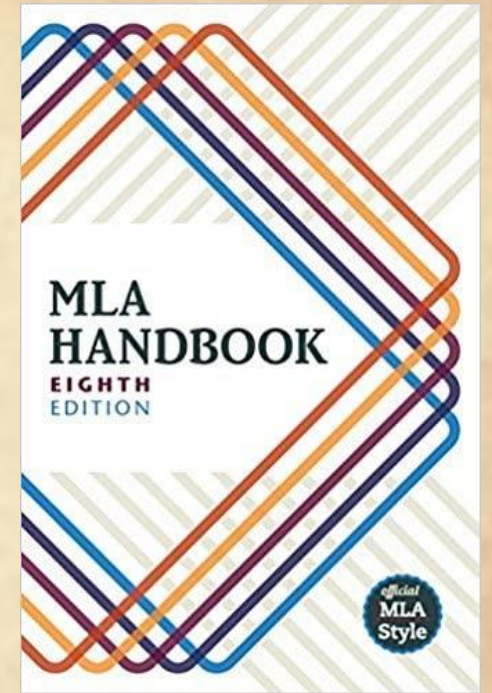
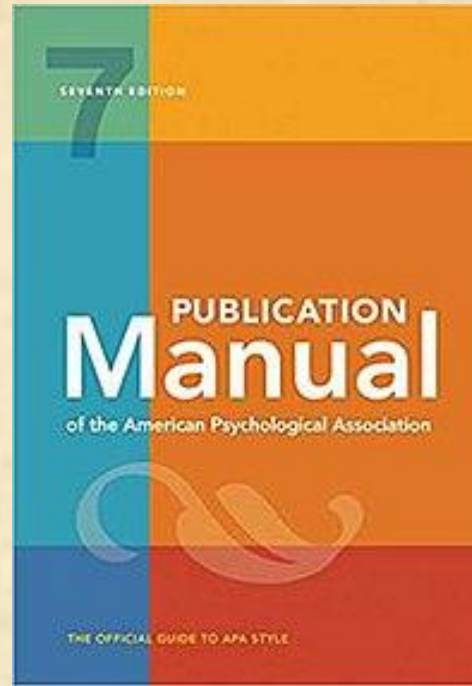
ctly informative

ncorporate them in

Documentation

Three main areas:

1. Format
2. In-text citation
3. End documentation



Why Pay Close Attention to Documentation?

- Using documentation guides properly makes it easier for readers to navigate and comprehend a text by providing familiar cues when referring to sources and borrowed information. Editors and instructors also encourage everyone to use the same format so there is consistency of style within a given field. Abiding by documentation style's standards as a writer will allow you to:
- Provide your readers with cues they can use to follow your ideas more efficiently and to locate information of interest to them
- Allow readers to focus more on your ideas by not distracting them with unfamiliar or complicated formatting
- Establish your credibility or ethos in the field by demonstrating an awareness of your audience and their needs as fellow researchers (particularly concerning the citing of references)

APA

Your essay should be typed and double-spaced on standard-sized paper (8.5" x 11"), with 1" margins on all sides. Include a page header (also known as the "running head") at the top of every page. For a professional paper, this includes your paper title and the page number. For a student paper, this only includes the page number. To create a page header/running head, insert page numbers flush right. Then type "TITLE OF YOUR PAPER" in the header flush left using all capital letters. The running head is a shortened version of your paper's title and cannot exceed 50 characters including spacing and punctuation.

The 7th edition of the APA Publication Manual requires that the chosen font be accessible (i.e., legible) to all readers and that it be used consistently throughout the paper. It acknowledges that many font choices are legitimate, and it advises writers to check with their publishers, instructors, or institutions for guidance in cases of uncertainty.

While the APA Manual does not specify a single font or set of fonts for professional writing, it does recommend a few fonts that are widely available. These include sans serif fonts such as 11-point Calibri, 11-point Arial, and 10-point Lucida Sans Unicode as well as serif fonts such as 12-point Times New Roman, 11-point Georgia, 10-point Computer Modern.

Major Paper Sections

Your essay should include four major sections: the Title Page, Abstract, Main Body, and References.

TITLE PAGE

Note: APA 7 provides slightly different directions for formatting the title pages of professional papers (e.g., those intended for scholarly publication) and student papers (e.g., those turned in for credit in a high school or college course).

The title page should contain the title of the paper, the author's name, and the institutional affiliation. A professional paper should also include the author note. A student paper should also include the course number and name, instructor name, and assignment due date.

Type your title in upper and lowercase letters centered in the upper half of the page. The title should be centered and written in boldface. APA recommends that your title be focused and succinct and that it should not contain abbreviations or words that serve no purpose. Your title may take up one or two lines. All text on the title page, and throughout your paper, should be double-spaced.

Beneath the title, type the author's name: first name, middle initial(s), and last name. Do not use titles (Dr.) or degrees (PhD).

Beneath the author's name, type the institutional affiliation, which should indicate the location where the author(s) conducted the research.

**The Purdue Online Writing Lab's Sample Title Page:
Following the American Psychological Association's Guidelines**

Polly Purdue

Department of English, Purdue University

ENGL 999: Course Name

Dr. Professor's Name

November 11, 2019

MLA

Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.

Double-space the text of your paper and use a legible font (e.g. Times New Roman). Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough that they are each distinct from one another. The font size should be 12 pt.

Leave only one space after periods or other punctuation marks (unless otherwise prompted by your instructor).

Set the margins of your document to 1 inch on all sides.

Indent the first line of each paragraph one half-inch from the left margin. MLA recommends that you use the "Tab" key as opposed to pushing the space bar five times.

Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. (Note: Your instructor may ask that you omit the number on your first page. Always follow your instructor's guidelines.)

Use italics throughout your essay to indicate the titles of longer works and, only when absolutely necessary, provide emphasis.

If you have any endnotes, include them on a separate page before your Works Cited page. Entitle the section Notes (centered, unformatted).

FORMATTING THE FIRST PAGE OF YOUR PAPER

Do not make a title page for your paper unless specifically requested.

In the upper left-hand corner of the first page, list your name, your instructor's name, the course, and the date. Again, be sure to use double-spaced text.

Double space again and center the title. Do not underline, italicize, or place your title in quotation marks. Write the title in Title Case (standard capitalization), not in all capital letters.

Use quotation marks and/or italics when referring to other works in your title, just as you would in your text. For example: Fear and Loathing in Las Vegas as Morality Play; Human Weariness in "After Apple Picking"

Double space between the title and the first line of the text.

Create a header in the upper right-hand corner that includes your last name, followed by a space with a page number. Number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.), one-half inch from the top and flush with the right margin. (Note: Your instructor or other readers may ask that you omit the last name/page number header on your first page. Always follow instructor guidelines.)

Beth Catlin

Professor Elaine Bassett

English 106

3 August 2009

Andrew Carnegie: The Father of Middle-Class America

For decades Americans couldn't help but love the red-headed, fun-loving Little Orphan Annie. The image of the little girl moving so quickly from poverty to wealth provided hope for the poor in the 1930s, and her story continues to be a dream of what the future just might hold. The rags-to-riches phenomenon is the heart of the American Dream. And few other people have embodied this phenomenon as much as Andrew Carnegie did in the late 1800s and early 1900s. His example and industry caused him to become the father of middle-class America.

Andrew Carnegie can be looked to as an ideal example of a poor immigrant making his way up to become leader of the capitalist world. Carnegie was born into a poor working-class family in Scotland. According to the PBS documentary "The Richest Man in the World: Andrew Carnegie," the Industrial Revolution was difficult on Carnegie's father, causing him to lose his weaving business. The Carnegie family was much opposed to the idea of a privileged class, who gained their wealth simply by inheritance ("Richest"). This type of upbringing played a large factor in Andrew Carnegie's destiny. In order to appease his mother's desire for material benefits, and perhaps in an effort to heal his father's wounds, Carnegie rejected poverty and cleaved to prosperity.

Carnegie's character was ideal for gaining wealth. His mother taught him to "look after the pennies, and the pounds will take care of themselves;" he later turned this proverb into "watch the costs, and the profits take care of themselves" ("Richest"). Such thrift was integral to his future success. He also believed that "all is well since all goes better" ("Richest"). His theory

ASA

Based on Chicago

Include a separate title page with the full title of the manuscript, authors' names and institutions (listed vertically if there are more than one), a running head of the shortened title (60 characters or less), and a complete word count of the document (which includes footnotes and references).

A title footnote should include the address of the corresponding author (that is – the author who receives correspondence regarding the article), grants/funding, and additional credits and acknowledgements (for papers for sociology classes, this is often not needed). An asterisk (*) by the title refers to the title footnote at the bottom of the page.

Abstract

If an abstract is needed, it should be on a separate page, immediately after the title page, with the title of the document as the heading.

Do not include author.

The abstract should be one paragraph, 150-200 words in length, using accessible language. Think of it this way: the abstract should also serve as a good press release about the research.

Keywords

On the same page as the abstract, include a list of three to five words that help to identify main themes in the manuscript.

Text Formatting

All text within the document should be in a 12-point Arial font and double spaced (including footnotes), or as specified by journal or course instructor.

Margins

Margins should be at least 1 1/4 inches on all sides, or as specified by journal or course instructor.

First Page

The first page of the text should start with the title and be on a new page of text (after the title page and abstract).

Turabian/Chicago

- Text should be consistently double-spaced, except for block quotations, notes, bibliography entries, table titles, and figure captions.
- For block quotations, which are also called extracts:
- A prose quotation of five or more lines, or more than 100 words, should be blocked.
- CMOS recommends blocking two or more lines of poetry.
- A blocked quotation does not get enclosed in quotation marks.
- A blocked quotation must always begin a new line.
- Blocked quotations should be indented with the word processor's indention tool.
- Page numbers begin in the header of the first page of text with Arabic number 1.
- Margins should be set at no less than 1".
- Typeface should be something readable, such as Times New Roman or Courier.
- Font size should be no less than 10 pt. (preferably, 12 pt.).

TITLE PAGE

According to Turabian style, class papers will either include a title page or include the title on the first page of the text. Use the following guidelines should your instructor or context require a title page:

The title should be centered a third of the way down the page.

Your name, class information, and the date should follow several lines later.

For subtitles, end the title line with a colon and place the subtitle on the line below the title.

Double-space each line of the title page.

Moving “Networks” into the Composition Classroom

Jessica Clements

English 626: Postmodernism, Rhetoric, Composition

March 7, 2010