RESEARCH PAPER FORMAT GUIDE
ENGL 102.3
WRITING AND RESEARCH

APA TITLE PAGE FORMAT GUIDE

For the APA paper, note that:

1. All pages of an APA paper are numbered, including the title page and the abstract. The text does not begin until page 3 of the paper.

2. Your title is expected to be reflective of the entire and specific content of your paper, and yet not use unnecessarily vague language. APA recommends a title length of approximately 10 to 12 words.

3. You must label and include a running head on the title page. The running head is what will be used on the top of the page when the essay is published. It is a condensed version of your full title. It should never exceed 50 characters or one line. It should also be written in ALL CAPS.

4. You must also use a brief title (different from the running head) 5 spaces to the left of your page number in the upper right hand corner of EVERY page. The brief title should be no more than 2 or 3 words long.

5. You must include an abstract as your second page, immediately following the title page. An abstract is a summary of your paper that is a one paragraph, one page MAXIMUM condensation of the entire paper's argument. The abstract should be written objectively, not in 1st person. The abstract should also not go into specific details of the paper, just the basic concepts/ideas.

Being a research paper, your paper will also have:

1. 1 inch margins all around: top, bottom, left and right
2. everything double spaced
3. a References page that is a numbered page beginning on the first page following the last page of your text.

REALIZE THAT THESE ARE THE GUIDELINES FROM THE APA PUBLICATION MANUAL. YOUR INSTRUCTOR MAY REQUIRE A DIFFERENT FORMAT. ALWAYS BE WILLING TO ADAPT TO THE INSTRUCTOR'S PREFERENCES, AS THEY GIVE THE GRADE.
Running Head: NEGATIVE PUBLIC PERCEPTION OF COMICS

Causes and Effects of a Negative Public Perception of Comics as a Medium

James S. Kosmicki
Bowling Green State University
Comics as a communicative medium has always had a negative reputation. Critics from the very beginning have condemned the medium as being childish and not worthy of attention. This criticism has regularly led the publishers to lower their standards and publish what was expected of them. Critics regularly ridicule and condemn any attempt to publish adult or intellectual material using comics, but then use this paucity of content to prove their contention that comics is unable to publish such material. Publishers have even gone so far as to voluntarily implement the most rigid and stifling of guidelines ever seen in publishing. The problems of negative public perception will not get better until creators are able to be recognized for the material they are creating, and not the material that they are suspected or perceived of creating.

Abstracts are a summary of the paper following the abstract. They must be objective. They must not be too detailed. And they absolutely are not written using first person. Do not say things like "In this paper, I prove ..." or "and then I give the example of ...". Abstracts are supposed to sound as though they were written by somebody other than the author of the paper.
Causes and Effects of a Negative Public Perception of Comics as a Medium

In the June 11, 1984, issue of The New Yorker, noted comic book creator Scott McCloud stated, "The basic misconception most people share is that comics are a genre. They're not -- they're a medium" (36). This quote neatly summarizes the basic problem facing the medium of comics today. To most people, comics is a style of communication that can communicate only a certain type or genre of story. If comics is used as a comic strip, it is expected that the content will be humorous, such as Garfield, Peanuts, or even Doonesbury, or sentimental like Mary Worth. If comics is used in comic books, the typical reader will expect the content to include stories about superhuman characters like Batman and Superman, or stories intended for children with characters like Little Lulu or Donald Duck. Each of these forms of comics is limited by what the public has been conditioned to expect from them. In turn, the creators and publishers of comics have acquiesced to the public's limited vision and only created works that fit within the reader's expectations.

This limited vision of what comics can contain not only limits the content, it also limits the medium itself by defining the medium not by what it is, but rather by its content. Comics is unique among communicative mediums in this respect. A creator who uses prose to communicate has no limitations of content placed on him/her.