

SAMPLE TEXT: As submitted by client, prior to editing

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Herein an attempt to visualize the complex interplay between these technological actants, as assemblages is presented.

Conceptualization and definitions of virtual worlds

Within the broadest context a virtual world can be conceptualized as “a place described by words or projected through pictures which create a space in the imagination, real enough that you can feel you are inside of it,” (Damer, pg. 14 2008), which might include the painted caves of our ancestors, shadow puppetry, literary worlds such as Dante’s *Inferno* (Bittarello, pg. 120 2008) or Umberto Eco’s monasteries (1983), Shakespeare’s tragedies, Japanese samuri stories, Orson Well’s radio enactment of *The War of the Worlds*, or the Wachowski Brother’s *Matrix* movies. The computer as a tool for mediating the experience of communication and interaction with large quantities of information provides the opportunity to expand the relationship between the imaginary and the real into a persistent three-dimensional space.

Stephenson provided one of the defining articulations of a non-game virtual world in the novel *Snow Crash* (1992) with a *metaverse*, a term introduced to the public discourse in the novel. Stephenson’s *metaverse* is a vision of a three-dimensional virtual world space where users interact with each other via avatars and through immersive technology, users in the fictitious *metaverse* are able to experience and interact from a first person perspective. The literary concept of the *metaverse* has proved pivotal in providing a vision for computer programmers and technologists to emulate in the development of new virtual worlds, from SnowMoo, Active Worlds, There, and Second Life to Croquet and Google Lively.

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EDITED SAMPLE: Edited and formatted per APA 6th Edition

This study applies actor-network theory in an effort to visualize the complex interplay between various technological actants and to develop a description of the resulting assemblages in relation to that interplay.

Comment [AE1]: Per APA 6, a running head has been added and page numbers have been moved to the top-right corner.

Conceptualization and Definitions of Virtual Worlds

In the broadest terms, a virtual world can be conceptualized as “a place described by words or projected through pictures which create a space in the imagination, real enough that you can feel you are inside of it” (Damer, 2008, p. 14). In this sense, a virtual world includes the painted caves of our ancestors as well as the literary worlds of Dante’s *Inferno* (Bittarello, 2008), Umberto Eco’s monasteries (1983), Shakespeare’s tragedies, Japanese samurai legends, Orson Wells’s radio enactment of *The War of the Worlds*, and the Wachowski Brothers’ *Matrix* films. The computer, by mediating the experience of communication and interaction with large quantities of information, makes it possible to expand the relationship between the imaginary and the real into a persistent three-dimensional space.

Comment [AE2]: Note placement of page number for in-text citation of directly quoted material.

Comment [AE3]: APA 6 recommends two spaces after periods at the end of sentences.

Comment [A.I.4]: Page numbers removed. APA required page numbers only for direct quotes.

In the novel *Snow Crash*, Stephenson (1992) provided one of the defining depictions of a nongame virtual world, or *metaverse*—a term that the novel introduced into public discourse. Stephenson’s *metaverse* is a three-dimensional virtual world where users interact via avatars and through immersive technology; the users in this *metaverse* are able to experience and interact from a first-person perspective. The concept of the *metaverse*, as presented by Stephenson, has been instrumental in providing a framework upon which real-world computer programmers have developed a variety of virtual worlds, including SnowMoo, Active Worlds, There, Second Life, Croquet, and Google Lively.

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