

Citation and Plagiarism: Some Thoughts

For the second issue of Revisions, we invited faculty, staff, and students to reflect on the topic of citation and plagiarism and to share their thoughts in response to the prompt below:

"Most writing, and certainly most academic writing, speaks into a conversation that is already underway. As writers, we engage the responsibility of providing proper forms of citation and avoiding the misrepresentation of someone else's words and ideas, while still producing new ideas within a particular discourse. Simultaneously, we must learn and practice varied concepts, conventions and mechanics of citation within particular disciplinary contexts. For all writers, the boundaries between our own ideas and language and those of others may be more blurred than merely mechanical articulations of citation and/or plagiarism may admit. For those entering the world of academic writing, learning to negotiate the boundaries between one's own ideas and language and those of others is difficult, yet necessary. What is it we do when we write in ways that use and build on other texts? Why do we do it? How do we learn how to do it and how do we teach it? Obviously, some forms of plagiarism can be characterized simply as cynical acts of misrepresentation, cheating or theft. However, we are still left with larger curricular, pedagogical, discursive and rhetorical topics such as how we understand and communicate our reasons for and the values behind citation; why plagiarism matters so much in academic life, in journalism, in public representations; how academic practices and values of citation may differ significantly from other nonacademic ways of interacting with sources; how curricular occasions for writing (e.g., kinds of assignments) may make plagiarism more or less likely; etc. Please comment on the related topics of citation and plagiarism-as a writer, teacher, and/or student."

Anastassiya Andrianova, Comparative Literature

What can we do as teachers of writing? On a recent job interview at a private university, my interviewer made a big deal about the inefficacy of revision: about the enormous amount of time it would take to grade not one but several drafts, as well as the nuisance of reading the same thing more than once, and more strikingly, about the difficulty of establishing exactly whose work you were reading. "There are these *Writing Workshops*," he said sardonically, "where students can have their papers tailored." I cannot see revision and plagiarism in such close affinity. In spite of the lingering reputation, Writing Centers are no longer the "grammar powerhouses" where students come to get their papers "fixed": they are places for students to get direction and discuss their writing with their peers, who are more experienced but perhaps less intimidating than their writing professors. It may be unfair to raise the grade of one or two students based upon revision, yet it seems absolutely just to offer this opportunity to the whole class by making at least one revision mandatory. It helps the students see writing as a meaningful process, which does not begin and end with their individual assignments.

No one writes in a void. Every time we pick up a pen, perhaps without even knowing it, we emulate someone whose writing we have read; we try avoiding clichés, yet end up slipping into someone's idiosyncratic witticism. Every time we speak about or teach writing, we draw a phrase or concept out of the bag of tricks we inherit from our teachers, be it our grade school teacher or Plato, in an ongoing discourse refined by our individual experience of language. Originality comes from one's individual perspective and particular way of experiencing the world, in a word, from one's *style*, which develops gradually out of an ongoing discourse with peers, teachers, texts, and traditions – one revision at a time.

Anna Brennan, Student

Plagiarism is wrong. It's unfair for others to have an advantage because they either stole someone's ideas or exact words. Since I wrote my first essay, teachers have been saying not to copy anyone else's work because it is cheating. If another text or idea is needed for a paper, all you need to add are citations or footnotes and a works cited page. However, as straightforward as it is not to copy someone's exact words, copying ideas is a lot harder to explain and punish someone for. Isn't it safe to say that anything we think has already been thought and probably written about before? Doesn't that mean we all plagiarize without even knowing it? I think it is too hard to say someone has plagiarized if only an idea is similar because there is no way to prove a person intentionally stole an idea.

It is hard to say why plagiarism matters so much. In life, in general, it could be just because people really feel it is another form of theft that should have consequences. For journalists and academics, plagiarism could matter so much because if we don't force people to think on their own they won't and, thus, the world will live with the same ideas we already have without anyone questioning anything and making new revaluations.

Ann Cohen, Dean, Academic Support & Development

I believe strongly in assigning writing in my introductory American politics class. It should, I believe, be formal writing that challenges students to construct an analysis using evidence they gather from a variety of sources. As a consequence, I have typically spent time in class stressing the importance of a bibliography and citations to give credit to those sources for the information they use. This semes-

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 The logo for "Writing Across the Curriculum" features the words "Writing Across" in a blue, sans-serif font, with "the Curriculum" below it in a smaller, similar font. The word "Across" is written in a yellow, curved font that arches over the word "Curriculum".

...From the Editors...

After the success of the Office of College Writing Programs' inaugural issue of "Revisions: A Zine on Writing at Queens College" during the Spring 2004 semester, we are pleased to be able to continue working toward our goal of promoting ongoing conversations about writing across the disciplines at Queens.

Our second issue focuses on the topic of citation and plagiarism and how both are encountered by writers of all levels whether student, teacher, or professional. We approached individuals within the community at Queens College to find out what their opinions were on this subject and asked them to comment on any experiences they may have encountered as writers and as readers. In addition, Writing Fellows Roberto Abadie, Rhona Cohen, Mehmet Kucukozer, Angelique Harris, and Maddalena Romano provide further insight to the topic of plagiarism and citation by delving into the many facets that the issue encompasses. Sean Egan also provides a visual and textual analysis of appropriate ways to cite sources based on already published material.

As always, we would really like to continue this conversation begun in "Revisions: A Zine on Writing at Queens College." As such, we welcome all readers to visit our website and participate in our WEBLOG at <http://qcpages.qc.edu/Writing/weblogs.html>.

We trust that you will find this zine useful to our collective stake in writing at Queens College and hope that it will provide other opportunities to inquire about issues pertaining to writing within our immediate community and the world at large.

--AH and DS

At Queens College-CUNY, faculty and professional staff began organizing for Writing Across the Curriculum in a series of conversations and workshops, culminating in the College's Academic Senate adopting the current writing-intensive requirement in Fall 1997. As a university-wide initiative, WAC at CUNY began with the 1999 Board Resolution endorsing the centrality of writing to a university education. The Resolution asked each college to accept the responsibility of integrating writing instruction into the curriculum in every department and academic program across the University.

The Board Resolution also called for the creation of a new program, the CUNY Writing Fellows. The Fellows are advanced graduate students assigned to support the WAC initiative at every campus.

WAC is now established at all 17 campuses and the Law School. The WAC team at each campus is led by a faculty coordinator, who supervises 6 or 7 CUNY Writing Fellows and serves on the University WAC Committee.

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ter, heads nodded, as usual; pens were plied across paper to show they all understood that this is important stuff. This, I thought, was going to be a good semester.

As I plodded through the resulting papers, my optimism gave way to a sad realization. Many students write, not within a discourse but in a vacuum. The niceties of footnotes, endnotes, or text notes are mere forms without purpose. The guidelines for placing the citations appropriately are rules without substance. The light may have dawned for both teacher and students as I discussed the papers I was handing back. I explained my exasperation that footnotes were placed randomly (or not at all) with the result that I could not actually find or evaluate the source of the information they were providing. Puzzled looks telegraphed, "Now, why would I want to do that?"

Students know that they write for an audience. They even know that they may write for multiple audiences, serially or collectively. Are those audiences *active* at all? Are they following the argument the writer is assembling? Are they questioning whether the argument makes sense or is based on sound information? The idea that I, as the reader, was doing more than marking grammatical errors or checking off points like a modern debate coach put the use of citations in a different perspective. Perhaps, I have begun to think, *discourse* should be the activity that I model and not just the noun that I hope for.

Robert Cowen, Mathematics

I had an unpleasant experience over fifteen years ago with student plagiarism and it kept me from assigning papers for a number of years (in math it is not required to assign students papers and only a very few instructors do it). More recently, I have been giving a course which teaches students how to do research in mathematics using computers and I have been requiring a term paper. Since this paper is based on the students' own research, usually on a problem which has not previously been investigated, plagiarism is not much of a problem. In addition, I work closely with the students, in selecting the problem, conducting the research, writing up the research, etc., so I know what they are contributing. I also teach them how to cite sources and caution them about plagiarism. I have come to feel that if the instructor is involved at every level of the paper, plagiarism becomes much less likely. It does, however, take a lot of time.

Hugh English, QC WAC Coordinator

What do we talk about when we talk about plagiarism? If one listens to how "the College," or "the University," speaks institutionally, or to how most faculty raise their concerns about "academic dishonesty," one might think that the issue of plagiarism could be fully addressed through enforcing CUNY's "Policy on Academic Integrity" and through "both [reporting] and [turning] over all academic cases to the Division of Student Affairs," as an e-mail from QC's Vice President for Student Affairs urges, or by using detection software such as Turnitin.com, which supplies an "originality report" with each submitted piece of student writing. The CUNY policy aims "to establish a

culture of academic integrity across all campuses and incorporate it into the context of student learning. This spirit of commitment to academic integrity is founded upon and encompasses five essential values: honesty, trust, fairness, respect and responsibility" ("The CUNY Policy on Academic Integrity"). Let me be clear: certainly, there are instances of "academic dishonesty" and great value in "academic integrity," and a need for academic consequences for the most cynical kinds of dishonesty and cheating. But there is so much more to think about when we think about plagiarism, so much more to raise in our conversations with students about plagiarism.

The "so much more," here, is the larger discursive context of citation: the multi-vocal, collaborative, intertextual, citational conversation that we value so much *because it lies at the heart of how we make knowledge*--the cumulative gestures through which knowledge is made, with each gesture building on the intertextual, collegial, professional conversations through which we make and share knowledge. When we speak as teachers, whether in our classrooms or in how we imagine our curriculum (e.g., our thinking about the place of research in General Education), we make opportunities to think about our students as participants--as knowledge makers--in the larger conversation. As we know, most writing speaks into a "conversation" that is already underway. Awareness of this "conversation" is sometimes consciously held and explicitly practiced (e.g. citation) and sometimes more subtle, perhaps below a level of conscious awareness (e.g., implicit intertextual connections when we write "like someone we have read," or when we articulate the "general" terms of a written discussion that started as someone's articulation and have since become "general" knowledge). As writers, we engage the responsibility of providing *proper* citation and avoiding the misrepresentation of someone else's ideas, while still producing "new" ideas within a particular discourse; simultaneously, we must also learn the differing concepts, conventions and mechanics of citation within particular disciplinary contexts. For all writers, the lines between our own ideas and those of others are often more blurred than some articulations of citation and plagiarism may admit. For those entering the world of academic discourse (or, if you prefer, of academic writing and conversation), learning to negotiate the boundaries between one's own ideas and language and those of others is difficult, yet necessary.

Rather than merely articulating plagiarism in moral or legalistic terms ("it's wrong," "it's dishonest"), everything in higher education--from individual conversations with students, through particular classes with their own disciplinary forms and modes of citation, to the entire curriculum--could articulate plagiarism as necessarily and inseparably linked with citation, with why it matters so much to us, with how one does it, with how our understandings of authorship and citation have emerged historically and with how new media pose new challenges to these understandings. What's at stake in the conversation about plagiarism **and** citation is not merely whether or not our students follow our rules, but rather whether or not they are invited into an understanding of themselves

as subjects in our discursive world, into a shared understanding of the larger knowledge-making conversation and their important roles and obligations in that conversation.

Robert Goldberg, Computer Science

The following true anecdote involving a student happened to me years ago. It taught me to what degree a professor must explain to a student the importance of attributing to others work that they did not do and not to claim it as their own. A few years ago a student came to me the last week of class with a concern she had regarding the final examination. She was enrolled in an advanced class I was teaching and the student had expressed concern that she would not be able to express herself properly on the final examination since English was not her native language. After I assured her that only concepts would be evaluated and that I would take into full account her concern, she felt comfortable to take the examination.

That semester, I had assigned a final project that contained both a programming and a writing component. The project and its report were due the last day of class and I planned to complete grading this project by the time of the final examination - a week later. As I was reading the project reports, I came across a beautifully prepared report, written in impeccable English style. Imagine my surprise when I checked the label on the manila envelope and found that the label contained the name of the same student. Before coming to a conclusion, I decided I would do a simple test to determine whether the work was authentically the student's. I picked a random line from the report and typed it verbatim into the Google search engine. Sure enough, the first website recommended by the search engine had the entire report and code there, provided by a student at a different college who had worked on the identical research report. (I was not aware that another professor had assigned the problem I wanted my student to work on.)

On the day of the final, when the student completed her examination, I asked the student to meet with me on a different day. She did, and I spent an afternoon discussing with her the importance of being honest and that it was immoral to submit or even claim work that was not hers. She told me that she fully understood and gave me her word that she would never do this again. We agreed on a grade for the course and left the matter at that.

The next year I offered a different high-level course. The same student registered for that class. I expected that she would keep her word and, as such, I required for that class also, a final project with a programming and a writing component. I said to myself that perhaps she purposely registered for my class to prove to me that she had learned her lesson. The last day of class, she submitted her report and I was very anxious to read it. I was once again amazed to read an excellent report written in perfect English.

"No way!" I said to myself. "She must have studied how to write properly over the year." Well, my quandary ended when I completed the report. A note was attached: "Dear Professor, I want to inform you that I copied all of the above report and code from Professor ... of the University of ... If you don't believe me, here is a link to his website." I guess

one should add this anecdote to the *X-Files* of the "I thought I heard it all" department.

Carrie Hintz, Assistant Director of Composition

There is no single solution to plagiarism, especially when it takes the form of deliberate academic dishonesty. There are, however, a number of ways to create a writing culture in the classroom (and beyond) that can reduce incidents of plagiarism--a culture that fosters good time management and planning, thoughtful editing, careful proofreading and a meticulous concern for citation. I hope that our students can begin to see themselves as part of a community of writers. Students might also reflect on the reasons we incorporate the words of another writer, which means thinking about the reason why we gather and read secondary sources in the first place. I work with my students on the many ways in which citations function rhetorically in their writing--as historical background, as foils for their arguments, support for their arguments, and so on. This work, I think, helps them see citation not as an artificial process but as an organic one arising from their own rhetorical purposes.

With the widespread use of the internet, our experience of textuality has shifted in several ways. Text and image on the internet are close at hand to students in a way that printed text is not, and they also somehow seem less material. Students need to hear more about how web text--and all text for that matter--is produced by actual human beings, which takes work. When I conceive of the unacknowledged use of another's words, it is not as just an encroachment on someone else's property, but on someone else's labor and craft--a labor and craft that demands full and honest acknowledgment.

Marie La Torre, Tutor, QC Writing Center

Once a student came to me at the Writing Center nearly in tears because she was accused of plagiarism. She wrote a paper on cloning for English 110 and did not cite sources, because she knew all of the information from biology courses she had taken in China. I explained to her why her essay did not fit the parameters of the assignment. But was it plagiarism? Certainly, the facts stated in the paper were "common knowledge," and the opinions were her own informed opinions.

Everyday, we are influenced, even persuaded by the ideas of others. In fact, most of the knowledge we gain cannot be readily attributed to sources. For example, where and from whom did you learn the concept of sharing? This student had absorbed knowledge and could not distinguish where that information came from. The situation I've described seemed more like a miscommunication than a misrepresentation. I wonder if other factors were at play. Is the difference in culture the cause? How could this situation have been avoided? This student's experience relates to a more complex question: why does simply writing something down give the author ownership, and can we really "own" ideas?

Melanie N. Lee, Tutor, QC Writing Center

Recently, my tutee's professor had told him to rewrite a paragraph that the student had lifted nearly verbatim from his art history book. My tutee asked me for synonyms. I replied that writing "in your own words" was not exchanging one word for another. Putting his source book and term paper aside, I had him write what he recalled about that paragraph's topic. Next, I had him reread the passage in the book. Then, I put the book aside, and asked him, again, to write "in your own words."

I encourage my tutees to discover what they truly want to say about a topic. Each college student, joining the discourse of written discussion, must recognize and release his or her own unique contribution. I often tell them that, in working on a research project, it is not about finding the one correct answer, but choosing a viewpoint or statement, and backing that up with data.

In college, we must distinguish our ideas from someone else's—and, indeed, have our own thoughts to contribute. The higher we climb on the academic scale, the sharper and more original our ideas must be, and the more important it is to credit our resources.

Sharon Mandel, Teaching Assistant and Student

Plagiarism is a very tricky thing. Memes, a term coined by Richard Dawkins to refer to a unit of culture, have a much higher rate of change than the genes which they so otherwise resemble in terms of behavior. A meme—for example, a quote or slogan—almost by its very definition, is constantly changing; every time it is transferred from one brain to the next, it is altered subtly by the new host's ideas and views. Sometimes the transformation is very obvious, in the form of a changed word; other times, it is the context that is shifted. But that is what makes culture so unique—that it contains bits of everyone it touches, in the form of changes wrought on it. And if we attempt to stifle that process, by rigorously imposing rules of when and where and how something can be used, are we not attempting to stifle it? After all, when a person posts, or publishes, or announces on television—is he not tacitly agreeing to contribute his words to the vast sea of culture? Has he not just made his thoughts public, so that they now no longer belong strictly to him, but to humanity as a whole? So why can we not make free use of this offering?

Victoria Pitts, Sociology

Difficult, theoretical, or abstract writing is often the most difficult for us to put in our own words. My students sometimes 'adopt' the phrasing of the author they're reading for a few reasons that have nothing to do with wanting to 'steal' someone else's ideas: a) they are intimidated by the writing and compare it to their own, and they cannot think of how to put it in their own words and sound as 'sophisticated', and b) they may not fully understand the passage enough to 'translate' it into their own words. It is important for students to feel comfortable with their own writing, and to feel comfortable 'translating' passages into their own voice. Thus, comprehension is very important. This is something that writing brings out: our level of comfort with, and comprehension of, the texts we read.

Jonathan Schulhof, Student

Plagiarism is very serious. To avoid it, citations should be used even for remote references. However, it is OK to use someone's text in order to kick start one's own creative thinking. Of course this then draws a very fine line. If I were to take the ideas presented by someone else in their essay and then repeated them in my own, that, of course, would constitute plagiarism. On the other hand, if I read someone's take on a subject and it got me thinking on my own, and let's say, I decide on the reverse argument, I do not think this constitutes plagiarism. This creates a very gray area and I think that clearer parameters have to be defined. Maybe every source you ever saw that influenced you should be cited, but that is ridiculous. At what point is knowledge your own?

John Troynaski, Director, QC Writing Center

I first learned about citation in high school when my history teacher assigned a term paper "on an aspect of the American Revolution." "The bookstore has copies of Kate Turabian's manual," he said: "read it, and follow her guidelines or run the risk of getting an 'F' for plagiarism." When I became a college writing instructor, I vowed I would not follow such an offhand, fear inspired method of "instruction."

Over the years, I tried diverse methods to help students understand the importance of correct documentation. As soon as I assigned the research paper, I would try different techniques to acclimate students to the intricacies of MLA's documentation style, from short, small group research projects, to in-class practice of writing citations and bibliographic entries, to practice summarizing, paraphrasing, and quoting. To my exasperation, the subsequent papers I received too often displayed problems that some would rank as plagiarism. The students just didn't seem to care.

As a Writing Center director, every semester I hear my tutors trying to help their clients understand that they need to attribute information in their research papers or put quotation marks around borrowed language. In staff meetings, tutors express their frustrations in these attempts. They experience what I did as a writing instructor, but from a different perspective.

As I reflect on those experiences, I conclude that by the time an instructor spends class time on only how to cite references and write bibliographical entries or by the time students find themselves at the Writing Center trying to "polish" a research paper draft, it is already too late. I think the way to succeed with our students is first somehow to make them feel that they are part of the scholarly endeavor so that they feel they have a stake in it. Only when they feel that their thoughts, efforts, and language are respected will they take great care with the ideas and language of others: that they have more to lose than a grade if they don't carefully reference their findings as they make new knowledge.

Some Observations on Quotation and Plagiarism at Queens College

By Roberto Abadie, Writing Fellow, Queens College, CUNY

Since I arrived at Queen's College last year, I have had the opportunity to conduct seminars in classrooms on how to write an essay. I have also worked with students who came to my office hours during which we discussed strategies for writing in their classes. In doing so, I have had an opportunity to explore faculty and students' perceptions and practices in writing, and in particular, perceptions of quotation and plagiarism.

In this space, I will advance some interpretations to account for student's use -or misuse- of quotations and possible consequences, namely plagiarism, in the classroom. One of the benefits of being able to observe writing practices in the classroom -even at such a small scale as I did- is that these observations afford me the opportunity to move the discussion of plagiarism and quotation beyond the normative or moralistic tone in which the issues are frequently discussed in academic discourse. I approach the issue of plagiarism in the classroom as a social practice, paying attention to the particular context in which a text is produced. In this sense, it becomes clear that plagiarism can not be separated from quotation practices in the classroom.

I've done workshops in writing-intensive courses at all levels of the undergraduate curriculum. As a result of my collaboration with faculty I have

"...the understanding of plagiarism needs to transcend the ideology of blaming the...student for their shortcomings..."

had a point of entrée into faculty perceptions about what a good essay is and what it should accomplish. It is in this context that faculty frequently make the point that students should be able to quote and provide proper evidence from textual sources. Some faculty recognize the apparent schizophrenia in academic writing: students should be original but at the same time should be able to quote from the work of others and build on it. Students very often fail to quote or to use quotes in the way intended by faculty. Sometimes students present ideas from others without giving the author proper credit for them. Usually, plagiarism is discussed in the classroom by faculty, in terms of "giving proper credit to the author" for his/her contributions. Failure in doing so -faculty suggest- would be a case of "academic dishonesty."

While there is little question that sometimes plagiarism is rooted in students' cynical, utilitarian approach to academic education, I suggest that the understanding of plagiarism needs to transcend the ideology of blaming the victim, that is, the student for their shortcomings. I am aware that this position goes against deeply embedded notions and interests in academia. The blaming the victim approach resonates with legal and property right ideologies deeply embedded in liberal bourgeois ideologies. Furthermore, this allocation of blame, to a relatively powerless group, is also functional to the maintenance of the status quo in academic life. Since "blaming the victim" is almost a common-sensical position in relation to plagiarism in academic writing, this approach might leave social and structural processes that produce and reinforce plagiarism unanalyzed and untouched.

If inadequate quotation and the acknowledgement of authorship in the use of a text is not a moral failure on the part of the students, then how do we explain it and what can be done about it? I've observed in my interactions with students that frequently students do not know *how* to properly quote. Very often students don't have a clear notion of the use

"If inadequate quotation and the acknowledgement of authorship in the use of a text is not a moral failure on the part of the students, then how do we explain it and what can be done about it?"

of quotation in structuring a text and in advancing an argument. To be fair, some faculty are aware of the rhetorical functions played by quotation in structuring an argument and in providing evidence for it. However, despite faculty intentions, their advice on quotation sounds frequently like an entry for a receipt in a cooking book: "not too many quotes" or "you need to quote more." While I am not denying an element of malice, cynicism or utilitarianism in relation to student's plagiarizing, my argument is that plagiarism is very often not the result of a conscious choice by the student but instead the product of his or her misunderstanding of how to quote and, more importantly, for what purpose. It would be very helpful if faculty were more forthcoming in articulating for the students the concrete ways in which this end might be achieved. It's not enough to explain to the students how to make a proper quotation, or to let them know that they should advance an interpretation or argument in their writing. It is necessary to convey the idea to the students that writing is related to ways of thinking and of producing knowledge. I fear that this project is not structured in the academic curricula. Instead of adopting an ideology of blame, I suggest that as a community of practice it would be more constructive to focus on finding ways to increase students' awareness of their potential for authorship and knowledge making.

Annotations

By Sean Egan, Writing Fellow,
Queens College, CUNY

The Natural Sciences.

Example taken from:

Plant, Nathaniel G., K. Todd Holland, Jack A. Puleo, and Edith L. Gallagher. "Prediction Skill of Nearshore Profile Evolution Models" *Journal of Geophysical Research* 109 (2004), doi:10.1029/2003JC001995.

Prediction skill of nearshore profile evolution models

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[1] The hindcast prediction skill of a beach profile evolution model has been evaluated

The reference for the journal appears after the Abstract and includes two code numbers that specifically identify the article. One is a citation number (C01006) which is used in citation databases compiled by Thompson ISI, which publishes database search tools like Web of Knowledge that allow researchers to determine how often an article like this is cited. The other number is the doi number, which stands for digital object identifier. This number allows an article (or any kind of digital object) to be specified in the open, standard-based doi system, which is assessable through the web.

These id numbers highlight two differences between the sciences and the humanities. One somewhat obvious difference is the greater use of technology by researchers in the sciences; the other is the much greater tendency in the sciences to treat the article as the basic unit of intellectual currency (where in the humanities it is more likely to be the book).

Carolina. The model included time-averaged hydrodynamics, and optimum predictions were made using inverse methods. When compared to the initial, observed profile at all prediction periods longer than 10 days, the model was found to be as accurate as (and in some cases more accurate than) published comparisons with observations. During conditions of extreme wave events, the model's prediction skill during conditions of extreme wave events was found to be dependent on wave period. Finally, interpretation of the model results showed that (1) errors in existing bathymetric data contribute to prediction error; (2) a time-averaged model was as accurate as (and in some cases more accurate than) existing sediment transport models describing downslope of observed flow fields, sand

Cited authors' names appear in the text in italics, a feature of the journal's house style for citation. Also, as is common in the sciences, no page numbers are given.

limitations contribute to profile prediction error. **INDEX TERMS:** 4558 Oceanography: Physical: Sediment transport; 4546 Oceanography: Physical: Nearshore processes; 3022 Marine Geology and Geophysics: Marine sediments—processes and transport; 3045 Marine Geology and Geophysics: Seafloor morphology and bottom photography; **KEYWORDS:** sediment transport, wave models

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1. Introduction

1.1. Previous Studies

[2] Nearshore bathymetric data are collected for a variety of research purposes. For instance, these data are needed to specify the bottom boundary condition for hydrodynamic studies [e.g., Thornton and Guza, 1983; Freilich and Guza, 1984; Battjes and Stive, 1985; Thornton and Guza, 1986; Howd et al., 1992; Raubenheimer et al., 1995]. In these studies, bathymetry along a cross-shore profile was used to drive mass and momentum conservation equations for nearshore wave and current fields. All of these studies demonstrate that the details of arbitrary bathymetry profoundly affect the hydrodynamics, and accurate bathymetry is necessary for making consistent comparisons between observed and modeled waves and currents.

[3] By combining hydrodynamic models, a sediment transport model, and an initial bathymetric observation, it is possible to predict bathymetric evolution. This approach has been tested using observations from laboratory tanks [Roelvink and Stive, 1989; Nairn and Southgate, 1993; Southgate and Nairn, 1993] and field experiments [e.g., van Rijn et al., 2003]. These studies focused largely on discerning the role played by particular hydrodynamic processes on the predicted evolution of the profile. For instance, Roelvink and Stive [1989] suggested that the hydrodynamic model accurately predicted terms required by Bailard's [1981] sediment transport model, but found that the coupled hydrodynamic-sediment transport model did not accurately predict onshore transporting mechanisms. This failure was attributed to the sediment transport formulation's inability to represent phase shifts between free-stream and near-bed flow, and it was suggested that a formulation that included flow accelerations might lead to better predictions. (There are now several studies that better

Studies, as opposed to authors, are the object of discussion. The italicized authors' names refer to the works cited not to the people who wrote them.

Citation number given on each page. Note that this takes the place of a page number or volume number. The page numbers in the corners apply to this article only.

C01006

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Social Sciences.

Example taken from:

Behrens, Angela, Christopher Uggen, and Jeff Manza. "Ballot Manipulation and the 'Menace of Negro Domination': Racial Threat and Felon Disenfranchisement in the United States, 1850-2002" *American Journal of Sociology* 109.3 (November 2003), 559-605.

Even when specific language from the literature is quoted, the page numbers are not always necessary. In this case, the quoted terms describe the overall thesis of the study to which it refers.

Authors cited parenthetically with year and without page numbers. Often citations of literature in the field refer to the conclusions of the studies as a whole. In this paragraph, most citations are books.

Ballot Manipulation

Bobo and Smith (1998) characterize this historical process as a shift from "Jim Crow racism" to "laissez-faire racism." The latter is based on notions of cultural rather than biological inferiority, illustrated by persistent negative stereotyping, a tendency to blame African-Americans for racial gaps in socioeconomic standing (and, arguably, criminal punishment), and resistance to strong policy efforts to combat racist social institutions (see also Bobo, Kluegel, and Smith 1997; Kinder and Sanders 1996; Mendelberg 2001; Schuman, Steeh, Bobo, and Krysan 1997). In the case of race and crime, the institutionalization of large racial disparities in criminal punishment both reflects and reinforces tacit stereotypes about young African-American men that are intensified through media coverage (Entman and Rojecki 2000, chap. 5; Hurwitz and Peffley 1997; cf. Gilens 1999 and Quadagno 1994 on welfare).

The transition from the racism evident in the Jim Crow era to more modern forms can be seen in the discourse surrounding disenfranchisement of felons. Table 3 provides example of racial framing. The left side of the table presents excerpt on race and disenfranchisement in the Jim Crow era. excerpt from a South Carolina newspaper does not mention felon disenfranchisement, it makes a clear racial apperceptions. As Tindall (1949, p. 224) points out, South Carolina leadership spread word that "the potential colored voting population of the state was about forty thousand more than the white" to push for a state constitutional convention to change the state's suffrage laws. When the convention was held in 1895, South Carolina expanded its disenfranchisement law to include ex-felons.

Court cases are cited according to legal citation standards and even appear in a separate section of the bibliography from all other sources. This division of the citation systems illustrates the interdisciplinary nature of this sort of research.

The 1896 excerpt is taken from the Supreme Court of Mississippi, which upheld the state's disenfranchisement law (*Ratliff v. Beale*, 74 Miss. 247 [1896]) while acknowledging the racist intent of its constitutional convention. The state obstructed exercise of the franchise by targeting "certain peculiarities of habit, of temperament, and of character" thought to distinguish African-Americans from whites. The U.S. Supreme Court later cited this Mississippi decision, maintaining that the law only took advantage of "the alleged characteristics of the negro race" and reached both "weak and vicious white men as well as weak and vicious black men" (*Williams v. Mississippi*, 170 U.S. 213, 222 [1898]).

Exact language is quoted and page number are given in cases where the language is being considered as evidence or primary source material in the study.

The other excerpts from the Jim Crow era are taken from Alabama's 1901 Constitutional Convention, which altered that state's felon disenfranchisement law to include all crimes of "moral turpitude," applying to misdemeanors and even to acts not punishable by law (*Pippin v. State*, 197 Ala. 613 [1916]). In his opening address, John B. Knox, president of the all-white convention, justified "manipulation of the ballot" to avert "the menace of negro domination" (Alabama 1901, p. 12). John Field

The page numbers for the article indicate its place in the journal's annual volume, referring to the physical artifact even though the article is published electronically either through the journal's website or a reference database.

Humanities.

Example taken from:

Federico, Annette R. "David Copperfield and the Pursuit of Happiness"
Victorian Studies. 46.1 (Autumn 2003), 69-95.

DAVID COPPERFIELD AND THE PURSUIT OF HAPPINESS

moral trajectory of the book and produces a kind of biphen-
 ence between languor and hysteria, exhaustion and vital
 turbulent fantasies when he is courting Dora present feeling
 as misty and imprecise as his earlier dream with Em'ly, but
 inflected now with comic exuberance: "I was lost in a blissful
 (335); "I was afraid it was too happy to be real" (410); "Happiness or
 misery was now the question" (411); "I [was] translated to regions of
 exquisite happiness" (506); "Ta ra la! and we were as happy as the week
 was long" (511). "What an idle time!" he exclaims, "What an unsubstan-
 tial, happy, foolish time!" (414). Naturally enough, the apparent culmi-
 nation of David's happiness arrives in "an incoherent dream" (533). In
 the chapter called "Another Retrospect," David sees his wedding day as
 "a dream, a flustered, happy, hurried dream" (529). He makes a speech
 about "being very sociably and simply happy (always in a dream
 though)" (534). "Nothing is real," he writes. "Still I don't believe it. We
 have a delightful evening and are supremely happy; but I don't believe
 it yet. I can't collect myself. I can't check off my happiness as it takes
 place" (530).

All of these passages exemplify what Barbara Hardy terms "the
 topos of inexpressibility," an evocation of a powerful feeling and the
 impossibility of expressing it. Hardy argues that these attempts to
 describe affective experience break with mimesis and divert attention
 away from verisimilitude to analysis (12-13). And yet because happiness
 is tied to a moral theory that is culturally diffuse and elusive, the repeti-
 tion of unspecified delights suggests that happiness *cannot* be analyzed
 or even clearly described, despite the efforts of Bentham, Mill, and
 Sidgwick. David "can't check off [his] happiness as it takes place" (530),
 he can't classify, dissect, or systematize it because it is essentially
 affective—evasive, fragile, easily put "to flight by fatal questioning," as
 Mill claimed (*Autobiography* 118). The courtship of David and Dora is
 charming and funny, but Dickens also deeply understands what is at
 stake, the urgency with which David seizes his happiness with Dora, the
 emotional rush, and the dream-like quality of unanticipated, un-
 pressed fulfillment of desire. Forster thought that Dickens was ex-
 amining the emotions of twenty-five years earlier, but Dickens insists on
 their authenticity. "I cannot see the occasion [Maria Beadnell] ex-
 hibiting much emotion as I should see anyone else," he wrote. "No one can
 imagine in the most distant degree what pain the recollection gave me
 when I was a boy" (qtd. in Johnson 836). Although these emotions

As in the sociology article, quotations are cited as evidence for the piece's argument and the citations include the page number. In this case only the page numbers appear since it is obvious from the context that the text referred to is David Copperfield. The bibliography of this paper indicates that the page numbers are those of the 1990 Norton Critical Edition of David Copperfield. The issue of multiple editions (and even texts) of the same work is one that citation systems in the humanities have to deal with more often than those in other fields.

In this sentence the language of two sources is adapted to fit into the writer's language, with quotations, brackets and citations used to indicate exactly what is being borrowed. This is a common enough practice in literary studies but would rarely appear in a work like the geophysics paper on the previous page.

Critical source cited for its concepts and terminology (which get specific page citations). Contrasts with most science papers in which, to different degrees, sources are cited for their findings and results. In this case the other critic, Hardy, is cited not for establishing any facts but for offering a provocative or intriguing concept.

All sources cited on this page in the article are single-author, as is usually the case in the humanities. This affects how the sources are cited; in the sciences, the work they cite is less likely to be seen as a personal or individual production—even though the authors' names are used, the references are to the work not the individuals.

This paper follows the practice of most writing in the humanities, which refers to the writers and not to the texts being cited—so we see "Hardy argues" instead of "Hardy's book argues." This is the case, to a lesser extent, even when the words of fictional characters are quoted.

Quote from Dickens is taken from Johnson, a standard biography of Dickens. Indirect quotation is usually avoided and used only when primary sources are not available. (In this case, the sources may be unpublished or inaccessible letters.) Contrasts with the sciences where researchers expect primary source material (data) to be publicly available.

Plagio: A View of Plagiarism from Abroad

By Mehmet Kucukozer, Writing Fellow, Queens College, CUNY

Upon completing a Masters in Translation and Interpretation at a well-known university in Guadalajara, Mexico, I got hired on as an instructor there. I taught English as a foreign language to students majoring in professional programs such as tourism, accounting, finance, business administration, and marketing.

Although most of the course levels emphasized informal styles of writing, in level six Business English I assigned a short, more formal expository essay on the history of a successful company of the students' choosing. In preparing for the assignment, I spoke about the proper forms of citation and about plagiarism. I discovered the students did not know what the term "plagiarism" (*plagio* in Spanish) was, nor why copying was a problem and why sources of information and ideas had to be cited. This lack of shared knowledge particularly surprised me, considering that level six consisted of mainly upper-classmen.

I could understand that perhaps schools failed to teach the term "plagiarism," but why were the students apparently unaware of and unmoved by the concept—that is, seeing the transgression in copying and appropriating other people's ideas and work, when they didn't signal their citations with some shared convention for doing so? My curiosity led me to the fourth floor of the Humanities Building to speak with friends in the Linguistics and Language Education Department. They were a group of five who often hung out there in between taking classes and teaching Spanish to exchange students from the US, Canada, Europe, and East Asia. I figured they might have some answers for me. Upon broaching the subject, brainstorming and discussion quickly ensued. Effectively, I had a small focus group on my hands.

They were all in agreement in seeing that attitudes towards the use of information began in childhood and elementary school. Paula explained that, in the first place, it has to do with a lack of resources, both in terms of the disposable income of rural, working, and lower middle-class families (the majority of the population) and what public schools and communities can provide. Books are expensive relative to income. Few households have books and public libraries are a rarity. When students have to write about, for example, an important historical figure, there is only one source to which students can turn to get any detail beyond the little found in the state-allocated textbooks. This

"Because people do not have a sense of a book culture, they tend to view information as communal property that can be appropriated freely without rules...the school system, for political reasons, also contributes to this informal attitude towards the ownership of information."

source was a laminated information card available at the local stationary store for about 1.5 cents (15 *centavos*). Kids copy verbatim the information provided on the card and then, because of the nice illustration on the cards, paste it on to their homework sheet. Ultimately, teachers willingly accept this, and even promote it, because it is a way of guaranteeing that students are reading. In the process, however, children learn to transmit knowledge rather than reflect on it by looking up information in books and determining what is important for their homework—the latter practice being one of the essential elements of what Paula called a "book culture."

At this point, Araceli chimed in. She had some familiarity with the US because of family and noted that "over there" kids connect famous children's stories with their authors,

for example Dr. Seuss. In Mexico, children are mainly raised—in part due to the limited access to books, but also due to the importance of religion in the family, the ongoing presence of the extended family, the strong linkages between the city and the small town, and the greater communal quality of social life—on stories from the Bible, or from legends and anecdotal oral histories that grandparents and relatives tell about life in the village or *pueblo*.

Lulu then tied things together. Because people do not have a sense of a book culture, they tend to view information as communal property that can be appropriated freely without rules. The Bible belongs to everyone; oral histories and legends are retold in the same exact manner for generations,

and the school system, for political reasons, also contributes to this informal attitude towards the ownership of information. Government-published textbooks, from elementary school through high school, present an official history of Mexico, one of fact that cannot be challenged. Excluding the possibility of differing interpretations and ideas means that the state's version of history is everyone's to be

retold communally. Since divergent views do not exist, there is no one to attribute them to. This then translates into a general attitude towards the content of books.

My friends' comments made a lot of sense. Mexico, similar to other countries that experienced nationalist revolutions in the twentieth century, instituted a corporatist-style state emphasizing a particular nationalist identity in the name of social control, and the schools were one of the primary organs by which to carry this out. Moreover, high degrees of social inequality and recent urbanization (within living generations) have meant limited access to books and the continuity of oral histories for many. Together, these structure how the public perceives information and utilizes it. In Mexico's case, the dissemination of various kinds of knowledge tends to be

(Continued on page 13)

Lessons from Leo

By Angelique Harris, Writing Fellow, Queens College, CUNY

I plagiarized a passage on Leonardo da Vinci that I found in an obscure encyclopedia series that my parents purchased when they found out my mother was pregnant with me. Although I knew all about Leonardo in high school, I wanted extra credit in my junior year art history class, so I copied a three-page biography on Leonardo and handed it in as my own. I never really thought about the incident as plagiarism. Cheating, yes, but plagiarism, no. In fact, I don't think I put that much thought into it; it was simply a clever way to get extra credit. On the other hand, I did know that it was "wrong," and that was the only time I have ever plagiarized anything. However, my perception of the incident has changed drastically since I have begun to teach.

Chances are that my admission of academic dishonesty while in high school is not particularly shocking (well, maybe it is in that I am a Writing Fellow, and am admitting to it in such a public forum). Schools anticipate that their students will cheat and plagiarize work. For example, there are hundreds of thousands of new websites and software dedicated to plagiarism and some of their goals are to help schools detect plagiarism among their students. However, when more "prominent" people plagiarize, controversy always ensues. From Martin Luther King Jr.'s dissertation and some of his speeches, to articles by Ruth Shalit of *The New Republic*, accusations of plagiarism have always led to much debate. However, never is the concept of plagiarism and improper citation more disturbing than when the accused are among the upper echelons of the academy. Colleges, universities, publishers, etc., have placed so much focus on plagiarism in student work that "professional intellectuals" often slip through the cracks and are rarely perceived as plagiarists themselves.

In October 2002, acclaimed historian Stephen Ambrose died. Ambrose was author of over 30 books and a retired history professor at the University of New Orleans. His celebrated book, *Band of Brothers*, was made into an award winning HBO mini-series. He also served as the history consultant for Steven Spielberg's *Saving Private Ryan*. Ambrose's work dealt with the American soldier and was written in a way that the layperson could read, understand, and appreciate. Ambrose was one of the most influential historians in the US. Unfortunately, towards the end of his life, his career was filled with accusations of plagiarism.

Ambrose was charged with plagiarism after it was discovered that his best seller, *The Wild Blue*, was filled with lines taken from Thomas Childers's work; though footnoted, the actual lines weren't quoted. Childers forgave Ambrose, who often wrote more than one book a year. For these reasons many believed that his plagiarism was a mere acci-

dent. However, Mark Lewis of *Forbes.com* (the same online journal that discovered *The New Republic's* Steven Glass's fabrication), discovered a number of cases of "faulty citation" committed by Ambrose. Many of his books contained several sentences copied word for word without properly quoting his sources. Ultimately, these accusations didn't hurt Ambrose's career much, as he went on to publish other books before his death at the age of 66 from lung cancer. In fact, recently, plans were made to name a highway after him in Louisiana.

Plagiarism and citation within the academy raise more questions than answers. What example does Ambrose give to the academy concerning plagiarism and citation, especially noting the response to his plagiarism by the general public? Is it ok for professors or professional academics to simply say they forgot to cite something and all is forgiven? Do universities have different standards for students than they do for professors in terms of plagiarism, citation, and the ownership of knowl-

"...should professors let the students know that their lecture will be coming from McGraw-Hill? Where does the line surrounding plagiarism and citation get drawn...?"

edge? (Well, I don't know why I just asked that question because though it is not explicitly stated, they do. Check out the November 24, 2004, *New York Times* article entitled, "When Plagiarism's Shadow Falls on Admired Scholars" by Sara Rimer.) However, when you think about it, how often do professors display knowledge that is THEIR OWN to students anyway? It is acceptable for professors to take someone else's syllabus and pass it along to students as their own. They will use lecture notes from colleagues or from the publisher of the textbook being used, in addition to tests already made up. Thus, if professors utilize all of these tools, how much of the actual course is their own? Why do some professors do that? Well, the easy answer is to save time; they are too busy. What kind of example is this setting for students? Yet, although that is acceptable to do, most professors wouldn't dream of taking someone else's words for their own for a piece that would be published. So, is it ok not to cite lecture notes if their content is considered common knowledge within a field? What if this common knowledge is taken word for word from the publishing company or a teaching assistant or a colleague?

When I was a high school student, copying the biography of Leonardo was unacceptable. However, would it have been acceptable if I copied that passage and read it in an art history course as part of my lecture notes? Before you decide, consider this: Senator Joseph Biden of Delaware had to give up his bid for a presidential nomination in 1988 amid allegations that he plagiarized portions of his speech (basically, a lecture). If that is the case, should professors let the students know that their lecture will be coming from McGraw-Hill? Where does the line surrounding plagiarism and citation get drawn, and does it simply depend on who crosses it?

Policing Plagiarism Online: What a Google™ Search Can Tell Us

By Maddalena Romano, Writing Fellow, Queens College, CUNY

The Internet has changed many things for many people. One of these changes is the increased access for students to online paper mills that sell term papers. The Internet also provides instructors with resources that “detect and prevent” plagiarism, and a forum to discuss and share these resources with other instructors. In fact, searching the Internet reveals many websites dedicated to this purpose, as evidenced in Table 1 below. More interesting, however, is the dichotomy between *detecting* plagiarism and *about* plagiarism. Many academic articles have discussed this particular topic. This article, however, deals with how some Internet sites represent plagiarism, and as such, informally highlights a few websites that discuss citation and plagiarism.

The framework for the description and evaluation of the websites that I am presenting in this article is based on the following set of questions:

- How does this site represent citation and plagiarism?
- What is the target audience?
- How are the views articulated in this site connected to knowledge-making?

In beginning this survey, it was at first useful to perform a Google™ search (<http://www.google.com>) on the word “plagiarism.” This proved enlightening, since over 2,170,000 websites were found. From that point forward, one additional keyword was added to

see if a more manageable number of hits could be obtained. Again, as Table 1 below shows, this also proved to be revealing.

Representation of citation and plagiarism

The language of most of these websites reads like a police report or legal document. Words such as “cheating,” “fraud,” “dishonesty,” “prevention,” and “detection” prevail—all of which harbor highly nega-

you still must give the author credit in a note.” A handout from the Online Writing Lab at Purdue University (http://owl.english.purdue.edu/handouts/research/r_plagiar.html) describes what one must cite, and what can go without a citation. All three of these examples, however, are problematic, and rife with contradiction. Some, like the handout from Purdue, acknowledge an inherent contradiction between the citation of background information and the creation of original ideas, and even go so far as to acknowledge that other cultures are not as zealous in their documentation of sources as is the US (this same document continues to say that one should cite that which is not common knowledge, but it also states that it is up to the writer to determine if this is information that the readers already know or can find in general reference sources). In his article, Harris simultaneously stresses that instructors should do more to educate their students about plagiarism, while providing for instructors “strategies for detection of plagiarism” in the body of its text. The handout from Indiana University almost goes as far as to say, “cite everything” in its list of what to document, without clearly defining paraphrasing.

Table 1 Websites hit on Google search (approximate)

Keyword	Hits
Plagiarism	2,170,000
--and Detect	47,300
--and Prevent	165,000
--and Avoid	311,000
--and Fraud	98,200
--and Academic dishonesty	181,000
--and Discourage	27,000
--and Helping student avoid	116,000
--and Citation	202,000
--and Borrowing	47,200
--and Resemblance	13,200
--and Influence	185,000
--and Infringement (copyright)	53,200
--and Detection tools	34,500
--and Prevention tools	36,300
--and Cheating	321,000
Teaching Writing Citation	413,000

tive connotations. Furthermore, there seems to be no clear way of communicating how to properly cite sources. For instance, a pamphlet from the University of Indiana (<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>) says that to avoid plagiarizing, one must credit direct quotes, theories, diagrams, and paraphrases of another’s words. An article by Robert Harris, entitled *Anti-Plagiarism Strategies for Research Papers* (<http://www.virtualsalt.com/antiplag.htm>) also defines plagiarism as the (intentional or accidental) omission of citation of sources. He states: “He states: ‘Even if [you revise or paraphrase] the words of someone else or just use their ideas,

Target audience

The target audience seems to vary depending on site content, but could be divided into three categories: 1) instructor, 2) student and 3) instructor and student. In many of the examples above, the electronically distributed pamphlet and the handout address students, while the article addresses teachers. In texts directed to students, the language is that of avoidance, and the handouts stress techniques that, when used while writing, may help reduce the instances of accidental plagiarism. In texts directed at instructors, tips for detection are provided, which reinforces the role of policing for instructors, while simultaneously raising the larger context of citation. This larger context of citation seems largely absent in the texts addressing students.

Knowledge-making

There was very little discussion in these examples about creating knowledge or writing to learn. The article by Harris tells the instructor to educate the student on how plagiarism can be a form of stealing, but it also states, in discussing the benefits of citation, that the student be made aware that they will be creating new knowledge, and should therefore credit the intellectual property of others as they would want their own ideas credited. The Purdue handout mentioned above acknowledges that academic writing gives mixed signals, wanting the student, for example, to incorporate others' ideas while simultaneously creating new ideas, or to find their own voice while assimilating the words of others in their field into their own articulation.

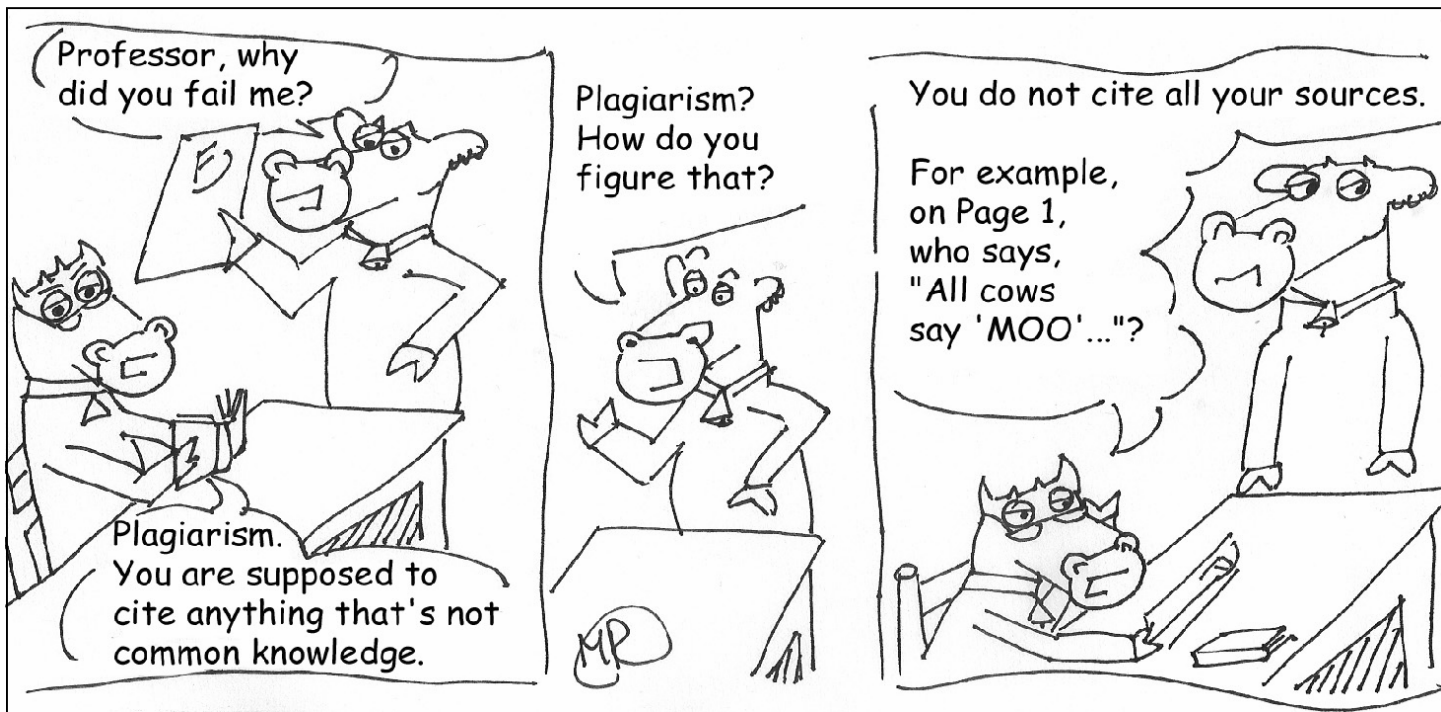
In sum, it appears the Internet can be a useful tool in the dissemination of information about the avoidance and detection of plagiarism to both students and teachers. However, the Internet also serves as a mirror of the problems faced by teacher and student alike. For example, if it is left up to the student to determine what is common knowledge, and the student assumes that the teacher is knowledgeable in the field

in which the student is writing, then a student can easily jump to the conclusion that what they are writing is common knowledge. If a student assumes that a source, if found in the library, or on the Internet, is easily accessible to others and thus common knowledge, then it may very well go uncited. If a student is schooled in the thoughts and theories of others, and then is told to "write in your own words," it is highly possible that the student has now incorporated as his/her own words that which he/she read from sources for so many years. In rare cases, a student can come up with a theory that they believe to be entirely their own, only to discover later that it previously had been written (as has happened to the writer of this article, though luckily for this writer she was able to discover her unfortunate coincidence and cite her source prior to handing in the paper). What the Internet reflects, then, is the lack of focus on guiding students to create new knowledge. Academia appears to emphasize adherence to the commandment of "Thou shalt not steal" without allowing for the possibility that the process of making knowledge requires more than being told what not to do.

(Continued from page 10)

less rule-driven and thus more informal. In the final analysis, if we are to effectively deal with the matter of plagiarism, we cannot simply moralize the issue and disembody it from the social, cultural, and political context from which people originate. In order to connect with our students, we must speak to their realities. Our realities, after all, determine how we use language. Only then, can a genuine cognitive shift occur.

Interestingly, I recently spoke with my friend Lulu who finished her Masters in intercultural communication from a major public university here in the US last spring. She told me that upon entering her program she was given an information booklet on citation and plagiarism. She described the American attitude on the subject embodied in the packet as "*muy exagerado*" ("overly-exaggerated"). In other words, I believe she sees the American approach to citation as an overzealous adherence to rules, the reasons for which were never made completely clear to her. Somehow, her reaction did not surprise me.



Plagiarism, Property Rights, and Power

By Rhona Cohen, Writing Fellow,
Queens College, CUNY

Much has been written on the subject of intellectual property rights, plagiarism, and fraud in the academy over the last twenty-five years. Each discipline has its own concerns, altering the terrain of the discussion and introducing different conceptual frameworks to the debate. I present below three articles addressing the issue of intellectual property rights from three different disciplinary perspectives, history, science, and English literature, in order to explore the multiple ways that power is contested or wielded in our encounters with plagiarism and plagiarists. I chose these three articles because, in all three instances, the power dynamics that are at play are made apparent. For all three authors, however, the contexts are very different. Carla Hesse looks at a global picture, while Brian Martin explores political issues and Peter Shaw analyses the psychological dimensions of this practice. Using different types of proof or evidence privileges different contexts and complicates, in interesting and thought-provoking ways, our perceptions of plagiarism here at Queens College today.

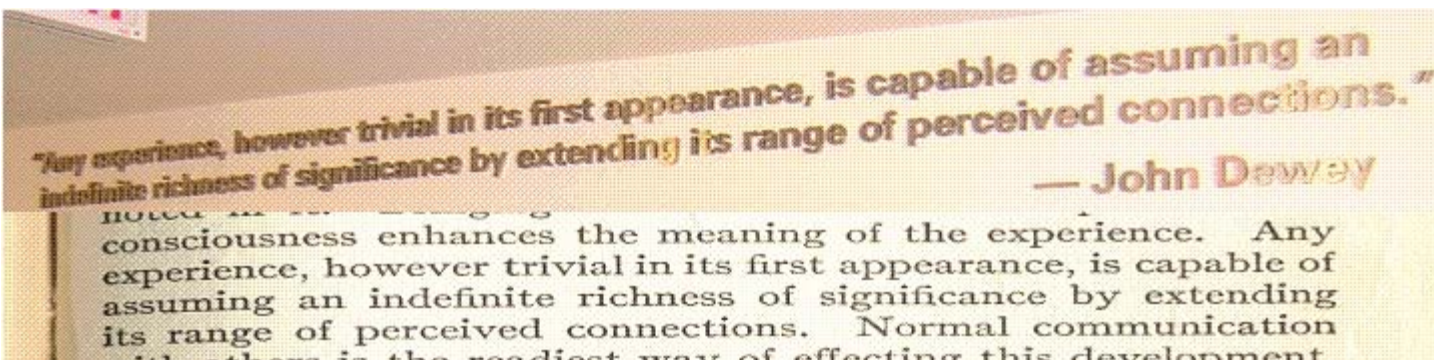
Carla Hesse, Professor of History at the University of California at Berkeley, argues in "The Rise of Intellectual Property, 700 B.C. – 2000 A.D.: An Idea in the Balance," that globally, until the 18th century, there was no recognition of intellectual property rights. Authors, scientists, inventors -- all human thought and its outcomes -- were divine gifts, and the bearer of those gifts must, in return, give them "freely" to the public. Then, in the 18th century, as authorship and human ownership of ideas became possible with Enlightenment philosophy and law, a complex system developed in which publishing monopolies were granted to individuals by church and state. Private patronage, state sponsorship and censorship developed with the emergence of a bourgeois class that had a growing sense of, and emphasis on, private property. In response to this, legal arguments arose in

the 18th and 19th centuries about which individuals or institutions rightfully owned ideas. Then as literacy rates grew within a growing middle class, and the demand for secular reading materials increased, legal arguments were promoted on both sides of the debate. The authors and their legal publishers argued their "natural rights," while pirate publishers invoked "utilitarian doctrines" for the public good. Hesse uses for examples cases that span the globe, but she focuses on American legal doctrine and its transformation from the 18th to the 20th centuries to present an apt example of the manner in which modern conceptions of copyright change over time. After emancipation from England, the American publishing system grew because of pirate publishing of English texts. She suggests that, as America became a hegemonic power, as we developed our own literature desired by countries abroad, legal doctrine changed to more securely protect the "property rights" of the few over the greater public good. As ideas become a national product, for sale internationally, the rights of the individual as exporter are protected by a state that gains power through offering this protection and copyrighting and monopolizing those ideas and their products.

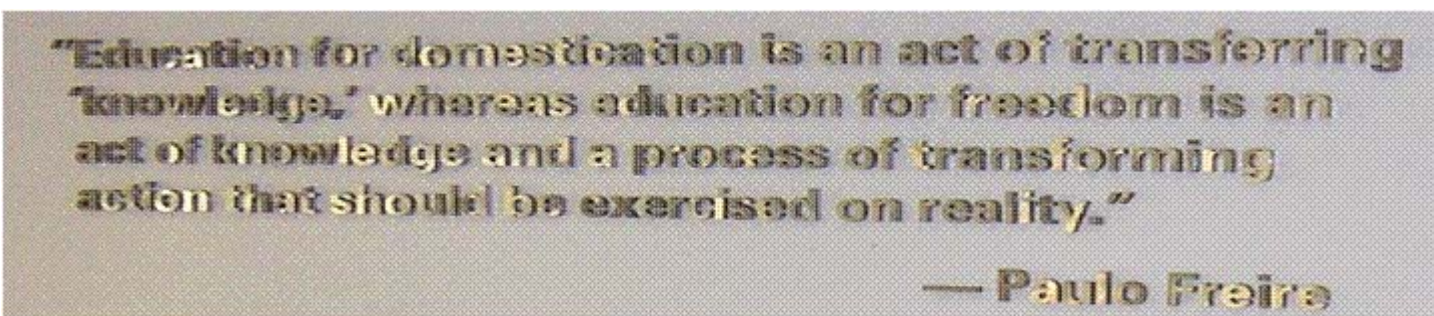
Brian Martin, Associate Professor of Science, Technology, and Society at the University of Wollongong, New South Wales, Australia, looks at institutionalized plagiarism as opposed to competitive plagiarism and makes a case for the reevaluation of our accepted emphasis on the latter, in his article, "Plagiarism: A Misplaced Emphasis." He defines competitive plagiarism as the practice of claiming someone else's ideas or words to gain status and wealth from them. Institutional plagiarism takes many forms; from hiring a ghost writer, to administrative, corporate, or bureaucratic fiat of the words and work of underlings. Within a system that unquestioningly condones the many forms of institutional plagiarism, it becomes difficult as a teacher or college administrator to argue against the competitive variety.

However, this is not the primary reason that Martin gives for a shift in our emphasis. Rather, he argues for the shift for two reasons. First, he posits that by questioning the practice of institutional plagiarism we are also calling into question the system of hierarchy and the power differentials that we have in place. Secondly, he asserts that institutional plagiarism reduces accountability on all levels. Martin claims it is impossible to demand an honest and passionate quest for the truth in policy making, the media, and in politics if the systems by which these institutions run are based, in part, on claiming credit for someone else's work. By imagining a space where hierarchies of power don't operate ("self-managed societies"), Martin theorizes plagiarism would no longer function to maintain the system. "Claims to exclusive credit for originality, as well as to ownership of intellectual property, are characteristic of the system of capitalist individualism. The myth of the autonomous creator would be much harder to sustain under self-management." (Martin, 1994, fourth section, "Plagiarism in a self-managed society") Martin concludes that competitive plagiarism is too oft at the center of our conversations about intellectual property rights. If the discussion is left there -- plagiarism as a central moral problem -- in the worst case scenarios, scurrilous attacks on student and scholar are possible while leaving unaddressed the power inequities of contemporary societies.

Finally, Peter Shaw (1936-1996; then Professor Emeritus at the State University of New York at Stony Brook and chairman of the National Association of Scholars) in "Plagiary," looks at some of those more famous literary figures, such as Samuel Taylor Coleridge and Edgar Allan Poe, whose reputations have weathered accusations of plagiarism to some cases that have occurred in the very recent past. He notes that accusations only surface for works where multiple plagiarisms within a single work are found. He points out that this is a common aspect of plagiarism and that other literary or extraliterary mistakes, in-



From the walls of Powdermaker Hall. Above: Quote from John Dewey (top) and the original text (bottom). Below: Quote from Paulo Freire (top) and the original text (bottom). Photographs by Sean Egan.



Education for domestication is an act of transferring "knowledge," whereas education for freedom is an act of knowledge and a process of transforming action that should be exercised on reality.

correct data collection or erroneous reports of the data, take place in many of these texts. Proper citation and then improper or no citation of the same source is the usual pattern in cases of established scholars. Shaw's examination takes a psychoanalytic turn. He argues that the act of plagiarism is not unconscious, though this is the most common explanation and excuse proffered by plagiarists and their apologists, but that the desire to be caught might be. Shaw describes the psychology of plagiarism and compares it to the "social crime" of kleptomania. In both instances, the thief takes material that he or she doesn't need. Plagiarists like Poe and Coleridge are capable writers, but seem compelled to steal and to be caught. Furthermore, Shaw shows that plagiarists are traditionally unequivocal in their attitude toward the crime and feel certain they have been victims of plagiarism themselves. Interestingly, Shaw provides many examples of plagiarisms that come from texts that are plagiarisms themselves. Finally, Shaw as-

serts that the public's reaction to both kleptomania and to plagiarism is the reaction of a person encountering the "uncanny," seeing in oneself the possibility of the crime. He ends by exhorting professionals in the literary field to take up the responsibility of acknowledging that plagiarism exists and that it is detectable. His call is to end relativistic apologies for the act so that the literary world might regain its position on the moral high ground once again.

I have presented here three different conceptual frameworks from three authors working in different disciplines. In all three instances, power dynamics are invoked in their discussions. In the case of Hesse, we learn about the history not only of the terms and concepts of copyright but of the publishing institutions globally and the economics of those institutions that are intrinsic to issues of intellectual property and ownership. Martin's discussion turns to politics and the inequity of systems built on hierarchies. Shaw's article brings terms of individual morality into the discussion, but he seems less intent on exposing plagiarism as an im-

moral act and attempts instead to show how the plagiarist who steals and the audience that condones it act complicitly for complex psychological reasons. In all three instances, we see some of the broader implications of plagiarism in relation to social and textual power. My hope is that, armed with these implications, we might be better equipped to cope with those instances of plagiarism that we encounter in the classroom: claiming them as instances for teaching and discussion rather than for punishment.

Works Cited

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