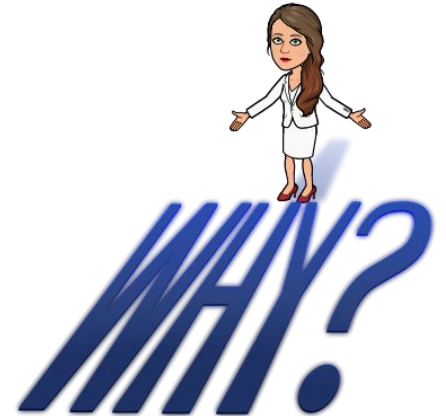


The What & Why of Attributions

But, why?

- To avoid charges of plagiarism (which carries serious penalties for you).
- To help your readers.
- To give the author's whom you are citing the credit due for their intellectual work!



Okay, so what are my options?

- Direct Quotations

- Use when the author's phraseology is striking, or the author themselves are a credible authority

Diamond says, "The histories of the Fertile Crescent and China . . . hold a salutary lesson for the modern world: circumstances change, and past primacy is no guarantee of future primacy" (417).

- Paraphrasing

- Use when the author's wording is not as compelling, or you can weave it naturally into your own narrative

Diamond (2017) argued that the histories of the these region hold an important morale for contemporary society; that is, a societies' past success does not ensure future success.

- Summarizing Appropriately

- Use when the author's words serve a foundational purpose, but are not so profound or necessary to require direct quotation or paraphrasing.

Some argue that historical precedent holds important lessons for contemporary society about the difficulty of maintaining authority (Diamond, 2017).

But, what if...

- When in doubt, **attribute** and **cite**!
- Obviously for direct quotes, but also for paraphrases and summaries.
- Use your style manual of choice, and consult frequently for formatting norms.



At the end of the day...

EVALUATION CHECKLIST

Please use these checklists in conjunction with Appendixes D (Chicago Style), E (APA Style), and F (MLA Style).

Bibliography / Reference List / Works Cited

- Are the entries in alphabetical order by the authors' last names? (Entries without authors should be interspersed, alphabetically by title.)
- Do the entries have hanging indents?
- Did you use 3 em dashes for repeated authors (Chicago and MLA only)?
- Do all entries end with periods (unless using APA and entries end with a DOI)?
- Are titles treated properly (italics, quotation marks, and capitalization)?
- Are volume and issue numbers (as needed) included for journal articles?
- Did you include DOIs or URLs for online content?
- Are your entries consistent throughout (abbreviations, spaces, punctuation, etc.)?
- Did you run your spell checker?
- If you used a citation manager, did you manually check the entries?



CHECK YOURSELF

EVALUATION CHECKLIST

Before you submit a writing assignment, this checklist may help you as you proofread and edit your work. Please also consult the checklist in Chapter 15 if you have included a bibliography and/or notes.

- Did you stick to your outline?
- Did you number the pages?
- Did you use your spell checker and grammar checker?
- Did you set off block quotations properly?
- Is your thesis clear and easy to find?
- Did you write transitions (or use headers)?
- Did you use a proofreader and/or an editor?
- Did you give it a title?
- Is the paper the length assigned?
- For electronic documents, is the file size acceptable?
- Have you cited a variety of sources (more than one or two)?
- Is the Bibliography, Reference List, or Works Cited included?
- Are your notes or in-text references inserted?
- Did you have someone else read and comment on your draft?
- If model assignments were provided, did you consult them?
- Have you followed all formatting guidelines (e.g., cover sheet, abstract, margins, fonts, line spacing, page numbers, headers, etc.)?
- If a style manual was assigned, did you follow it consistently?
- Check the structural elements of your writing. Have you written clear sentences, strong paragraphs, and graceful transitions? Does everything relate directly to your thesis statement?
- Are the proportions of your paper right? Is the intro/background/history too long? Is the conclusion too short?
- If you have included musical examples, illustrations, charts, etc., have you labeled them with captions and cited the sources properly?
- Have you checked punctuation?
- Did you remember to avoid informal language, slang, contractions, and profanity?
- Is your writing appropriate for the intended audience?
- Double check voice and tone. Did you avoid passive voice, first person, and repetition?
- Did you edit out extra words, phrases, sentences, etc.? Did you give special attention to editing out unnecessary "to be" verbs?
- Did you double check to see if you need to submit electronically, in hard copy, or both?

PRACTICE!

In the following slides you will be tasked with determining whether or not a passage is plagiarized, and correcting the attribution.

#1 -- Attribution

Original Source

“Thanks to Nottebohm’s monograph on the ‘Eroica’ sketches, more is generally known about the composition of this work than any other by Beethoven. The sketches show a minimum of false starts and detours. The most radical ideas were present from the start, if in cruder form, and the work seems to have proceeded with great assurance. This is striking indeed, for however carefully one studies Beethoven’s evolving style up to 1803, nothing prepares one for the scope, the almost bewildering originality and almost continuous technical certainty manifested in this symphony. In sheer length, Beethoven may well have felt that he had over-extended himself, for it was many years before he wrote another instrumental work of like dimensions.”

Kerman, Tyson, and Burnham (2020). *Grove Music Online*.

Student’s Written Passage

The stylistic departures in Beethoven’s Symphony No. 3 are so radical and bewildering that it is striking that the sketches show that his compositional process was assured and technically certain. Beethoven must have felt that he had overextended himself.

Plagiarized?

- Yes
- No

Corrected Version:

#2 Attribution

Original Source

“In his Second Symphony, Ives used themes paraphrased from American popular songs and hymns, borrowed transitional passages from Bach, Brahms, and Wagner, and combined all of these in a symphonic form and idiom modeled on Brahms, Dvořák, and Tchaikovsky. Through this synthesis, Ives proclaimed the unity of his own experience as an American familiar with the vernacular, church, and classical traditions and claimed a place for distinctively American music in the symphonic repertoire. Doing so was a radical act, for although classical audiences accepted folk melodies as sources for concert works, they tended to regard the hymn tunes and popular songs Ives used as beneath notice and entirely out of place in the concert hall.”

Grout, Palisca, & Burkholder (2016) A History of Western Music.

Student's Written Passage

When Ives used themes from American popular songs and hymns in his Symphony No. 2 combined with the form and style of the Romantic symphony, it was a bold effort to create a place for this music in the art music tradition.

Plagiarized?

- Yes
- No

Corrected Version: