

VCC101: Citations and Academic Integrity

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Agenda for today

- CMS style
- Academic integrity

The goal of citation

“Regardless of the convention being followed, the primary criterion of any source citation is sufficient information either to lead readers directly to the sources consulted or, for materials that may not be readily available, to positively identify the sources used, whether these are published or unpublished, in printed or electronic form.”

(section 14.1 The purpose of source citations)

- Material in this and the next few slides taken from [The Chicago Manual of Style Online: http://simplelink.library.utoronto.ca/url.cfm/65161](http://simplelink.library.utoronto.ca/url.cfm/65161)

Chicago's two systems of source citation

First System of Documentation

- Uses a system of notes (footnotes, endnotes, or both) and usually a bibliography.
- The notes allow space for unusual types of sources **as well as for commentary on the sources cited**, making this system extremely flexible.
- Preferred system for many writers in literature, history, and the arts because of the flexibility.

Second System of Documentation

- Uses parenthetical author-date references and a corresponding reference list—is nearly identical in content but differs in form.
- Preferred for many publications in the sciences and social sciences.
- May be adapted for any work, sometimes with the addition of footnotes or endnotes.

You'll use the First System for this paper

How it works: Notes and Bibliography

There are 3 different ways that things might be entered: as a full citation in a note (the first time you cite something); as a shortened citation in a note (the second and subsequent times); and as a bibliographical entry.

Full citation in a note:

1. Gavin Grindon, "Surrealism, Dada, and the Refusal of Work: Autonomy, Activism, and Social Participation in the Radical Avant-Garde," *Oxford Art Journal* 34 (2011):79.
2. Daniel Belgrad. *The Culture of Spontaneity: improvisation and the arts in postwar America* (Chicago: Chicago University Press, 1998), 32-33.
3. Glenn Gould, "Streisand as Schwarzkopf," in *The Glenn Gould Reader*, ed. Tim Page (New York: Vintage, 1984), 310.

Shortened citation in a later note:

8. Grindon, "Surrealism."

Entry in a bibliography:

Grindon, Gavin. "Surrealism, Dada, and the Refusal of Work: Autonomy, Activism, and Social Participation in the Radical Avant-Garde." *Oxford Art Journal* 34 (2011):79-96.

Important Note on Notes

- In some fields (and this is one), authors will often use notes for far more than just referencing
- Notes can be used to give:
 - Additional information
 - Counter-arguments
 - Argument context
 - References beyond the immediate ones
- Get into the habit of reading, or at least skimming, footnotes in your course or research reading: you'll find all kinds of good stuff there!

8.193 Paintings, statues, and other works of art

Titles of paintings, drawings, photographs, statues, and other works of art are *italicized*, whether the titles are original, added by someone other than the artist, or translated.

The names of works of antiquity, whose creators are often unknown, are usually set in roman (no special formatting).

Works of Art

- Rothko's *Orange Yellow Orange*
- Leonardo da Vinci's *Mona Lisa* and *The Last Supper*
- *North Dome*, one of Ansel Adams's photographs of Kings River Canyon
- Hogarth's series of drawings *The Rake's Progress*
- Michelangelo's *David*

Works of Antiquity

- the Winged Victory
- the Venus de Milo

8.195 Exhibitions and such

Titles of world's fairs and other large-scale exhibitions and fairs are Capitalized, but not italicized.

Smaller exhibitions (e.g., at museums) and the titles of exhibition catalogs (often one and the same) are *italicized*.

- the Great Exhibition of the Works of All Nations; the Great Exhibition of 1851; London's Crystal Palace Exhibition; the exhibition
- the World's Columbian Exposition
- the Century-of-Progress Expositions (included more than one fair)
- the New York World's Fair

but

- A remarkable exhibition, *Motor Cycles*, was mounted at the Guggenheim Museum.
- We saw the exhibition *Ansel Adams at 100* when visiting the Museum of Modern Art.
- We decided to buy the catalog *Ansel Adams at 100*, by John Szarkowski.

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Smaller Exhibitions

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- We saw the exhibition *Ansel Adams at 100* when visiting the Museum of Modern Art.
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14.250 Exhibition catalogs

- An exhibition catalog is often published as a book and is treated as such.
- *Mary Cassatt: Modern Woman*. Edited by Judith A. Barter. Chicago: Art Institute of Chicago, in association with Harry N. Abrams, 1998. Published in conjunction with the exhibition of the same name, shown at the Boston Museum of Fine Arts, the National Gallery in Washington, DC, and the Art Institute of Chicago.
- or, if space is tight:

Mary Cassatt: Modern Woman. Edited by Judith A. Barter. Chicago: Art Institute of Chicago, with Harry N. Abrams, 1998. Exhibition catalog.

- A brochure—the kind often handed to visitors to an exhibition—may be treated similarly.

Academic Integrity

What is it?

- ✓ the honest use of information when pursuing knowledge and understanding.
- ✓ "a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility."

(Thanks to Clemson University's "Center for Academic Integrity" for these definitions).

What is Academic Integrity?

- The honest use of information when pursuing knowledge and understanding
- "a commitment, even in the face of adversity, to six fundamental values: honesty, trust, fairness, respect, responsibility, and courage."

Definitions take from Clemson University's [Centre for Academic Integrity](#).

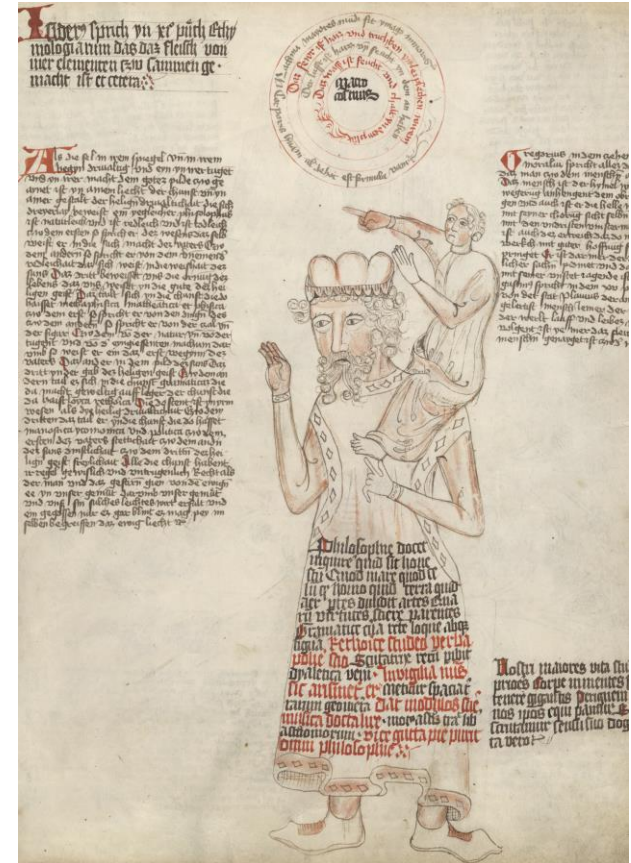
Why should we acknowledge sources?

“We are like dwarfs on the shoulders of giants, so that we can see more than they, and things at a greater distance, not by virtue of any sharpness of sight on our part, or any physical distinction, but because we are carried high and raised up by their giant size.”

- John of Salisbury, 1159

“If I have seen further it is by standing on the shoulders of Giants.”

- Sir Isaac Newton, 1676



Library of Congress, Rosenwald 4, Bl. 5r.

Seven Different Kinds of Plagiarism

1. **Paper-Mill Plagiarism:** Submitting work prepared by a third-party.
2. **Collusion:** Submitting work created in part by someone else.
3. **Self-Plagiarism:** Re-submitting work written for another assignment.
4. **Failure to Quote:** Quoting or repeating someone else's words without acknowledging the source.

Seven Different Kinds of Plagiarism continued

5. **Paraphrase Plagiarism:** Translating someone else's words into your own but retaining the argument without acknowledging the source.
6. **Patch-writing:** Taking words or phrases and patching them together into new sentences without acknowledging which words appear in another source; word switching.
7. **Concealing Sources:** Using an idea or line of argument without acknowledging the source.

Appropriate Source Use: Example 1

Original Source

The reconstruction of the visual experience of a spectator approaching and passing through the arch from the Via Triumphalis to the south reveals the dynamic spatial and visual relation between the arch and the ancient, colossal statue of the sun god Sol that stood 353 feet (108 meters) behind it.

(from Elizabeth Marlowe's "Framing the Sun" page 223)

Student's Use of the Source

Rather than focus purely on the structure of the Arch of Constantine itself, the topographical setting around this structure needs to inform our understanding of its significance. A reconstruction of the visual experience of a spectator who passes through the arch from the south reveals the dynamic spatial and visual relation between the arch and the statue of the sun god Sol behind it (Marlowe 2006, 223).

Appropriate Source Use: Example 2

Original Source

The reconstruction of the visual experience of a spectator approaching and passing through the arch from the Via Triumphalis to the south reveals the dynamic spatial and visual relation between the arch and the ancient, colossal statue of the sun god Sol that stood 353 feet (108 meters) behind it.

(from Elizabeth Marlowe's "Framing the Sun" page 223)

Student's Use of the Source

Marlowe argues that, rather than focus purely on the structure of the Arch of Constantine itself, the topographical setting around this structure needs to inform our understanding of its significance. She insists that a reconstruction of the "visual experience of a spectator who passes through the arch" (Marlowe 2006, 223) reveals the spatial and visual relationships between the arch and the statue of Sol behind it.

Appropriate Source Use: Example 3

Original Source

The reconstruction of the visual experience of a spectator approaching and passing through the arch from the Via Triumphalis to the south reveals the dynamic spatial and visual relation between the arch and the ancient, colossal statue of the sun god Sol that stood 353 feet (108 meters) behind it.

(from Elizabeth Marlowe's "Framing the Sun" page 223)

Student's Use of the Source

A full appreciation of the Arch's significance is impossible without a consideration of the topographical setting and the dynamic relations (both spatial and visual) between the Arch of Constantine and the sun god Sol.

Appropriate Source Use: Example 4

Original Source

The reconstruction of the visual experience of a spectator approaching and passing through the arch from the Via Triumphalis to the south reveals the dynamic spatial and visual relation between the arch and the ancient, colossal statue of the sun god Sol that stood 353 feet (108 meters) behind it.

(from Elizabeth Marlowe's "Framing the Sun" page 223)

Student's Use of the Source

Rather than focus purely on the structure of the Arch of Constantine itself, we need to consider it in terms of its topographical setting. Elizabeth Marlowe argues for a "reconstruction of the visual experience of a spectator" who approaches the arch from the south; such a reconstruction "reveals the dynamic spatial and visual relation between the arch and the statue of the sun god Sol behind it" (2006, 223).

Penalties for Academic Misconduct may include...

- Very unpleasant discussions with your instructor, the department chair, and/or the dean, possibly with lawyers involved
- A big waste of time, energy, and emotion for everyone involved
- Significant damage to your self-esteem and reputation
- 0 on the assignment (for smaller assignments)
- Reduction in final grade
- 0 for final grade
- Denial of use of university facilities
- Record of offense on your transcript
- Suspension
- Expulsion
- Retroactive cancellation of degree
- Note that you will NOT BE PERMITTED to withdraw from your course while investigations are under way—you can't run away from these issues

A Good Source of Information

<http://www.utm.utoronto.ca/academic-integrity/students>

UNIVERSITY OF TORONTO MISSISSAUGA

Registrar Library Portal ROSI Webmail

Online Directory

Quick Links

Academic Integrity

About Us **Students** Faculty/Staff Family & Friends Resources The Code Did you know? Contact Us Poster Contest

The winning submissions have now been chosen!

WIN!

Poster Contest >

LISTEN UP!

Students

What is the meaning of academic integrity?

Academic integrity represents a set of values connected to maintaining honesty and fairness in our learning environment. When submitting academic work, students are expected to acknowledge all sources of information and cite the scholarship of any authors' contributing to their work. [As a student at U of T, it is your responsibility to learn the rules and regulations of the institution and understand the *Code of Behavior on Academic Matters*.](#)

"ACADEMIC INTEGRITY" MAY BE AN UNFAMILIAR TERM, BUT BASICALLY:

"ACADEMIC INTEGRITY IS A COMMITMENT, EVEN IN THE FACE OF ADVERSITY, TO FIVE FUNDAMENTAL VALUES: HONESTY, TRUST, FAIRNESS, RESPECT, AND RESPONSIBILITY. FROM THESE VALUES FLOW PRINCIPLES OF BEHAVIOR THAT ENABLE ACADEMIC COMMUNITIES TO TRANSLATE IDEALS INTO ACTION."

*Image courtesy of Frank Cammuso and The Post-Standard

Why does academic integrity matter?

Click on
"Students" link

University of Toronto's "Code of Behaviour on Academic Matters"

The screenshot displays the University of Toronto's website header and navigation. The top left features the University of Toronto logo and the text "UNIVERSITY OF TORONTO". To the right is the "Office of the Governing Council". Further right are links for "Portal", "ROSI", "Contacts", "Maps", and "A-Z Index". A search bar with a magnifying glass icon and the word "Search" is present, along with accessibility buttons labeled "-A", "A", and "A+". Below the header is a horizontal menu with items: "Governing Council", "Appeals, Discipline and Faculty Grievances", "Convocation", "Ombudsperson", and "Presidential Search". A breadcrumb trail is highlighted with a red box: "> Governing Council Home > Policies > Code of Behaviour on Academic Matters". On the left side, there is a vertical navigation menu with the same items as the horizontal menu. The main content area features the title "Code of Behaviour on Academic Matters" in a large blue font, followed by the University of Toronto logo and the text "UNIVERSITY OF TORONTO".

UNIVERSITY OF TORONTO

Office of the Governing Council

Portal | ROSI | Contacts | Maps | A-Z Index

Q Search -A A A+

Governing Council Appeals, Discipline and Faculty Grievances Convocation Ombudsperson Presidential Search

> Governing Council Home > Policies > Code of Behaviour on Academic Matters

Governing Council
Appeals, Discipline and Faculty Grievances
Convocation
Ombudsperson
Presidential Search

Code of Behaviour on Academic Matters

UNIVERSITY OF TORONTO

University of Toronto “Code of Behaviour on Academic Matters”

“Wherever in this Code an offence is described as depending on "knowing", the offence shall likewise be deemed to have been committed if the person **ought reasonably to have known.**”

7 Strategies to Avoid Academic Integrity Issues

1. ******BUDGET YOUR TIME SO THAT YOU ARE NOT SCRAMBLING AT THE LAST MINUTE******
2. Create an annotated bibliography and outline when writing research essays.
3. Write in stages: do multiple revisions, and **always** include references (i.e., don't think "I'll add the references when I do the final draft").
4. Model your writing (use of sources) on a recent article published in your field.
5. Check and recheck your sources to make sure that you are understanding them correctly.
6. Consult with your Professor or TA.
7. **When in doubt, cite.**

Some Key Terms (with thanks to “Purdue OWL”)

Quotation

- Identical to the original, using specific words in quotation marks.
- Attributed to the original author.

Paraphrase

- Put a passage from source material into your own words.
- Attributed to the original source.
- Usually shorter than the original passage, taking a somewhat broader passage from the source and condensing it slightly.

Summary

- Put the main idea(s) into your own words, including only the main point(s).
- Attributed to the original source.
- Significantly shorter than the original, taking a very broad overview of the source material.

4 Key Reminders

1. At this stage in your university career, what your professors want to see is that you can understand, acknowledge, and critically and intelligently use the work that has been produced in your field
2. Your challenge is to keep your balance on the back of your giant(s), not to single-handedly solve all the problems of your field
3. Your unique contribution at this stage lies in how you can understand and bring together the contributions of others
4. You don't lose status by acknowledging the work of others; rather, you gain status by showing that you understand how scholarship works

Check out these resources

- How not to plagiarize
<http://advice.writing.utoronto.ca/using-sources/how-not-to-plagiarize/>
- Chicago Manual of Style (Purdue OWL)
<https://owl.english.purdue.edu/owl/resource/717/01/>
- Plagiarism Scenarios (UTM)
<http://www.utm.utoronto.ca/academic-integrity/plagiarism-scenarios>
- RGASC
<http://uoft.me/RGASC>