PER I LAUREANDI

Di seguito alcuni punti fondamentali da leggere con attenzione e rispettare nella stesura della tesi di laurea.

1.

Plagiarism
[extract from owl.english.purdue.edu by The Writing Lab & The OWL at Purdue and Purdue University]

There are few intellectual offenses more serious than plagiarism in academic and professional contexts. This resource offers advice on how to avoid plagiarism in your work.

When is it plagiarism?

There are some actions that can almost unquestionably be labeled plagiarism. Some of these include **buying, stealing, or borrowing a paper** (including, of course, copying an entire paper or article from the Web); **hiring someone to write your paper** for you; and **copying large sections of text** from a source without quotation marks or proper citation.

But then there are actions that are usually in more of a gray area. Some of these include using the words of a source too closely when paraphrasing (where quotation marks should have been used) or building on someone's ideas without citing their spoken or written work. So let's look at some strategies for avoiding even suspicion of plagiarism in the first place.

When Do We Give Credit?

The key to avoiding plagiarism is to make sure you give credit where it is due. This may be credit for something somebody said, wrote, emailed, drew, or implied. Many professional organizations, including the Modern Language Association and the American Psychological Association, have lengthy guidelines for citing sources. However, students are often so busy trying to learn the rules of MLA format and style or APA format and style that they sometimes forget exactly what needs to be credited. Here, then, is **a brief list of what needs to be credited or documented**:

- Words or ideas presented in a magazine, book, newspaper, song, TV program, movie, Web page, computer program, letter, advertisement, or any other medium
- Information you gain through interviewing or conversing with another person, face to face, over the phone, or in writing
- When you copy the exact words or a unique phrase
- When you reprint any diagrams, illustrations, charts, pictures, or other visual materials
- When you reuse or repost any electronically-available media, including images, audio, video, or other media

Bottom line, document any words, ideas, or other productions that originate somewhere outside of you.

There are, of course, certain things that do not need documentation or credit, including:

- Writing your own lived experiences, your own observations and insights, your own thoughts, and your own conclusions about a subject
- When you are writing up your own results obtained through lab or field experiments
- When you use your own artwork, digital photographs, video, audio, etc.
- When you are using "common knowledge," things like folklore, common sense observations, myths, urban legends, and historical events (but **not** historical documents)
- When you are using generally-accepted facts, e.g., pollution is bad for the environment, including facts that are accepted within particular discourse communities, e.g., in the field of composition studies, "writing is a process" is a generally-accepted fact.

Deciding if Something is "Common Knowledge"

Generally speaking, you can regard something as common knowledge if you find the same information undocumented in at least five credible sources. Additionally, it might be common knowledge if you think the information you're presenting is something your readers will already know, or something that a person could easily find in general reference sources. But when in doubt, cite; if the citation turns out to be unnecessary, your teacher will tell you.

Strategies to avoid suspicion of plagiarism

Writing Paraphrases or Summaries

- Use a statement that credits the source somewhere in the paraphrase or summary, e.g., According to Jonathan Kozol (2001), ...
- If you're having trouble summarizing, try writing your paraphrase or summary of a text without looking at the original, relying only on your memory and notes
- Check your paraphrase or summary against the original text; correct any errors in content accuracy, and be sure to use quotation marks to set off any exact phrases from the original text
- Check your paraphrase or summary against sentence and paragraph structure, as copying those is also considered plagiarism.
- Put quotation marks around any unique words or phrases that you cannot or do not want to change, e.g., "savage inequalities" exist throughout our educational system (Kozol, 2001).

Writing Direct Quotations

- Keep the source author's name in the same sentence as the quote
- Mark the quote with quotation marks, or set it off from your text in its own block, per the style guide your paper follows
- Quote no more material than is necessary; if a short phrase from a source will suffice, don't quote an entire paragraph
- To shorten quotes by removing extra information, use ellipsis points (...) to indicate omitted text, keeping in mind that:
  - Three ellipsis points indicates an in-sentence ellipsis, and four points for an ellipsis between two sentences
- To give context to a quote or otherwise add wording to it, place added words in brackets, []; be careful not to editorialize or make any additions that skew the original meaning of the quote—do that in your main text, e.g.,
  - **OK**: Kozol claims there are "savage inequalities" in our educational system, which is obvious.

- o **WRONG**: Kozol claims there are "[obvious] savage inequalities" in our educational system.
- Use quotes that will have the most rhetorical, argumentative impact in your paper; too many direct quotes from sources may weaken your credibility, as though you have nothing to say yourself, and will certainly interfere with your style

Writing About Another's Ideas

- Note the name of the idea's originator in the sentence or throughout a paragraph about the idea
- Use parenthetical citations, footnotes, or endnotes to refer readers to additional sources about the idea, as necessary
- Be sure to use quotation marks around key phrases or words that the idea's originator used to describe the idea

Revising, Proofreading, and Finalizing Your Paper

- Proofread and cross-check with your notes and sources to make sure that anything coming from an outside source is acknowledged in some combination of the following ways:
  - o In-text citation, otherwise known as parenthetical citation
  - o Footnotes or endnotes
  - o Bibliography, References, or Works Cited pages
  - o Quotation marks around short quotes; longer quotes set off by themselves, as prescribed by a research and citation style guide
  - o Indirect quotations: citing a source that cites another source
- If you have any questions about citation, ask your instructor **well in advance** of your paper's due date, so if you have to make any adjustments to your citations, you have the time to do them well

2.

Come citare nel testo (con esempi da un articoli pubblicati)

- Citare all'interno del testo menzionando solo Cognome dell'autore e anno di pubblicazione dell'opera (Bianchi 2015)
- Nel caso di citazioni letterali, inserire anche i numeri di pagina (Bianchi 2015: 23)
- La citazione può essere posta:
  - ▪ tra parentesi, accanto al termine o concetto a cui si riferisce (v. Es. 3)
  - ▪ tra parentesi, alla fine di una frase o di un paragrafo, quando l'intera frase o paragrafo riepiloga cose dette da quello stesso autore in quell'opera (v. Es. 1; Es. 4)
  - ▪ integrata nella frase (v. Es. 2): in questo caso solo l'anno e l'eventuale numero di pagina andranno tra parentesi.
- In caso di citazioni letterali, se la citazione supera le tre righe, metterla come testo a parte, senza virgolette (v. Es. 5).

Es. 1
By science documentary I mean here a non-fictional audiovisual (AV) product illustrating a scientific topic or an aspect of the natural world to a wide, non-specialized audience. Science documentaries present topics and discourse functions of popular scientific discourse, mixing narrative, descriptive, persuasive and expository discourse (Espasa 2004). However, they take

advantage of the specific technical features of the audiovisual medium. Thus, alongside the main filmic images, documentaries may include interviews, photos, extracts from other films, and other types of audio-video material, carefully collated by means of a narrator (Kaufmann 2008; Matamala 2009a, 2009b).

Es. 2
Mode refers to the medium used in the specific act of discourse, e.g. spoken in the original video, written in subtitles, spoken in dubbed lines. As Hatim and Mazon (1990: 49) observe, "the basic distinction here is that between speech and writing and the various permutations on such a distinction, e.g. written to be spoken, etc."

Es. 3
Explicitation – a translation universal (Laviosa-Braithwaite 1998) – has been studied in subtitling by Perego (2003). She observed explicitation in attested cases of addition and specification and explained it as comprising one or more of the following factors: cultural gaps between source culture and target culture (cultural explicitaton); the need to verbalize data conveyed by the visual or auditive channels (channel-based explicitation); the need to compensate loss due to source text reduction (reduction-based explicitation).

Es. 4
Finally, reformulation is generally presented in subtitling literature as a consequence of reduction (see for example Diaz-Cintas and Remael 2007: 145-172).

Es. 5.
I dialoghi filmici, tuttavia, condividono con il parlato spontaneo numerosi elementi, il che consente di definirli realistici o verosimili:

> […] nel film si trova l'intera gamma dei dialoghi possibili, fittizi ma pur con un intento di verosimiglianza […]. Varia ovviamente da film a film il grado di realismo verbale perseguito, come varia nel tempo e in funzione di culture diverse il concetto stesso di realismo, quanto convenzionalmente, se pur non esplicitamente, viene inteso, e percepito o accettato come plausibile rappresentazione della lingua parlata fuori dallo schermo […]. (Pavesi 2005, p. 30)

Come citare in bibliografia

ESEMPIO DI ARTICOLO IN UNA CURATELA
von Glasersfeld, E. (1984). An introduction to radical constructivism. In P. Watzlawick (Ed.), The invented reality (pp. 17-40). New York: Norton.

ESEMPIO DI ARTICOLO IN UNA CURATELA (SCARICATO DA INTERNET)
von Glasersfeld, E. (1984). An introduction to radical constructivism. In P. Watzlawick (Ed.), *The invented reality* (pp. 17-40). New York: Norton. Scaricato il 27 gennaio 1007 da http://srri.nsm.umass.edu/vonGlasersfeld/onlinePapers/html/082.html

ARTICOLO IN UNA RIVISTA
Szalay, L. B., & Maday, B.C. (1973). Verbal associations in the analysis of subjective culture. *Current Anthropology, 14,* 33-42.

LIBRO (NON CURATELA)
Scott, M. (1996). *WordSmith Tools*. Oxford: Oxford University Press.

LIBRO (CURATELA)
Watzlawick P. (Ed.). *The invented reality*. New York: Norton

PAGINA INTERNET
Miriam Volkmann, "Verbal and Pictorial Metaphor in Advertisement", Scholarly Paper, JOHANN WOLFGANG VON GOETHE-UNIVERSITÄT FRANKFURT AM MAIN-Institut für England- und Amerikastudien, Seminar: Verbal and pictorial metaphor in political and advertising discourse, Semester: WS 2003/2004, 12. Semester. Scaricato il … da …..