Code Switching

Page 10-11

Simple correction is not an effective method of teaching Standard English

Appreciate that people are not speaking or writing incorrectly, they are “transferring the grammatical patterns of their home language” by default, and don’t easily recognition the differences with Standard English.

p. 31

Typical approaches of correction assumes there is a single right way to do things. Can discourage students from trying (if they are getting corrected all the time) and doesn’t lead to a change in behavior.

p. 33

Scientific approach to understanding an informal language is to look for examples and recognize the pattern. “My mon old jeep”: the speaker understands the concept of possession, it is just that the speaker’s home language doesn’t typically express it with an ‘s.

p. 38

To teach standard English, start by contrasting speaker’s homestyle grammar with standard English, but not by saying one is wrong.

p. 58

teaching formal English is better conceived as helping students translate homestyle grammar and rules to formal grammar and rules.

Conversation with Mairin

* Teach citations in a culturally responsive way
  + Have students investigate why different disciplines cite things using different styles. What does the style say about what the disciplines that use it hold important?
  + Have students cite random things (cereal box, poster) so they must think about the principles involved.

Quote from the Little Prince

I have serious reason to believe that the planet from which the little prince came is the asteroid known as B-612. This asteroid has only once been seen through the telescope. That was by a Turkish astronomer, in 1909. On making his discovery, the astronomer had presented it to the International Astronomical Congress, in a great demonstration. But he was in Turkish costume, and so nobody would believe what he said. Grown-ups are like that...

Fortunately, however, for the reputation of Asteroid B-612, a Turkish dictator made a law that his subjects, under pain of death, should change to European costume. So in 1920 the astronomer gave his demonstration all over again, dressed with impressive style and elegance. And this time everybody accepted his report.

Evolution of Citation Styles:

**Citation Styles: History, Practice, and Future**

<https://www.authorea.com/users/102264/articles/124920-citation-styles-history-practice-and-future/_show_article>

Section 2:

“Beyond individual legitimacy, citations also signal group membership, "the intellectual styles of different scientific communities, the pedagogical methods of different graduate programs, and the literary preferences of different journal editors [(p. 13 Grafton 1997)](https://www.authorea.com/users/102264/articles/124920-citation-styles-history-practice-and-future/_show_article#grafton_footnote__colon___1997). The citation style is part of a signal authors (or journals) send to their communities: "I am one of you." “

“3.3.Influences around 1950

From McInnis and Symes:

* the bibliographic citation as subject heading
* Eugen Garfield
* increasing awareness of the intellectual property
* "knowledge is socially constructed" / science is more cooperation”

**Was Foucault a plagiarist? Hip-hop sampling and academic citation**

Page 281  
“Like academic writing, hip-hop sampling requires more than cutting

and pasting existing material. Sampling, at its best, uses sources to create new meaning”

p. 282

“I believe that to equate sampling with plagiarism ignores the ways that sampling transforms, critiques, and responds to sources, which is exactly what I want students to do in their writing.”

“In academic writing, listing sources builds one’s credibility as an author who reads widely and understands the current conversation surrounding her topic, but hip-hop producers often guard or disguise their sources to avoid copyright litigation or to protect their style from imitation by other artists. In sampling, one’s credibility is built from discovering unused material, and to reveal sources is to give away the secrets of the trade.”

“When I introduce this unit, my students tend to equate sampling with plagiarism and theft. Several

colleagues also have expressed their confusion about my comparing sampling to anything other than plagiarism. The stigma of sampling as theft overshadows the role of sampling as a citation system where sources are transformed for new use.”

p.283

“ Rather than copying the original source, hip-hop producers critique and respond to the original through juxtaposition, parody, and direct commentary. Sampling, therefore, is like academic citation systems in that it builds upon existing texts by making new connections and responding to them with new ideas.”

“Schloss outlined a professional ethics of digital sampling by which producers avoid copyright

litigation from record companies by not attributing samples or disguising them by altering

their original sound. Likewise, producers guard their source material from “biters,” whom Schloss’s defined as those producers who “sample material that has recently been used by someone else” (p. 105). Producer Jake One complained that biting devalues the time hip-hop producers spend searching for unique source material (p. 120). This notion of guarding one’s source seems foreign to academic writing where we rely on an open network of information and even gain credibility by connecting our ideas to a tradition of thought. Yet Foucault, like the hip-hop producers in Schloss’ study, was concerned less with preserving the name of the source’s author than with building a new composition in response to the source.”

“ Sampling, on the other hand, allows listeners to *hear* source material in a way that is unavailable to writing. I can hear that GM Grimm’s voice sounds different from *All in the Family*’s Edith Bunker.”

P 284

“Hip-hop producers don’t try to pretend that they wrote or performed all the sounds on their records but instead pride themselves on their unique recombination of sources within a new composition.

The obscurity of much of the material hip-hop samples fosters a new aesthetics of citation, one based on discovery of unique sources and putting recognizable sources to new use. Of course, not all hip-hop producers embrace this aesthetic, and, in fact, many of hip-hop’s crossover hits heard on mainstream radio deviate from this modernist make-it-new aesthetic to produce songs that are much more derivative of past radio hits”

Some hip hop artists feel that using sampling of hit songs is cheating, it devalues the discovery of unique sounds for artists to make their own.

p. 285

Hip-hop artists rarely provide a direct citations in but it does happen in their lyrics on occasion. When it does, the artists could be seen as claiming personal authority by showing that they have listened to previous hip hop artists of note, similar to one of the roles of an in-text citation.

“To look at these songs through Connors’ theory, Defari and LL are showing off their wide reading (or listening) and using samples to speak to texts that they embrace.”

P. 286

Sampling may be seen as an extension of the African American tradition of signifying   
Henry Louis Gates (1988), in *The Signifyin(g) Monkey*, defined *Signifying* as “a metaphor for textual revision” through repetition and recontextualization (p. 88)

p.290  
In legal arena, discussions of sampling as copyright violations bring up differences between quoting and paraphrasing.

p.291

“sampling is a valuable form for students to compare to academic writing because it requires creativity in finding and using sources.”  
“When I ask students, even in upper-level classes, why they use sources, the answer is overwhelmingly “to back up my points” or “to show what the experts believe.” Rarely do I hear students talk about engaging in a conversation with their sources, responding to their ideas, or building from the work they have done by updating it, extending it to new areas, or challenging its ideas.”

Plagiarism or non-engaged writing is more like a “cover song”, that may not be very transformational.

p. 293

Sampling can make connections across different fields, juxtaposing sources to make a new statement. In teaching such recombination through sampling, I ask students to look at the sources scholars use to

support their arguments and from what different fields they draw. We read a chapter from Philip Auslander (1999) who used Jean Baudrillard’s reading of theWatergate scandal to analyze the Milli Vanilli lip-synching fiasco that cost that group their Grammy award. Another scholar we read, Richard Peterson (1997), used a regional classification system for “authentic” wines to understand how country music artists authenticate themselves to listeners”

p. 294  
“In juxtaposing academic citation systems and sampling we can look at the ways writers take sources somewhere new.”

***Legal Writing, the Remix: Plagiarism and Hip Hop Ethics***

p.598

Similarities between “cultures” of US Legal writing and hip hop

* Build upon “archive” of historical documents/recordings
* Incorporating historical sources helps create “credibility”
* Hazard of “merely copying” vs “interpreting or innovating”
  + Plagiarism and biting

p.600

“Drawing on the work of social constructivists, I argue here that by studying hip hop as a comparative citation system, professors can facilitate a law student's acculturation to an insider's position in legal writing and also help students avoid the pitfalls of plagiarism.”

p.615

biting: ”copying some else’s technique or unique sound is understood as a crime of theft”

p. 616  
Who determines when an artist is biting as opposed to creative tribute: usually the hip hop community

p.619

Mixtapes are part of hip hop. Mechanically, they might just involve putting together a series of songs, but when done well, the collection of songs tells a coherent story

Sampling originally considered as a form of “stealing”, but it ignores the creativity behind it.

p. 624

“In good hip hop music, references to a prior work clear a space for transforming that prior work to serve the artist’s own unique purpose”

p. 625

A lot of reverence is paid to early hip hop musicians, as founders of the form. They are frequently sampled.

Being able to draw on historical music helps establish a modern artist as being immersed in the tradition.

Citations can be specific mentions of a song or artist in lyrics or liner notes(? – itunes?) or can just rely on the audience being musically aware enough to catch the reference.

p. 626-627  
Can reference the music with lyrics that make an allusion to the lyrics of the original song. Again this helps give the articst and the song credibility within the hip hop community, and also could serve as a litmus test to see how well versed the audience is.

Note that there is also a formal paying of a copyright fee that also acknowledges the license.

p. 630

Ja Rule used as an example of an artist who crossed the line to “biting” T’Pac. Others made a diss trac and his career ended soon after. More creative mixers are considered innovators

p.633

Aside from academic definition of plagiarism, good writing is about “remix” or incorporating older text into something new. So, in legal writing, the idea is to teach students how to “remix” and not simply cut and paste.

p. 635

The audience for most legal writing are people already immersed in the culture, might disadvantage minorities. So, this hip hop approach can help get students thinking about different discourse communities.

p. 636

Gives a chance for disenfranchised to take leadership role in conversation about citations.