

SAMPLE PLAGIARISM IN-CLASS EXERCISE

Instructions:

1. Read the excerpt below on Krumping.
2. For each example: a) State whether ANY plagiarism exists b) IF the example contains plagiarism, underline or highlight the plagiarized portion(s) c) Explain why the example does or does not contain plagiarism

Excerpt from Bercaw, Marti. "Krumping." *Life in LA*. <http://lifeinla.com/1709/0/Krumping.html>. Accessed 16 September 2012.

"Krumping incorporates extreme, almost impossible freestyle body motion, coordination and rhythm. Basics include chest popping, a Charlie Chaplinesque, comic, stumbling, staccato stride and toe dance, feet that turn out, feet that turn in, arms that go wide in a ranting wave, the body jerking up and down, prancing, the torso bend from the waist that circles around the hips 360 degrees, raised arms that wrap over and around the body, the neck and head jutting forward, the mouth chattering as if in a real or silent monologue. The dance is frenzied and rapid, displaying a set of attitudes running the gamut from hostile to aggressive to seductive to comical and back again. Girls can be as good as the guys but there are fewer who compete. Their attitude can include more sexual, bump and grind elements with a flamboyant, exaggerated edge or they can have an attitude that is hard and aggressive, just like their male counterparts.

Krumping is not hip hop, though it uses the music and springs from the same mold. For now, it seems to stand alone as a pure urban expression.

It isn't pretty and it offers no apology because it tells a vivid story about being young in a hostile and dangerous world run amok. The dancer can shift from malevolent character to clown in a flash like what comes at you as you surf channels on a TV. Click, click. Life turns on a dime at the push of a button in today's world. We see the reflection in Krumping."

--"Krumping" Marti Bercaw.

Example 1

One night last summer changed my life. I was, sadly, stuck at home watching television with my parents. They turned on *America's Got Talent*, and all of the sudden, a flash of movement caught my eye. At first I thought someone was having a seizure on stage; all my eye initially registered were jerky motions. As I gave my full attention to the screen, I witnessed what felt like a revelation. A young man, no more than sixteen or seventeen, moved across the stage with extreme, almost impossible freestyle body motion, coordination and rhythm. As I watched the lean figure finish by dropping to the ground, I knew that I would learn this dancing style, or break myself trying.

ANSWER:

Example 2

Krumping is the newest dance craze. This Chaplinesque, frenzied, and rapid dance displays a set of attitudes, from hostile to seductive to comical. A direct reflection of the chaotic motion of today's world, Krumping tells a vivid story about being young in a hostile and dangerous world run amok.

ANSWER:

Example 3

Krumping is not visually pleasing and it's not sorry about that because it tells a colorful tale of youth in an angry and treacherous world gone mad. A krumper can change facades from evil to comical in a heartbeat reflecting that "life turns on a dime at the push of a button in today's world" (Bercaw 564).

ANSWER:

Example 4

After the show was over, I ran to my computer and Googled the name the young man had given his dance style, "Krumping." As I eagerly began to scan each description and picture, I noticed a trend; most of the dancers depicted were male. Further research partially confirmed my observation. While girls too krump, they do not enter into as many competitions as their male counterparts (Bercaw 564). I reasoned that if girls didn't compete, then they couldn't be photographed, hence the lack of female "krumpage" on the web. I, however, was a female who had no fear of competition.

ANSWER:

Example 5

Journalist and dance fan Marti Bercaw writes, "Basics include chest popping, a Charlie Chaplinesque, comic, stumbling, staccato stride and toe dance, feet that turn out, feet that turn in, arms that go wide in a ranting wave, the body jerking up and down, prancing, the torso bend from the waist that circles around the hips 360 degrees, raised arms that wrap over and around the body, the neck and head jutting forward, the mouth chattering as if in a real or silent monologue" (564).

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