

PRE AND POST-TEST FOR ASSESSMENT OF ENGLISH COMPOSITION II

Here's your opportunity to demonstrate how well you can recognize the incorrect use of outside sources or documentation in a researched argument. Read the following excerpt from a student paper, paying careful attention to the underlined segments, which indicate where outside sources are being quoted, paraphrased, or summarized. Six of these underlined segments contain one of these problems:

Problem #1: The lead-in phrase or attribution identifying the source is missing.

Problem #2: The quotation marks are missing from a quoted passage.

Problem #3: The citation of the source is missing.

Problem #4: The paraphrase too closely parallels or imitates the original.

Problem #5: The meaning of the source is distorted.

Problem #6: The source is inaccurately cited on the Works Cited page.

In order to determine whether there is an error in documentation, you will need to check the pages following the sample paper. There you will find the original source of the quotation, paraphrase, or summary and a bibliographic reference for the source. Study these closely. Then choose the problem that you think correctly identifies the error in each numbered segment and **write the number of the problem in the margin next to the underlined segment to which it applies. If the underlined segment is correct, please write "correct" next to it in the margin.**

Your name _____

Napster and the Future of Recorded Music

Considering the fact that I am a computer nerd, it is not a shock that I have recently become interested in the debate surrounding Napster. It is a subject about which everyone seems to have a judgment. When I first heard about the controversy, I thought that it was as clear-cut as *Metallica Sucks, Go Napster*. What I have found is that the issue of Napster and its alleged copyright violations through the Internet is a multifaceted debate that keeps changing on a daily basis. 1.) According to Andrew Craig in *Computing*, Napster has now joined with Bertelsmann, a German entertainment company, and has decided to charge a membership fee for its service (52). While this agreement may free Napster from the threat of multiple lawsuits from the recording industry, the question of who should control access to recorded music – the artists, the music companies, or the fans – still remains.

In case you are a mullet or someone else who is still living in the eighties, Napster is a program that allows sharing of music through the Internet. The files are shared in a format called MP3, which is a compressed, slightly lower quality than compact disc, digital version of music or sound files. Once a user is linked to the central server, all of the MP3s that are on the user's hard drive are available to everyone else that is logged on using the Napster browser. The user can use the search section of the browser to find songs that other people are sharing. In effect, everyone on the Napster has opened up his/her hard drives to freely trade music between each other's computers.

But Napster has done more than simply revolutionizing the mind-numbing task of searching for legal, and not completely legal, MP3s on the Internet. 2.) As Karl Taro Greenfeld of *Time* magazine observes, “It has forced record companies to rethink their business models and record-company lawyers and recording artists to defend their intellectual property.” Many “true believers” are hailing this as the end of the music industry. Being a non-believer, I am inclined to think that this is about as likely as VHS ending the movie industry, computers ending the paper industry, or mullets ending the fashion industry.

Metallica, a heavy metal band that formed in 1981, has been one of the noisiest opponents of Napster. 3.) Unhappy with the unrestricted trading of its music over the Internet, the band brought about the first lawsuit against Napster on Thursday, April 13th (“Metallica Sue Napster”). 4.) Then, in a gesture designed for maximum publicity, on Wednesday, May 3rd, Metallica band member Lars Ulrich and a lawyer delivered to Napster’s headquarters a list of over 300,000 Napster users that Metallica had identified as copyright infringers. Metallica requested that each of those users be banned from the service. Napster’s attorney Laurence Pulgram agreed to comply with the request and to disable the users Metallica had identified (Cohen). Considering the fact that Metallica originally achieved success due to underground trading of their tapes, this tends to come across as the horse shooting his own rear. 5.) Metallica's response, according to Ulrich, is that a line ha[d] been crossed (54).

But Metallica fails to see the whole picture, and its perspective is hopelessly out of date. 6.) Metallica has stated that “[w]e are bewildered by the lack of support from the record industry . . . [and] surprised that more artists haven't come out in support of what

we are doing against Napster" (Ulrich 54). While computer nerds all around the world are sitting at home coding the next killer application for sharing music, Metallica is banging their head against Napster. Didn't anyone out there learn from Microsoft's monopoly of the software industry? Instead of suing Xerox for inventing the mouse and graphical user interface (Windows!), Microsoft stole the idea and ran with it.

The Beastie Boys caught on to this before all of this controversy even sparked up. When the Beastie Boys released their greatest hits album recently, they put it up on their Web site. Shoppers then had the choice to purchase the original version or build their own customized collection of Beastie songs. This is where the future of music is.

7.) Danish media studies professor Kirsten Drotner points out in *Growing Up Digital* that "the introduction of a new medium causes strong public reactions whose repetitiveness is as predictable as the fervor with which they are brought forward" (Tapscott 48). In other words, some people are suspicious of any new medium or technology. This is clearly evidenced by Metallica's reaction to a new way of accessing music. 8.) Metallica drummer Ulrich has even admitted to online fans that he has never used the Internet (Mann 40). 9.) Additional evidence of his unfamiliarity with digital technology is his statement that when pirated movies become available online, "Hollywood will certainly jump into this fight" (Ulrich 54). Ulrich doesn't realize that it has been possible to locate and download movies since before Napster was even imagined.

10.) Metallica's over-reaction to Napster has many similarities to Hollywood's past prediction that VHS recorders would wipe out the movie industry. In fact, they even tried to make VHS recorders illegal. Now, instead of being bankrupted, television and

movie studios receive enormous profits from the distribution and rentals of VHS tapes (50). We will have to wait and see if videos becoming the future of the movie industry are indicative of Napster's future. . .

Works Cited

- Cohen, Jonathan. "Napster To Block Metallica Infringers From Service." Daily Music News 4 May 2000. 8 October 2000
 <http://www.billboard.com/daily/2000/0504_03.asp>.
- Greenfeld, Karl Taro. "Meet the Napster." *Time* 2 October 2000: 60-68.
- "Metallica Sue Napster. . . The Facts." Lawsuit Update 9 May 2000. 10 October 2000
 <<http://www.metallica.com/news/2000/napsterfacts.htm>>.
- Levy, Steven. "The Noisy War Over Napster." *Newsweek* 5 June 2000: 46-53.
- Mann, Charles C. "The Heavenly Jukebox." *The Atlantic Monthly* September 2000: 39-59.
- Tapscott, Don. *Growing Up Digital: The Rise of the Net Generation*. New York: McGraw-Hill, 1998.
- Ulrich, Lars. "It's Our Property." *Newsweek* 5 June 2000: 54.

ORIGINAL SOURCES AND BIBLIOGRAPHIC INFORMATION

Segment #1:

According to Andrew Craig in *Computing*, Napster has now joined with Bertelsmann, a German entertainment company, and has decided to charge a membership fee for its service (52).

ORIGINAL SOURCE:

“Darling of the Internet, Napster, is to charge users under a subscription-based model launched in partnership with German entertainment giant Bertelsmann” (Craig 52).

Works Cited

Craig, Andrew. “Napster Plans to Charge Users.” *Computing* 9 November 2000: 52.

Segment #2:

As Karl Taro Greenfeld of *Time* magazine observes, “It has forced record companies to rethink their business models and record-company lawyers and recording artists to defend their intellectual property.”

ORIGINAL SOURCE:

“It has forced record companies to rethink their business models and record-company lawyers and recording artists to defend their intellectual property” (Greenfeld 62).

Works Cited

Greenfeld, Karl Taro. “Meet the Napster.” *Time* 2 October 2000: 60-68.

Segment #3:

Unhappy with the unrestricted trading of its music over the Internet, the band brought about the first lawsuit against Napster on Thursday, April 13th (“Metallica Sue Napster”).

ORIGINAL SOURCE:

“By now, it is common fact that on Thursday April 13th, Metallica became the first major band to sue an Internet music trading company, Napster” (“Metallica Sue Napster”).

Works Cited

“Metallica Sue Napster. . . The Facts.” Lawsuit Update 9 May 2000. 10 October 2000
<<http://www.metallica.com/news/2000/napsterfacts.htm>>.

Segment #4:

Then, in a gesture designed for maximum publicity, on Wednesday, May 3rd, Metallica band member Lars Ulrich and a lawyer delivered to Napster’s headquarters a list of over 300,000 Napster users that Metallica had identified as copyright infringers. Metallica requested that each of those users be banned from the service. Napster’s attorney Laurence Pulgram agreed to comply with the request and to disable the users Metallica had identified (Cohen).

ORIGINAL SOURCE:

“An attorney for Napster says the company will remove from its music-swapping service more than 300,000 users that Metallica has identified as alleged copyright infringers. “If the claims are submitted properly, the company will take the appropriate actions to disable the users Metallica has identified,” says attorney Laurence Pulgram” (Cohen).

Works Cited

Cohen, Jonathan. “Napster To Block Metallica Infringers From Service.” Daily Music News 4 May 2000. 8 October 2000
<http://www.billboard.com/daily/2000/0504_03.asp>.

Segment #5:

“Metallica's response, according to Ulrich, is that a line ha[d] been crossed” (54).

ORIGINAL SOURCE:

But when we found out that people were trading these songs on this thing called Napster, which we hadn’t even heard of, we felt a line had been crossed (Ulrich 54).

Works Cited

Ulrich, Lars. “It’s Our Property.” *Newsweek* 5 June 2000: 54.

Segment #6:

Metallica has stated that "[w]e are bewildered by the lack of support from the record industry . . . [and] surprised that more artists haven't come out in support of what we are doing against Napster" (Ulrich 54).

ORIGINAL SOURCE:

“We are bewildered by the lack of support from the record industry since we filed the lawsuit. . . I’ve been surprised that more artists haven’t come out in support of what we are doing against Napster” (Ulrich).

Works Cited

Ulrich, Lars. “It’s Our Property.” *Newsweek* 5 June 2000: 54.

Segment #7:

Danish media studies professor Kirsten Drotner points out in *Growing Up Digital* that “the introduction of a new medium causes strong public reactions whose repetitiveness is as predictable as the fervor with which they are brought forward” (Tapscott 48).

ORIGINAL SOURCE:

“A bit of history helps keep all this in perspective. The high anxiety about the Net is typical of the social phenomenon Danish media studies professor Kirsten Drotner describes as a *media panic*. ‘From the advent of mass-circulation fiction and magazines to film and television, comics and cartoons, the introduction of a new medium causes strong public reactions whose repetitiveness is as predictable as the fervor with which they are brought forward’ ” (Tapscott 48).

Works Cited

Tapscott, Don. *Growing Up Digital: The Rise of the Net Generation*. New York: McGraw-Hill, 1998.

Segment #8:

Metallica drummer Ulrich has even admitted to online fans that he has never used the Internet (Mann 40).

ORIGINAL SOURCE:

“In an online chat with fans the previous day, Ulrich had admitted that he had never actually used Napster. Indeed, he said later, his experience with the Internet was limited to using America Online ‘a couple of times to check some hockey scores’ ” (Mann 40).

Works Cited

Mann, Charles C. "The Heavenly Jukebox." *The Atlantic Monthly* September 2000: 39-59.

Segment #9:

Additional evidence of his unfamiliarity with digital technology is his statement that when pirated movies become available online, "Hollywood will certainly jump into this fight" (Ulrich 54).

ORIGINAL SOURCE:

"In a year or two, when the technology advances and you start seeing illegal copies of big-budget mainstream Hollywood movies like *Gladiator* showing up on the Internet, Hollywood will certainly jump into this fight" (Ulrich 54).

Works Cited

Ulrich, Lars. "It's Our Property." *Newsweek* 5 June 2000: 54.

Segment #10:

Metallica's over-reaction to Napster has many similarities to Hollywood's past prediction that VHS recorders would wipe out the movie industry. In fact, they even tried to make VHS recorders illegal. Now, instead of being bankrupted, television and movie studios receive enormous profits from the distribution and rentals of VHS tapes (50).

ORIGINAL SOURCE:

"Film and TV studios hated the device and tried to litigate it out of existence . . . (Now, of course, those same studios make the bulk of their profits from the device they tried to kill)" (Levy 50)

Works Cited

Levy, Steven. "The Noisy War Over Napster." *Newsweek* 5 June 2000: 46-53.

ANSWERS (FOR TEACHERS ONLY)

Segment #1: Problem #6 (Inaccurate Works Cited page)

Segment #2: Problem #3 (Missing citation)

Segment #3: Correct

Segment #4: Problem #2 (Missing quotation marks) or Problem #4 (Unoriginal paraphrase)

Segment #5: Problem #2 (Missing quotation marks)

Segment #6: Correct

Segment #7: Correct

Segment #8: Problem #5 (Distorted source)

Segment #9: Correct

Segment #10: Problem #1 (Missing attribution)