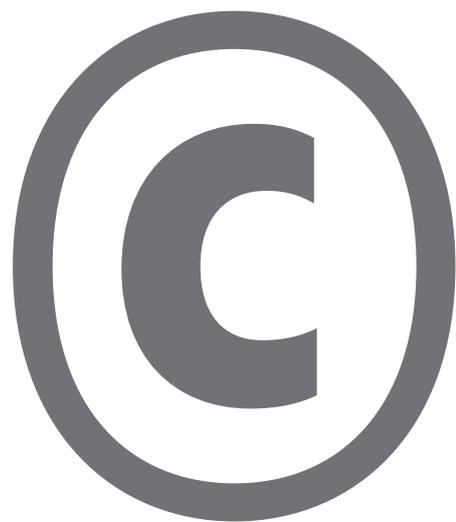




Teaching students about copyright and plagiarism

GET YOUR COPY RIGHT

A teaching resource
for students in
upper Key Stage 2
and Key Stage 3



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OVERVIEW

This resource is designed to help students explore the processes involved in creating an information booklet or leaflet for a local attraction or site of interest, and to engage with issues of copyright.

Get Your Copy Right challenges students to research and develop a promotional information guide to a local attraction. Students will learn about creating a high-quality promotional guide, develop their skills in writing information-based texts and, while engaging with the challenge, they will learn about issues around plagiarism, copyright and intellectual property.

The teaching sequence is designed to set out a project that can be undertaken by individual pupils in small groups or as a whole class. The way it is set out allows for the challenge to be taken during term time or outside school, enabling you to use it flexibly. Equally it can be used in part, with many elements acting as stand-alone resources.

To prepare your students to develop their information booklet, we have prepared a series of tasks to help them explore issues around copyright, plagiarism and intellectual property.

The resource comprises:

- an **introduction and overview** for teachers
- **preparatory work** (much of which will be suitable to use as one-off sessions)
- **a brief and materials** for students to create information booklets on a local attraction or site of interest
- **a series of exercises for the students to use to develop and produce their information booklet** (including researching and gathering information, using images, and planning and preparing the booklet)
- **fact sheets and guides** (to support the preparatory sessions)

Curriculum links for upper Key Stage 2 students (England)

Reading

Pupils should be taught to:

- identify and discuss themes and conventions in and across a wide range of writing
- make comparisons within and across books
- ask questions to improve their understanding
- summarise the main ideas drawn from more than one paragraph, identifying key details that support the main idea
- identify how language, structure and presentation contribute to meaning
- use reference books correctly, by understanding the task and knowing what information they need to look for before they begin

Writing

Pupils should be taught to:

- identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- note and develop initial ideas, drawing on reading and research where necessary
- draft and write by selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning and using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]
- assess the effectiveness of their own and others' writing
- précis longer passages

Spoken language

In years 5 and 6, pupils' confidence, enjoyment and mastery of language should be extended through public speaking, performance and debate.

Pupils should be taught to:

- ask relevant questions to extend their understanding and knowledge
- articulate and justify answers, arguments and opinions
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- participate in discussions, presentations, performances, role play/improvisations and debates
- consider and evaluate different viewpoints, attending to and building on the contributions of others

Curriculum links for Key Stage 3 students (England)

Writing

Pupils should be taught to:

- write accurately, fluently, effectively and at length for pleasure and information through:
 - writing for a wide range of purposes and audiences, including a range of other narrative and non-narrative texts
 - summarising and organising material and supporting ideas and arguments with any necessary factual detail
 - applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form
 - drawing on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing
- plan, draft, edit and proofread through:
 - considering how their writing reflects the audiences and purposes for which it was intended
 - amending the vocabulary, grammar and structure of their writing to improve its coherence and overall effectiveness

Grammar and vocabulary

Pupils should be taught to consolidate and build on their knowledge of grammar and vocabulary through:

- studying the effectiveness and impact of the grammatical features of the texts they read
- drawing on new vocabulary and grammatical constructions from their reading and listening, and using these consciously in their writing and speech to achieve particular effects
- using Standard English confidently in their own writing and speech

Spoken English

Pupils should be taught to speak confidently and effectively, including through:

- using Standard English confidently in a range of formal and informal contexts, including classroom discussion
- giving short speeches and presentations, expressing their own ideas and keeping to the point
- participating in formal debates and structured discussions, summarising and/or building on what has been said

Curriculum links for upper Key Stage 2 students (Northern Ireland)

Reading

Pupils should be enabled to:

- read, explore, understand and make use of a wide range of traditional and digital texts
- engage in sustained, independent and silent reading for enjoyment and information
- use a variety of reading skills for different reading purposes

Writing

Pupils should be enabled to:

- participate in modelled, shared, guided and independent writing, including composing on-screen
- discuss various features of layout in texts and apply these, as appropriate, within their own writing
- write for a variety of purposes and audiences, selecting, planning and using appropriate style and form
- use the skills of planning, revising and redrafting to improve their writing, including that which they have composed digitally

Talking and listening

Pupils should be enabled to:

- know, understand and use the conventions of group discussion, share, respond to and evaluate ideas, arguments and points of view and use evidence or reason to justify opinions, actions or proposals
- talk with people in a variety of formal and informal situations

Curriculum links for Key Stage 3 students (Northern Ireland)

Language and literacy

Pupils should have opportunities to:

- explore the power of a range of communication techniques to inform, entertain, influence and persuade
- engage through language with their peers and with fictional and real-life characters and situations, to explore emotions and develop creative potential
- explore the power of a range of communication techniques to inform, entertain, influence and persuade
- participate in a range of drama activities
- write and present in different media and for different audiences and purposes
- talk; to include debate, role play, interviews, presentations and group discussions
- plan and create an effective communication campaign

Curriculum links for Key Stage 2 students (Wales)

Oracy

Learners should be given opportunities to:

- increase their confidence in language use by drawing on their knowledge of English (including standard English), Welsh and other languages
- respond orally to a variety of stimuli and ideas, including written and dynamic texts
- communicate for a range of purposes, e.g. recount and present information, instruct, argue and explain a point of view, discuss an issue, persuade, question and explore interpretations, convey feelings
- speak and listen individually, in pairs, in groups and as members of a class
- use a variety of methods to present ideas, including ICT, dramatic approaches, discussion and debate

Reading

Learners should be given opportunities to:

- read for different purposes, e.g. for personal pleasure, to retrieve, summarise and synthesise key information, to interpret and integrate information, to verify information, to deepen understanding through re-reading, to identify language devices used by the writer in order to analyse purpose, to identify alternative readings of a text
- develop appropriate vocabulary and terminology to discuss, consider and evaluate their own work and that of others

Writing

Learners should be given opportunities to:

- write for a variety of purposes, including to instruct, inform, explain, argue/persuade, discuss/analyse
- write in a range of continuous and non-continuous texts in a variety of forms, e.g. letters, leaflets, advertisements, posters, questionnaires, reviews, soliloquies
- write for a range of authentic audiences, real or imagined, e.g. peers, younger learners, teachers, family members, historical and fictional characters
- use appropriate vocabulary and terminology to discuss, consider and evaluate their own work and that of others

Curriculum links for Key Stage 3 students (Wales)

Oracy

Learners should be given opportunities to:

- present topics and ideas clearly, using formal language and varying what they say and how they say it to interest listeners, e.g. expression, tone of voice, volume
- use a variety of methods to present ideas, including ICT, dramatic approaches, discussion and debate
- argue a convincing case using subject knowledge effectively, e.g. in role or debate
- respond thoughtfully to others' ideas, asking pertinent questions
- make a range of contributions to discussions
- express opinions clearly about topics and written texts, supporting with reasons and some evidence

Reading

Learners should be given opportunities to:

- select the main points from texts and identify how information and evidence are used to support them
- use inference and deduction to understand layers of meaning
- read around a topic that interests them and develop a broader understanding of it through research

Writing

Learners should be given opportunities to:

- write a comprehensive account of a topic presenting information, processes and ideas clearly and appropriately for the purpose
- in planning writing make choices about content, structure, language, presentation to suit the purpose
- proofread and evaluate work and that of others using a range of peer- and self-assessment strategies, make clear recommendations for improvement, edit/redraft to show progression
- write with grammatical accuracy, varying the length and structure of sentences to make meaning clear

Curriculum links (Scotland)

Literacy experiences and outcomes

Progress and achievement within reading will be evidenced as children and young people achieve across these key themes:

- engaging with a broad range of increasingly complex texts, including Scottish and Scots texts
- developing and applying knowledge and understanding of language
- finding, using and organising information, including developing critical literacy skills
- use reading and listening strategies to understand, analyse and evaluate texts
- creating texts of increasing complexity using more sophisticated language
- analyse and evaluate new information
- synthesise ideas and apply learning in unfamiliar contexts, with increasing independence
- develop critical literacy skills, including the ability to distinguish between fact and opinion
- recognise persuasive language and evaluate the reliability and relevance of sources

SETTING THE CONTEXT

As a starting point for the project, gather a collection of information leaflets and booklets for a range of attractions, or encourage the students in your class to do this.

You may ask the students to choose their own venue for their booklets, which could include:

- theme parks
- sports venues (think large football clubs, skate parks, sailing clubs, multi-sport venues, etc.)
- heritage properties (this might include National Trust, English Heritage and locally owned properties, as well as castles, gardens and stately homes)
- zoos, farm parks or safari parks
- museums and art galleries
- science parks
- theatres

Tourist information offices are often a good place to start for this research, and may offer suggestions you hadn't thought of. It is also worth noting that many visitor attractions now publish their information and promotional leaflets and booklets online.

Discuss with your students the range of organisations that make use of visitor information booklets and leaflets. Discuss why an organisation might need a new information booklet. Most visitor attractions will regularly review or recommission their information booklets, as they go out of date quickly. Attractions build new rides, expand or change their offer. They also know that visitors are always looking for something new, so coming up with new ways to discuss their attraction is important.

Using an example of an existing information booklet, explore the range and types of information included in a professional information booklet. There are several you can access online, though [Chester Zoo's visitor map booklet](#) would be a good starting point. Equally, [Tatton Park](#) has a downloadable version of their 2014 visitor booklet and [Alton Towers](#) has a downloadable version of their comprehensive visitors' booklet.

Hand out a range of information booklets and leaflets and ask students, in small groups, to draw up lists of the types of information these booklets contain and discuss the purpose of the different types of information given. For example, few information leaflets are designed simply to inform; they also exist to entertain and to encourage people to visit, often fulfilling a dual purpose covering information and promotion. Ask the groups to discuss the various audiences for these booklets (many will be directed at adults, though some organisations produce booklets for children and young people).

As a whole class, draw up a list of the features of information booklets (including headings, subheadings, standfirsts, images and captions, box outs for facts, hints and tips, annotated illustrations, diagrams and maps, etc.).

Task

Split the class into groups to evaluate a visitor booklet and to present back to the class on its strengths and weaknesses. Ask them to consider the clarity of the information, layout, attractiveness of design, the range of information and anything that is missing that would be useful for visitors.



© Alton Towers

IDENTIFYING A VISITOR ATTRACTION TO RESEARCH

Discuss with the whole class the project they are going to be undertaking:

Imagine you are writing a new booklet/leaflet to encourage people to visit a local attraction.

Once the students have explored and discussed a range of information booklets, set them a research task to explore the visitor attractions close to the school or to where they live. You can use this research task as a chance to explore the students' interests, to define a venue for a class research trip or to split the class into groups to develop a new information booklet for one of the attractions they have identified.

Ask the students to do some initial high-level research into their chosen attraction. They will need to consider:

- How interested are they in this visitor attraction? The best information booklets are highly engaging and involve the writers throwing themselves into the task, so it's always best for students to choose a venue that genuinely interests them!
- Is the venue suitable for an information leaflet or booklet? Is there enough to write about, and is the attraction large enough to need a full information leaflet?
- Are there, potentially at least, staff at the attraction whom they may be able to talk to in order to do some face-to-face research?



Salisbury Cathedral © Diana Jarvis

At this point, you may want to set the structure for the project. Depending on the time available to you, the project would work either as a task connected with a class visit, in which small groups of students develop an information book about the same venue and in which the members of the team take on different responsibilities. Equally, it could work as a holiday project that you set individuals or small groups.

As a class, discuss the steps in the process and all the different editorial elements that go into creating an information leaflet:

- writing a short tone of voice for the project
- researching and gathering information
- sourcing images
- planning and conducting interviews
- writing and checking

At this point, when the students have done some initial research, use the student handouts **A short guide to copyright** and **A short guide to plagiarism**, found in the appendix, to introduce the students to the concepts of plagiarism and copyright. You may want to spread the drama activities contained within the resources over a few sessions.



Stonehenge © Diana Jarvis

CHOOSING A TONE OF VOICE

Ask the students to create their own checklists for the style of writing used in information leaflets and booklets, returning to the booklets and leaflets they liked most during the initial investigation. Ask the students to look through the leaflets and to pick out any phrases or words that really stand out. Discuss what it is about those phrases or words that made the students notice them, what makes them effective, and start to draw up a short guide to the way language is used in the most effective information leaflets and booklets.

This process is key to developing an effective, consistent tone of voice for the students' booklets, and can provide a checklist against which they can edit and improve their own information booklets during the redrafting stage.

As a starting point, this short checklist may include:

- short headings, subheadings and other navigational text (such as map keys)
- short, declarative sentences
- bullet points and lists to give condensed information
- use of the active voice
- use of direct speech: often, information booklets will use the second person rather than third person (for example, 'You will ride the Raptor until you drop!' rather than 'Visitors can ride the Raptor until they drop!')
- strong verbs
- simple language rather than jargon or overly technical terms

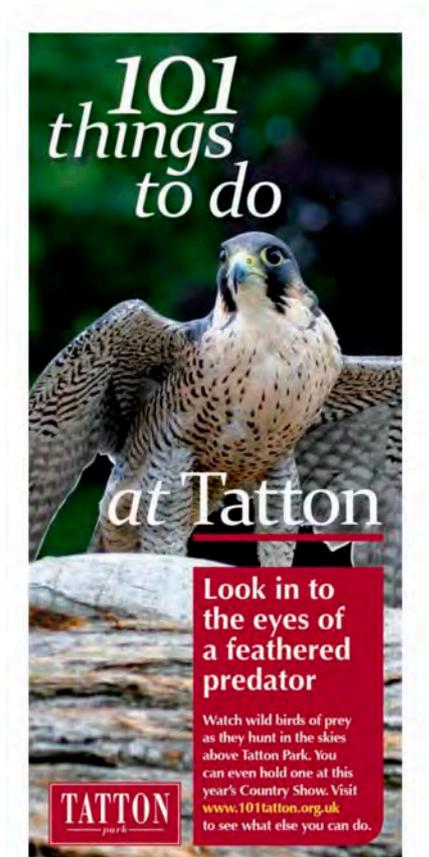
use of simple statistics to demonstrate popularity

- quotes from visitors and the use of 'mini stories' to demonstrate the elements visitors particularly enjoy

Ask the students to go a step further and describe the tone of voice. Is the tone of their chosen leaflet:

- upbeat or laid-back?
- quirky or conventional?
- clear or confusing?
- trustworthy or vague?
- jokey or serious?

If students define the tone of voice as upbeat, can they articulate which language features make it upbeat? Does it use the active voice, for example? Does it address the reader directly? Does it use fragments of sentences to convey excitement? Does it use powerful verbs to involve the reader even before they have visited?



© Tatton Park

Task

In groups, ask the students to come up with a short statement about the tone of voice they are going to adopt for their information leaflet and to present their tone of voice to the rest of the group, with a few examples of how they might put this into practice.

RESEARCHING AND ORGANISING INFORMATION

Your students will need to develop their research skills for this assignment. They will need to start by gathering the information necessary to produce their leaflet. These hints and tips will build on the skills they already have.

Task

Ask the students to create a mind map of the different types of information they will need in their leaflets. They should use their initial research and their existing knowledge of their venue to identify what they already know and what they will need to research in more depth. The key to getting this right will be considering carefully what the reader of their text will need to know.

Ask the students to consider the practical aspects that most information leaflets contain:

- how to get there (and a map to help people when they are there?)
- opening times
- prices
- what can they expect to find when they get there?
- is there a café and what sorts of food are on offer?

Following this, ask the students to consider the more unique aspects of their chosen attraction:

- what are the most impressive/important aspects for visitors to know about?
- what do they think are the venue's selling points, the features that are most likely to attract visitors?
- are there any new features they could highlight?
- are there any events they might want to mention?
- are there any useful statistics they might want to gather?

Ask students to use the **Information sources** handout to help them plan where they might get the information they need for their leaflets. Refer to **A short guide to copyright** and **A short guide to plagiarism** (both can be found in the appendix) to explore further what students need to consider when gathering information.

Following on from this, where the students have identified they need information that is not readily available, discuss with them sourcing information from primary sources, such as staff at the attraction (and how to undertake this aspect of the project safely, in line with school policies). Use the worksheet **Conducting an interview** to help the students plan a short interview with someone who works at their chosen attraction.



USING IMAGES

It's important to recognise the importance of balancing the amount of written text, images and illustrations in an information leaflet.

If the students are going to use images, they will need to consider the range of images they want to capture or to use. The more specific they can be, the better the likelihood of getting the right image.

Task

Display a range of images used in information and marketing materials for the attractions close to your school. As with the tone of voice exercise, ask the students to examine the features of these photographs (whether they are panned out or close up, use of colour, whether visitors are shown and the types of images of people that are used, and the range of features shown). For each of these, discuss the purpose the image fulfils (for example, an action shot of people screaming or laughing on a rollercoaster shows the excitement on offer, demonstrates one of the rides in action and gives potential visitors an idea of what they are in for!). Draw up a set of class guidelines of the types of images used in information booklets and the purpose they fulfil.

For example, images to:

- inform (examples would include maps, infographics, logos)
- interest or excite (action shots, key attractions, people enjoying the attraction)
- persuade (new features, biggest selling points)
- images that fulfil a range of purposes

The next task is to work out where to source the images.

Sourcing your own images

The simplest way to ensure your images are free from copyright is for students to take their own photos. This could coincide with a visit to the attraction, or be part of a holiday research project.

Going straight to the source

If the students are researching a large attraction, there may be a press and marketing team who will have images they may be able to give the students permission to use. It can be a valuable learning experience to ask your students to source the phone number for the organisation's press office and request promotional images they may use, as well as the credits they will need to use alongside those images.

Remind your students to be polite when they make a request to use an image, and to remember, even if they are given permission to use an image, they will need to credit the photographer, so they will need to keep a record of their name.



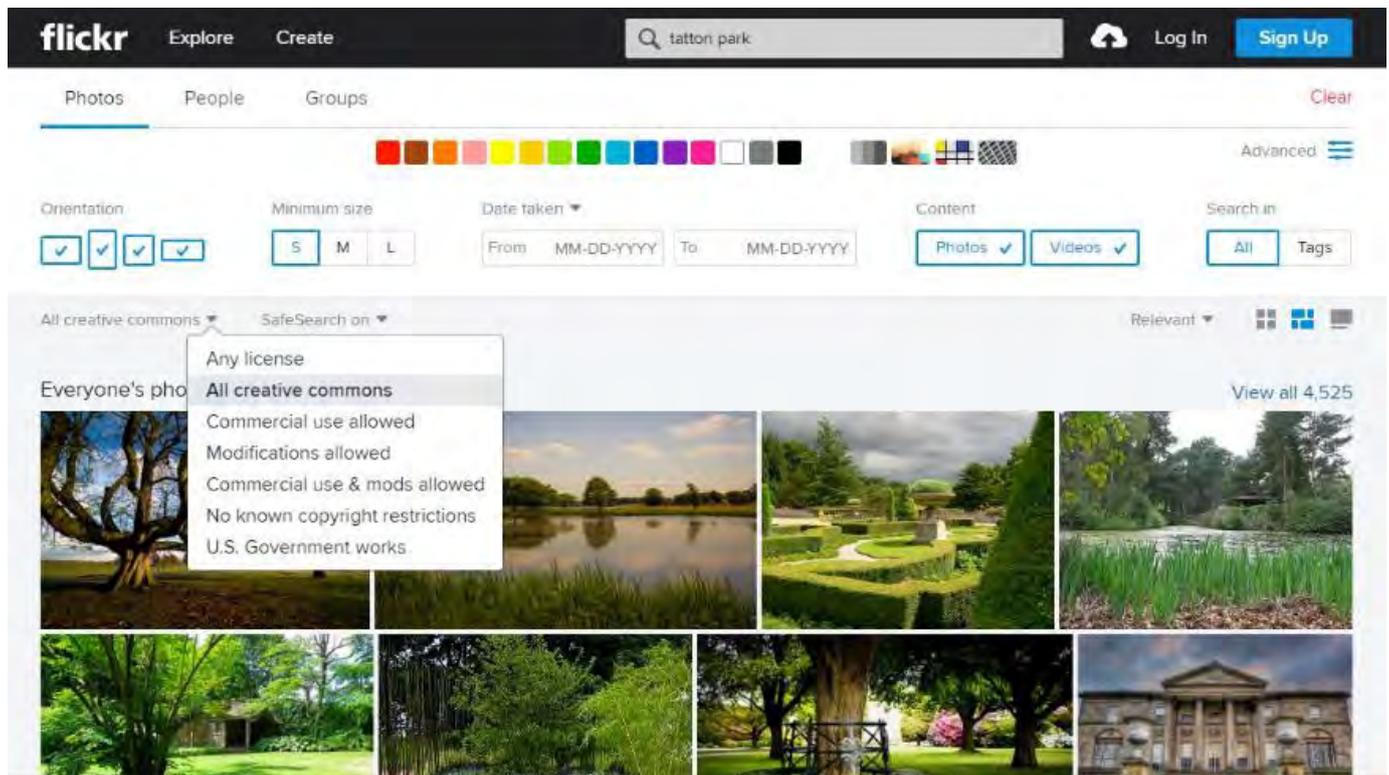
© Gemma Niebieszczanski

Online image search

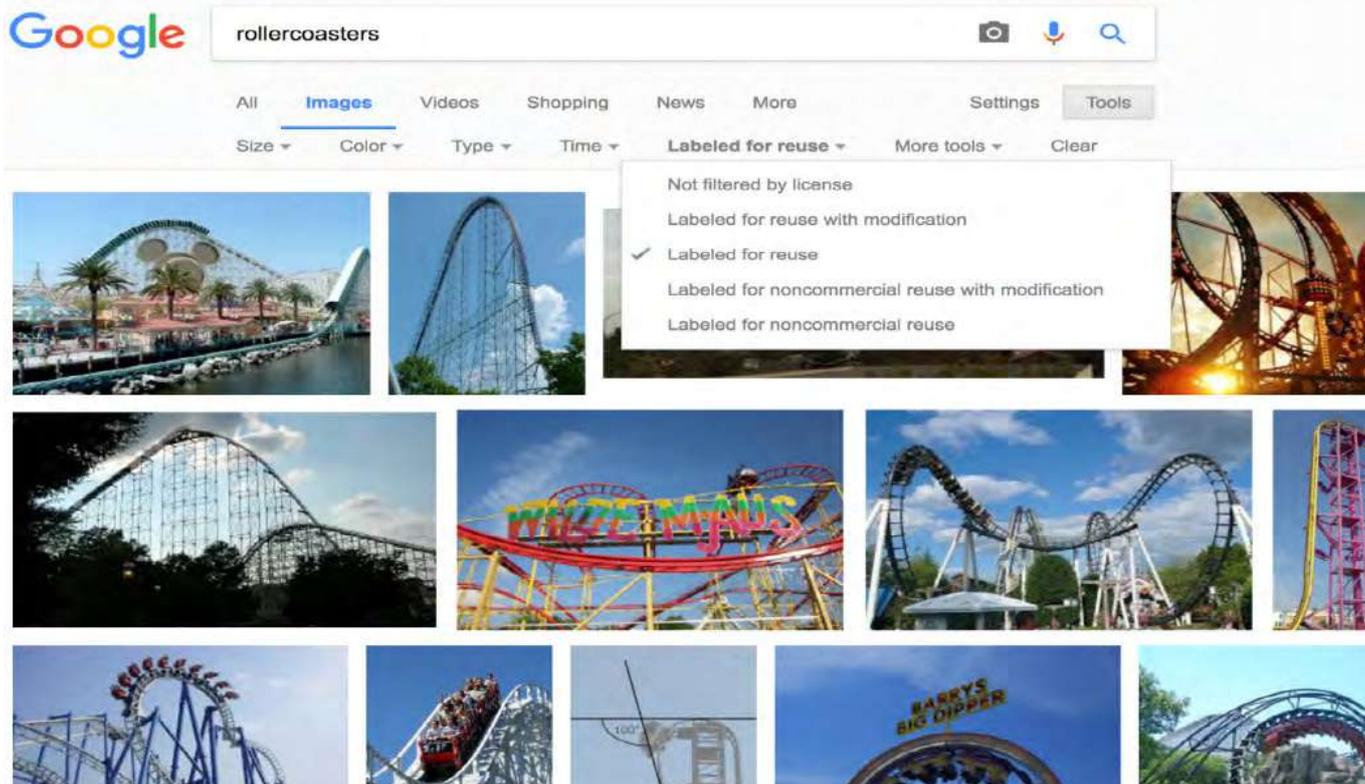
Most search engines offer an 'image only' search. However, just because you find an image, this doesn't necessarily mean you can use it.

Demonstrate with the class some of the ways they can go about sourcing an image online without avoiding breaching someone's copyright:

- If the image you find is credited, you may be able to find out who the photographer was. Discuss the possibility of emailing the photographer to **ask their permission** to use the photograph.
- Some photographers licence their images using a system called **Creative Commons**, in which they make it clear what the images can be used for. For example, if you search the photography website **Flickr** using the search term 'Tatton Park', there is a drop-down option to choose the type of licence. Choose 'All Creative Commons' and find the photograph you would like to use. Beneath each photograph there will be a link to the type of Creative Commons licence the photographer has used. Some allow you to use the image for non-commercial use only (in other words, if you're not going to be making money out of it, you're fine to use it). As you are not going to be selling your booklets, you are free to use these images. **NOTE:** some Creative Commons licences make it clear that you must credit the photographer (and it's always a good idea to do this). Use [A short guide to Creative Commons](#) to inform your understanding of the concepts of Creative Commons.



You can also do a Google search for images that are marked as usable. Conduct your usual search and then click the 'images' tab. 'Tools' and then 'Usage rights'. This will bring up a dropdown so you can choose images that are safe to use without infringing someone's copyright. Remind the pupils that if they aren't sure whether it is permissible to use an image, it's always worth checking!



Task

Ask the pupils to draw up a list of images they would like to source using the **Image planning** handout and give them a copy of the handout **Keeping a record of images**, so they are able to keep track of the images they gather from other sources.

Copyright – a class debate

Copyright law came about before the internet. It was designed for physical goods (such as books, photographs and records). The internet is one big copying machine. When everything is available online, from music and images to whole books, why should we have to pay?

There is much discussion at the moment about whether copyright law needs to be brought up to date and reflect modern life.

Split the class into two groups to create a series of arguments for one standpoint: that copyright law should be relaxed in the modern age in order to reflect the reality that is a world in which it is almost impossible to stop people copying and reproducing someone else's creative work.

In preparation for the debate, you could make use of arguments that are already in the public domain, including **Neil Gaiman arguing for the benefits of creative material being available freely online** and the **2008 case of J.K Rowling**, who won a copyright court case against a writer who planned to publish an unauthorised A-Z of Harry Potter.

Use the information in **A Guide to Copyright** to explore what is and what is not covered by copyright. You may choose to use this with your students or as a reference guide for your own knowledge about copyright to inform your teaching. This resource includes two additional drama-based activities for exploring copyright with your students.

PREPARE AND WRITE YOUR INFORMATION LEAFLET

Once your students have gathered the information for their booklets, they will need to sift and sort it, assess how useful it is, and then plan how they are going to use the information and lay it out to create the leaflet.

If they are working in groups, ask your students to get together to discuss the range of information they have gathered. Ask them to sort it into information they will definitely use, information they might use if needed, and information that is not going to be useful to readers. They can do this with a physical paper sort or through using highlighters to identify information in each of the three categories.

If you are doing this part of the project in class, you will need to give the students enough time to go through several drafts of the leaflet in order to get the best results. You might want to consider offering them a process for drafting and redrafting which could cover:

- Writing a **first draft**, either individually or with different members of the group writing different sections. You may want to ask the students to make use of a desktop publishing programme, or a presentation programme in which it is possible to create leaflets and booklets.
- **Sharing, discussing and marking up** the first drafts in groups. You could ask students to swap their first drafts with another group to bring a set of fresh eyes to it and give useful feedback to each other.
- **Proofreading** for grammar and spelling and accuracy of information. Ask the students who are proofreading to consider what might be missing from the first draft. Ask them to refer to other similar information booklets and consider whether there is any further information required.
- Give the students time to **gather any remaining information** needed, to **edit** their first drafts. Ask the pupils to use the **Copyright and plagiarism checklist** to help them ensure they have not fallen foul of either!
- **Redrafting** and **finalising**.
- **Publication and presentation**. If possible, ask the students to present their finished leaflets to a representative from the visitor attractions they have been researching and to receive some feedback on their leaflets.

Hotseating

Case study – M.G. Leonard, author of *Beetle Boy*



M.G. Leonard is an award-winning children's author. Her novel, *Beetle Boy*, the first in a trilogy, has sold more than fifty thousand copies and has been sold into thirty seven countries and her second book *Beetle Queen* was published in 2017.

Shortly after her first novel came out, M.G. Leonard noticed several websites had started to offer her novel as a free download from their websites. Her first reaction was to contact the book's publisher and ask them to request that the free downloads were taken down. Several sites did take the free PDF downloads of her novel down, though others popped up in their place. Like most novelists, M.G. Leonard relies on royalties from the sales of her books to make a living, and for anyone getting the book for free she does not receive anything for all the work she put into writing it.

'I realised this was a big problem for writers when I found out my publishers have a whole department devoted to getting these free, illegal downloads taken down. They have a long list of sites they contact to get the links taken down,' she said.

However, when she reflected on it later, although the free downloads are a clear

infringement of her copyright, she wondered whether it was entirely a negative thing that there were free copies online.

'There's a bit of me that thinks that if parents can't afford to buy the books and they download the PDF, I don't mind,' she said. 'I write books for children and I want children from poorer backgrounds to be able to read my books. And if they really love it, they might go and buy a print version of it later, whereas before they might never have considered it. Some authors I know of – authors like Neil Gaiman, for example – say if you can afford it, go and buy a copy, but if you can't, go ahead, find a free copy. At the same time, there's a bit of me that says, that's my hard work. A book costs the price of two cups of coffee, and a lot of me thinks it's an outrage that people don't want to support authors by paying for the book.'

Set up the classroom so the seats are in a circle around one central seat. The teacher will take the role of M.G. Leonard and take the centre seat. Ask the rest of the class to formulate a series of questions to ask the teacher in role as M. G. Leonard about the experience of having her copyright infringed by websites offering free, illegal copies of her novels.

As a second option, you could watch the [video of author Neil Gaiman talking about his attitude to copyright and piracy](#) and hotseat the character of Neil Gaiman with similar questions to those the students asked to M.G. Leonard.

Activity

Ask students who they think owns the copyright in the following situations:

- a) A poem that you write**
- b) An idea a songwriter has for the subject of their next song**
- c) A letter you write to a relative**
- d) A map on a National Trust information leaflet**
- e) A photograph a friend takes and posts on a web page**
- f) An illustration in a novel**

Answers:

a) A poem that you write

You are the author of the poem, and therefore the copyright owner.

b) An idea a songwriter has for the subject of their next song

Ideas are not covered by copyright, so no one owns the copyright for the idea.

c) A letter you write to a relative

You are the author of the letter, so you are the copyright owner.

d) A map on a National Trust information leaflet

While the map illustration and information on the map were probably created by a single illustrator, the copyright is likely to be owned by the organisation that produced or commissioned the map, in this case, the National Trust.

e) A photograph a friend takes and posts on a web page or on social media

The person who took the photograph is the copyright owner. You would need to ask permission before using this photograph.

f) An illustration in a novel

The artist who created the illustration.

Plagiarism - Conscience Alley

Case study – an essay conundrum

Julia is a high school student. Julia's teacher has asked her to write an essay based on a book the class is studying.

The teacher has given Julia and her classmates a very short deadline and Julia is concerned she might not be able to meet the deadline as she has a lot of other homework from other teachers at the same time. As a result, she doesn't make a start on thinking about the essay until two days before it is due in.

While she is researching, Julia discovers that another student Kayleigh, who goes to a school on the other side of the country, has posted a link to her website, which includes the text of an essay Kayleigh has already written about the same book. Not only this, the essay is exactly what Julia's teacher is looking for and she knows if she takes a few paragraphs from it, it will save her time and she will get a good mark for the essay. She thinks it is unlikely that her teacher will find out that she has copied the information, and anyway, she is only planning on copying a few paragraphs, not the whole essay. What should she do?

Choose one of the students to act as Julia. Form two lines with an aisle for 'Julia' to walk down. Ask 'Julia' to walk down the alley slowly and, as she passes, the students should give Julia advice on what she should do in this situation. When he or she reaches the end, the student will make up his/her mind about the course of action they are going to take.

Origin of the word

The word **plagiarism** comes from the Latin term *plagiarius*, which was the word for a kidnapper. Whereas kidnapping is taking another person without permission, plagiarism is taking an idea or piece of work without permission.

APPENDICES

Worksheets and handouts for students

INFORMATION SOURCES

Create a list of potential sources of information and the types of information you might gather from that source. Think about the websites you might visit, books and leaflets that already exist, the 'on-the-ground' research you might do and the staff you might talk to.

The purpose of your leaflet is to encourage people to visit this attraction and to inform them about the attractions on offer, so you'll need to think about what makes this place particularly interesting. Your challenge is to find fascinating information that has not been used in recent marketing materials for your chosen attraction, so you will need to research carefully.

TIP: Don't go online immediately! Think about what you want to know and where you will find it.

My question <i>Imagine you are the reader. What information do you need?</i>	How will this information help the reader? <i>E.g. help visitors understand the range of activities on offer</i>	Where might I get this information? <i>E.g. talk to a member of staff/ internet research</i>

NOTE: It is important to keep a record of where you get each piece of information. If you use someone else's information, you must credit them somewhere on the leaflet, using the name of the source. For example, if you use a statistic from the National Trust website, you'll need to add the web address in brackets, next to that statistic.

E.g. It's great to visit, even on a rainy day. Did you know 43% of rainwater in England and Wales drains through National Trust land? (source: <https://www.nationaltrust.org.uk/news/our-plan-to-nurse-environment-back-to-health>).

CONDUCTING AN INTERVIEW

You want to make your information leaflet unique and up to date. Often the best way to discover facts that aren't easily available elsewhere is to interview a member of staff. Large organisations may have a press and marketing team who may be able to talk to you. In smaller organisations, it may be a manager or even a volunteer.

When it comes to interviews, preparation is key! Plan your interview carefully in advance. Consider the questions you're going to ask. Basic information (opening times and prices, for example) is likely to be on the website, so think about questions that will get you to the information you need such as *What is the most popular area with visitors? Have you got any new attractions for this year? Are there any areas of the site that visitors often don't know about, that you think they would enjoy if they knew about them?*

INTERVIEW TIP: Conduct some basic research on the organisation's website to see if you can find a contact number and use the form below to draw up a list of questions you want to ask. If you just turn up and ask to speak to someone, there might not be anyone available, so it's always worth phoning to ask if there's someone you could speak to.

Name and position of interviewee:	Phone number:
Interview time and location:	
Questions:	

INTERVIEW TIP:

Once you have set up your interview and planned all your questions, make sure you have a pen and paper handy to make notes. You won't remember everything if you don't take accurate notes. If you have access to a voice recorder, you might want to use this (although always ask the person you are interviewing if they agree to being recorded before pressing record).

If you forget something when you interview someone, don't worry - even experienced journalists need to ask follow-up questions sometimes.

IMAGE PLANNING

The safest way to ensure the images you source are free from copyright is to take them yourself. If you are able to visit the attraction and take a camera, you can build your own bank of images for your publication. If you are the photographer, you automatically own the copyright to the images.

If you're going to do this, it is important to consider the sorts of images you will need for your publication. Draw up a list of the images you would like to get using the form below. Remember to take this with you when you visit so you don't miss any!

Description of the image <i>e.g. The big dipper ride</i>	Which part of the booklet will this image be useful for? <i>e.g. Front cover, restaurant page</i>

KEEPING A RECORD OF IMAGES

Keep a record of the images you've sourced and any agreements you have to use the image. This way, if anyone asks if you have permission to use an image, you'll have a record that shows you do!

File name <i>E.g. Bigdipper.jpeg</i>	Where did you source the image? <i>E.g. National Trust press office</i>	What permissions do you have? <i>E.g. Permission from the photographer</i>	Notes <i>E.g. Still need to seek permission!</i>

COPYRIGHT AND PLAGIARISM CHECKLIST

Have I...?	
Made a list of all the sources I used (all the books, leaflets, and websites I used to get information for my booklet)?	
Listed the sources I have used on the leaflet itself?	
Used quotation marks for any quote that comes directly from another person, and made it clear who that person was?	
Kept accurate records of where I sourced written information and images?	

A GUIDE TO COPYRIGHT

What does copyright mean?

Copyright is the legal term that refers to the right to reproduce (or copy) a piece of work that someone has created. Copyright also covers other uses of works such as broadcasting and online use.

As a general rule, this copyright lies with the person who created the work.

What is copyright for?

Copyright is designed to prevent people from copying and unfairly using someone's work. Copyright law tries to ensure that creators are fairly rewarded for the work that they produce.

What is protected by copyright?

Copyright law is designed to protect many different types of creative work.

These include books, reference materials, articles, plays, poems, the words and tunes of songs, music, sound recordings, films, pictures, illustrations, photographs and graphic images. Software, computer games, data bases, typography and page design are also protected by copyright.

It is no excuse in law for someone to say that they didn't realise that a particular work was covered by copyright.

What is *not* protected by copyright?

Generally speaking, there is no copyright for facts, information – or ideas. A newspaper that scoops and publishes a story cannot prevent other newspapers reporting the facts of that story in their own words.

A good idea for a book or a song cannot be protected by copyright until it is recorded. For copyright to exist some effort or labour must have gone into creating an original work which is then recorded in some way.

Who does copyright belong to?

The creator of a piece of work is normally the first copyright owner. However, if they do it as part of their employment, the rights to the work are normally held by their employer.

Sometimes copyright is owned by more than one person. Two writers working together on a project will generally hold the copyright jointly. In the case of a more complex production such as a play or musical, the copyright owners will include the person who wrote the screenplay, the lyricist who wrote the words to the songs, and of course the composer of the music. Turning the play or musical into a film usually adds to the list of copyright owners.

How long does copyright last?

The first law giving authors copyright over material that they had created was the Statute of Anne, passed in 1710. It stated that only the author of a work (or anyone else that they nominate) had the right to print or reprint the book, for a period of 14 years.

Today copyright for most literary, dramatic, musical and artistic work lasts for 70 years after the death of the person who created the work.

Copyright for a more complex work, such as a film, lasts for 70 years after the death of certain contributors. These are likely to include the director, the author of the screenplay, and the composer of any specially commissioned music.

How do you register copyright?

In Britain – but not in all countries – copyright is an author's automatic right. Copyright exists from the moment the literary or artistic work is created and recorded. It doesn't have to be registered, nor does it need to be marked with the copyright © symbol.

However, putting a copyright mark on your work is a good reminder to others that the material is copyright. As a further precaution you can copy the work and then send it to yourself leaving the envelope and postmark intact. Other ways are to lodge a copy of your work with a bank or a solicitor.

How can you use copyright material?

Generally speaking, anyone who wishes to use copyright material should seek permission from the copyright owner. This is likely to involve contacting them directly (or the publisher or distributor) and explaining how you would like to use the work. Permission may be granted without charge, or the copyright holder may ask for a fee. A number of exceptions exist permitting limited use of a work for purposes such as critical review, news reporting and research.

Licences are available to schools and colleges, enabling them to use copyright materials for educational purposes.

Individual students are able to use single copies of short extracts of someone else's for work for private study and if practical, should acknowledge what they use. The amount of a work that may be copied for private study is not defined in law. If the matter ever came to court, considerations would include the impact of the copying on the author of the original work and how much material a fair-minded and honest person would have used.

A SHORT GUIDE TO PLAGIARISM

Plagiarism is taking someone else's work and presenting it as your own. It doesn't matter whether the work you are copying is published or not, if you use someone else's work or ideas without getting their consent or acknowledging where the work or idea came from, it counts as plagiarism.

Common examples of plagiarism include copying and pasting something from the internet and not making it clear in your work that you are not the author of the work. It doesn't just cover written work, it is possible to plagiarise an image, a video, an artwork, computer code, the list goes on... If it's not yours and you are passing it off as your own, that's plagiarism.

What is the difference between infringing someone's copyright and plagiarism?

Plagiarism is taking someone else's original work and passing it off as your own. Copyright infringement is to do with using someone else's original work without their permission, such as making copies of it without permission, or writing a sequel without asking permission.

While it is illegal to infringe someone's copyright, plagiarism is more of an ethical issue, though most schools take the issue of plagiarism very seriously.

Why does it matter?

Most schools have rules about plagiarism. You may receive a bad mark if you are found to have copied someone else's work, or it can lead to more serious sanctions.

More important than this though, if you copy and paste someone else's work, you don't learn from it. It shows you have not engaged with the work fully and have not benefited from learning about it.

How can you avoid plagiarism?

You can make it clear in your work that you have used someone else's words by listing your sources and the reading you have done to create your piece of work. If you use someone's words directly in an essay for example, you will need to put those words in inverted commas and list the source of the quote. For example, if you use a direct quote from the M.G. Leonard's novel *Beetle Boy* you would need to put the quote in inverted commas and then add the author's surname name and the date the book was published: 'Dr Bartholemew Cuttle wasn't the kind of man who mysteriously disappeared.' (Leonard, 2016).

A SHORT GUIDE TO CREATIVE COMMONS

Creative Commons offers a legal way of using someone else's work without having to ask permission each time.

The idea behind Creative Commons (often written CC) is to make it clear what you are able to use freely, to share, repurpose and remix. It can apply to photography, videos, music, writing, software and other types of creative content. Creative Commons works alongside copyright law to give people particular rights to use someone's work. There are over a billion pieces of work that are covered by Creative Commons.

Each artist chooses the type of licence or rules for their work. You can use CC-licensed work as long as you follow the conditions of the licence. There are many different types of Creative Commons licences. Some allow you to use the work if you aren't making money out of it, while others will allow you to use the work, even if you plan to make money from it. All the types of licences require that you make it clear who the creator of the work is when you reproduce it.

Creative Commons can be particularly useful when you want to find images to use in a report or a presentation.

Find out more about Creative Commons at www.creativecommons.org.

Task

Ask your pupils to explore the different types of Creative Commons licences using the www.creativecommons.org website and by looking at a range of images that are licensed under Creative Commons on the image website www.flickr.com, if your school network allows access to it.

ABOUT THE NATIONAL LITERACY TRUST

The National Literacy Trust is an independent charity dedicated to raising literacy levels in the UK. We run literacy projects in deprived communities, help schools to transform teaching and campaign to make literacy a priority for politicians and parents.

We provide valuable support for teachers through our conferences, training, interventions and the National Literacy Trust Network. Members of the Network can access a wealth of tools, resources and inspiration to improve literacy provision across their school.

Find out more at www.literacytrust.org.uk/schools



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