Modules

The modules in Part II offer strategies and lesson plans for everyday classroom use.

Notes

Module 1
Teaching thesis statements

Challenges

Unfamiliar with academic genres, novice college writers sometimes lack the rhetorical and audience awareness needed to write strong thesis statements. If they do not understand the persuasive nature of most academic works, they might write observations rather than assertions. Students who have had some high school instruction in writing thesis statements may knowingly or unknowingly resist your attempts to further develop their skills; they may assume that the instruction they received in high school is sufficient. You may see some of the following patterns emerge as students grapple with writing thesis statements:

- The thesis is too vague or broad, leading to an unwieldy paper.

- The thesis is too narrow or factual and cannot be developed into a full paper.

- Students write purpose statements (*In this paper, I will . . .*) instead of assertions.

- Students neglect to take a stance on the issue; they write observations instead of assertions.

Strategies

A clear and compelling thesis is the foundation of most college writing assignments. You can help students master thesis statements with extensive modeling and guided practice, using the following strategies:

1. Provide multiple models of thesis statements in the rhetorical style required by the assignment. When possible, present thesis statements in the context of complete texts.

2. For argument papers, use role playing so that students can practice taking a stance on an issue and arguing their points.

3. Help students frame questions that lead to an appropriate thesis statement. See the sample lesson for this strategy.

To find sample thesis statements in your handbook, see Resources at the end of this module.

Sample lesson for Strategy 3: Drafting a working thesis for an argument essay

Lesson planning:	
Sequencing:	Use this lesson near the beginning of the term, before the first essay assignment is due. You can adapt the content to fit your first essay assignment.
Student level:	This lesson targets students who are not familiar with thesis statements or who are accustomed to writing purpose statements (for example, *In this essay, I will* . . .) instead of assertions.
Learning objectives:	Students will be able to • draft a working thesis for their paper • evaluate whether sample thesis statements and other students' thesis statements contain assertions
Time required:	One session of at least fifty minutes
Materials/ resources:	Instructions for the assignment or possible topics (For this lesson, you don't need the printed instructions, but students should understand the purpose of the essay assignment before you begin.)
Lesson steps:	

	1. Begin the session by discussing the purpose of a thesis for both readers and writers. Cover the following ideas, and encourage participation as you present each point:
	
	   • The thesis (made up of one or more sentences) is the most important part of the paper because it asserts the controlling idea that is proved or supported in the body of the work. The remaining ideas in the paper—especially subpoints contained in topic sentences—relate directly to this main idea.
	
	   • Because it contains the controlling idea, the thesis provides necessary direction for the reader.
	
	   • In the early stages of the writing process, a working thesis serves as an anchor for the writer, who can revisit the thesis throughout the drafting process to keep the content focused.
	
	2. Emphasize the debatable nature of the thesis in most academic papers. Explain that an assertion is a stand on a particular topic, a statement that reveals a point of view that others might disagree with. It is not an observation; it is an arguable position.
	
	   If some students have been exposed to purpose statements (for example, *In this paper, I will* . . .), you can also use this time to contrast such introductory sentences with assertions. For example, you can point out that others would not disagree with a statement that begins with *In this paper, I will* . . . or *This paper will show that*. . . .
	
	3. Briefly review your assignment with students and explain that they will use this session to draft a working thesis for their paper.

4. Elicit subjects appropriate for your assignment, writing a few contributions on the board. Using one subject from the board as an example, ask students to suggest questions about the subject that might lead to a position. (If students have difficulty generating questions, encourage them to ask "should" questions about the subject to get started. Once they understand the objective, you can branch out into other suitable question types.) Here are a few examples:

   • Subject: global climate change

     Question: What action, if any, should the US government take to reduce global climate change?

   • Subject: childhood obesity

     Question: What should schools do to curb the childhood obesity epidemic?

5. Ask students to make an assertion by answering each question in a single complete and specific sentence. (A thesis may be longer than one sentence, of course, but this exercise is usually more successful when students focus on one sentence at this point.) Even if the students don't have strong views on the subject ask them to take a stance for the exercise. Students may need to see several models before they can write a sentence of their own. Work as a group to create one or more sample sentences, such as these, and write them on the board:

   • The US government should impose restrictions on industrial emissions to mitigate the warming effects of carbon in the atmosphere.

   • To combat the growing rate of childhood obesity, schools should organize daily physical activities, offer healthy meals in the cafeteria, and counsel parents on healthy eating habits.

6. As a class, test the sample assertions by asking if the positions can be opposed. You can ask students to offer their own opposing ideas, or you can ask them to role-play what the opposition might say. Allow students to refine the samples as necessary, making changes on the board that reflect their suggestions.

7. Give students a few minutes to write their own working thesis. After about five minutes, elicit a few examples from willing students. Again, as a class, test whether the sentences contain debatable assertions (see step 6).

8. Remind students that they can revise or change their thesis statements at any point during the writing process, especially as they find more information and further develop their own ideas.

Follow-up:	• For homework, ask students to revise their working thesis statements and submit them for preliminary approval. • As students develop the supporting points and body of the paper, ask them to refine their thesis by building in some direction for the major parts of the paper.
Variations:	• Once students have drafted their working thesis, conduct a peer review. Ask the peers to provide an opposing position to the thesis; if they can't, then it may need revision. • 🖥 If you are teaching online, you can create brief quizzes that ask students to test whether sample thesis statements contain debatable assertions. You can also ask students to post their tentative thesis statements on the discussion board for peer review.

Resources

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Planning/writing/revising a working thesis	Draft a working thesis (1c) Characteristics of an effective thesis (1e)	Drafting (C2)	Rough out an initial draft (2)	
Supporting a thesis in MLA papers	Supporting a thesis [MLA] (50)	Supporting a thesis [MLA] (MLA-1)	Supporting a thesis [MLA] (56)	Supporting a thesis [MLA] (29)
Supporting a thesis in APA papers	Supporting a thesis [APA] (56a)	Supporting a thesis [APA] (APA-1)	Supporting a thesis [APA] (61)	Supporting a thesis [APA] (35)
Supporting a thesis in *Chicago* papers	Supporting a thesis [*Chicago*] (57a)	Supporting a thesis [CMS] (CMS-1)		Supporting a thesis [*Chicago*] (40)
Writing arguments	Constructing reasonable arguments (5)	Constructing reasonable arguments (A2)	Constructing reasonable arguments (6)	
Find it on the companion Web site	**hackerhandbooks .com/ bedhandbook**	**hackerhandbooks .com/writersref**	**hackerhandbooks .com/rules**	**hackerhandbooks .com/pocket**

Online exercises	Writing exercises
	   > 1−5 and 1−6
	 Research exercises
	   > MLA > 50−1 and 50−2
	   > APA > 56−1 and 56−2
	   > *Chicago* > 57−1 and 57−2
		Composing and revising
		   > C2−2 and C2−3
		 MLA
		   > MLA 1−1 and MLA 1−2
		 APA
		   > APA 1−1 and APA 1−2
		 CMS
		   > CMS 1−1 and CMS 1−2
			The Writing Process
			   > 2−2 and 2−3
			 MLA
			   > 56−1 and 56−2
			 APA
			   > 61−1 and 61−2
				MLA
				   > 29−1 and 29−2
				 APA
				   > 35−1 and 35−2
				 Chicago
				   > 40−1 and 40−2

Module 2
Teaching essay structure

Challenges

Many students approach their writing assignments haphazardly, often because they don't see the value of taking the time to plan their thoughts or just don't know how. Some confess to sitting in front of their computer keyboards and rambling on with their fingers until a main idea emerges. While this brainstorming activity can help students identify and clarify their own thoughts on a topic, the resulting essay may be amorphous, with vague implications and key ideas buried within meandering examples. Students need to structure their thoughts to meet the needs of their audience.

Strategies

To help students structure their ideas effectively, plan activities such as the following that make them aware of the rhetorical features and forms their audiences will most likely expect. Use these activities early in the writing process of any project.

1. Introduce novice writers to key terms (such as *thesis*, *topic sentence*, and *paragraph*) using explicit models, such as those in your handbook.

2. Review two or more sample essays that use different organizational approaches to achieve similar goals, and discuss the features that make them effective or ineffective.

3. Assign outlines to be submitted to you or reviewed by peers before a preliminary draft is due.

4. Use graphic organizers (charts that visually represent the structure of an essay) to plan essays in class. See the sample lesson for this strategy.

To find coverage in your handbook, see Resources at the end of this module.

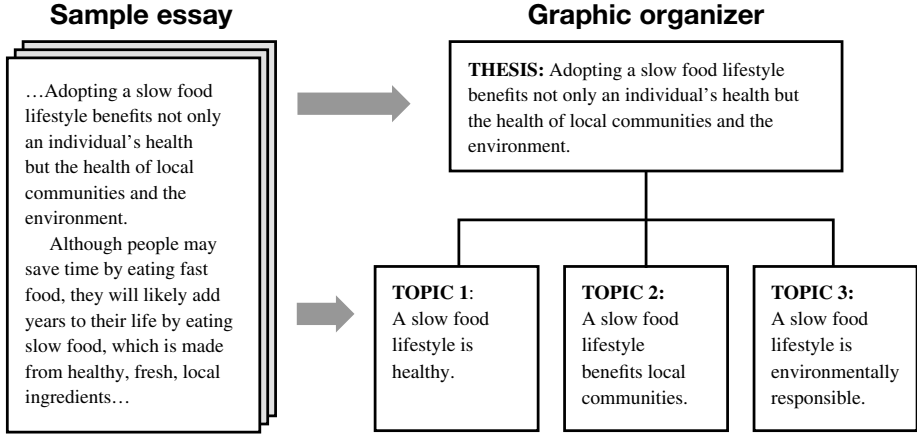## Sample lesson for Strategy 4: Planning an essay with a graphic organizer

Lesson planning:	
Sequencing:	Use this lesson during the planning stages of any essay assignment.
Student level:	Novice writers working on any essay or experienced writers encountering new rhetorical forms
Learning objectives:	Students will be able to • identify features of sample essays using the key terms (such as *thesis* and *topic sentence*) that have been introduced • understand the rhetorical connections between parts of an essay (such as the thesis and topic sentences) • identify the strengths and weaknesses of the organizational patterns in sample essays • plan a well-structured essay draft
Time required:	Two consecutive sessions of at least fifty minutes
Materials/ resources:	• One or more sample essays in the same rhetorical form as the assignment (Use samples from your handbook or from previous semesters.*) • A graphic organizer for each student (See Resources at the end of this module for samples.) • A slide** of the graphic organizer your students will use and a projector • Your handbook * If you have not taught the course before, you might be able to obtain samples from other instructors. ** If you don't have projection technology, you can sketch a large graphic organizer on the board.
Lesson steps:	
Session 1:	1. Introduce students to the target rhetorical form (such as a basic essay, a compare-and-contrast essay, or an argument essay) by explaining its purpose and defining key terms (such as *thesis*, *topic sentence*, *argument*, and *counterargument*) that students will need to use. Refer to the handbook for definitions and models. 2. Review one or more sample essays in the target rhetorical form, discussing the strengths of the models. Ask students to point out patterns (such as paragraph order or the order of ideas within paragraphs) and cohesive structures (such as transitional elements or strategic repetition of main ideas) that advance the purpose of the topic and help readers understand the writer's ideas.

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Session 1, *continued*:	3. Using the projector (or the board), introduce the graphic organizer that your class will use. Ask students to suggest ways to fill in the graphic organizer with information from the sample essay. Point out the consistency between the thesis and the topic sentences, for example, so that students can visualize the rhetorical connections.

Sample essay   **Graphic organizer**

…Adopting a slow food lifestyle benefits not only an individual's health but the health of local communities and the environment.

Although people may save time by eating fast food, they will likely add years to their life by eating slow food, which is made from healthy, fresh, local ingredients…

THESIS: Adopting a slow food lifestyle benefits not only an individual's health but the health of local communities and the environment.

TOPIC 1: A slow food lifestyle is healthy.

TOPIC 2: A slow food lifestyle benefits local communities.

TOPIC 3: A slow food lifestyle is environmentally responsible.

4. Provide students with blank graphic organizers, which they can fill with their own ideas about their writing assignment. (A few samples are provided on pp. 60–62.) If your class period is short, ask students to complete the graphic organizer for homework; if your class period is long enough, have students begin the process in class.

Session 2:	1. After students have filled their graphic organizers with working thesis statements and supporting points, conduct a peer review. Ask students to identify the strengths of a peer's work and to provide at least one concrete suggestion for improvement. You may guide students to answer questions such as the following or any others that fit your assignment.

For additional tips on guiding peer review sessions, see Module 8.

  a. Is the thesis clear? Is it arguable?

  b. Do the main points advance the thesis?

  c. Are ideas presented in a logical order?

2. After the peer exchange, ask a few willing students to share their samples with the class. Again, identify the strengths of each sample, and diplomatically offer concrete suggestions for improvement.

3. Ask students to revise their graphic organizer plans during any remaining class time or for homework. Encourage them to aggressively shape their work at this point; let them know that they can omit ideas they have determined are unnecessary and can expand discussions that advance the main idea of their essays. Some students may even need to start over if they discover that their original plan does not adequately reflect their ideas or address the assignment requirements. They should make their plan as solid as possible at this stage, bearing in mind that they will need to stay flexible as they revise.

Follow-up:	Encourage students to use the graphic organizers as they begin drafting. Remind them not to feel bound to this plan as they make later revisions, but encourage them to structure at least their first draft according to this plan, which has been peer-reviewed for logic and sense. Ask students to bring the graphic organizers to future revision workshops to refer to if necessary. Students should submit their graphic organizers along with their final drafts.
Variations:	• After introducing graphic organizers, ask students to create their own for each assignment instead of an outline. ⬛ If you are teaching online and your students use compatible word processing programs, you can provide sample essays and corresponding graphic organizers with tables or text boxes to fill in. Students can peer-review each other's work using comment fields.

Resources

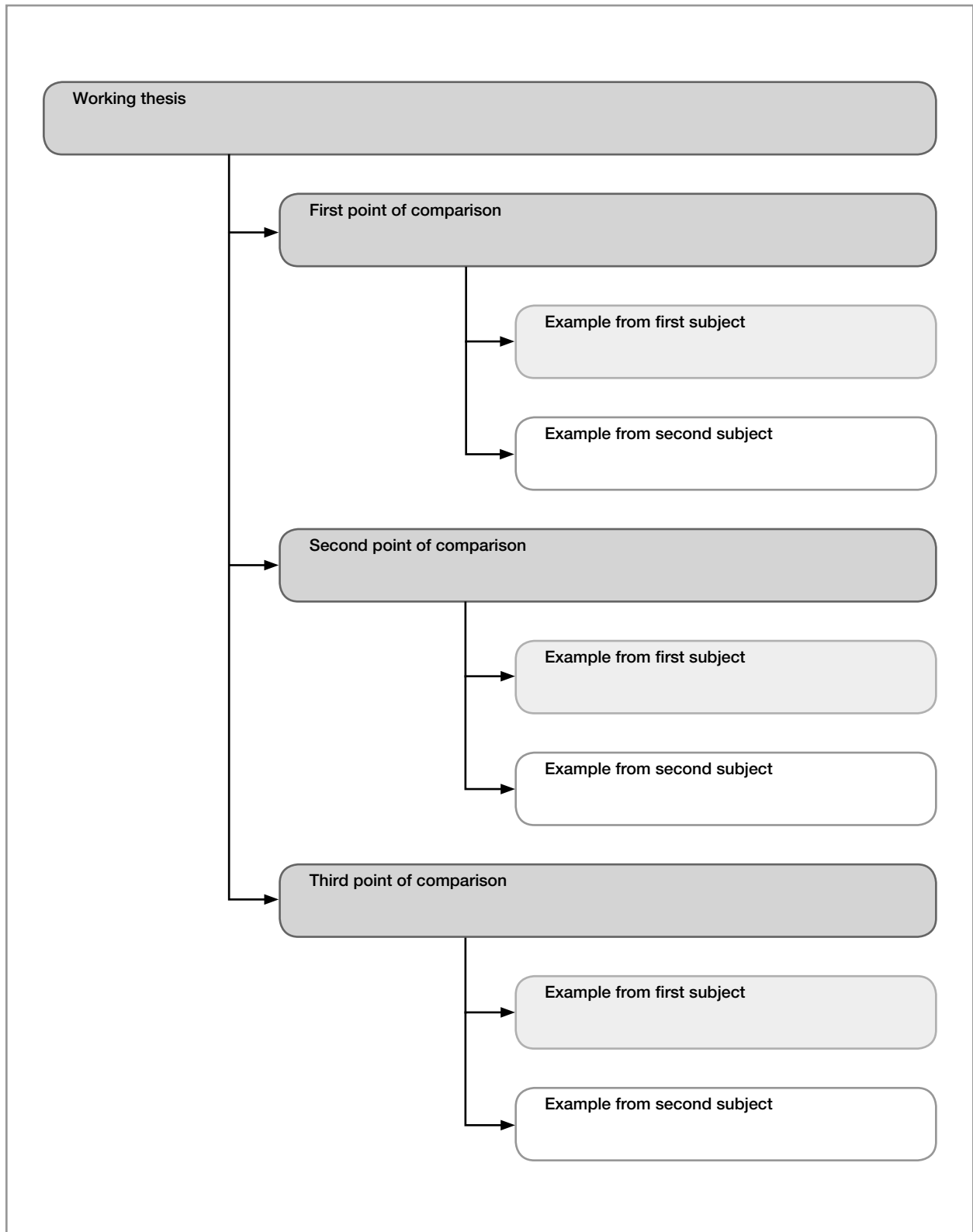| Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Planning and outlining	Rough out a first draft (1c, 1e to 1g)	Drafting (C2)	Rough out an initial draft (2)	
Thesis statements in MLA papers	Supporting a thesis (50)	Supporting a thesis (MLA-1)	Supporting a thesis (56)	Supporting a thesis (29)
Thesis statements in APA papers	Supporting a thesis (56a)	Supporting a thesis (APA-1)	Supporting a thesis (61)	Supporting a thesis (35)
Thesis statements in *Chicago* papers	Supporting a thesis (57a)	Supporting a thesis (CMS-1)		Supporting a thesis (40)
Paragraphing and writing topic sentences	Build effective paragraphs (3)	Writing paragraphs (C4)	Build effective paragraphs (4)	
Constructing arguments	Constructing reasonable arguments (5)	Constructing reasonable arguments (A2)	Constructing reasonable arguments (6)	
Find it on the companion Web site	**hackerhandbooks .com/ bedhandbook**	**hackerhandbooks .com/writersref**	**hackerhandbooks .com/rules**	**hackerhandbooks .com/pocket**
Online exercises	Writing exercises > 1–3 Research exercises > MLA > 50–1 and 50–2 > APA > 56–1 and 56–2 > *Chicago* > 57–1 and 57–2	Composing and revising > C2–2 and C2–3 MLA > MLA 1–1 and MLA 1–2 APA > APA 1–1 and APA 1–2 CMS > CMS 1–1 and CMS 1–2	The Writing Process > 2–2 and 2–3 MLA > 56–1 and 56–2 APA > 61–1 and 61–2	MLA > 29–1 and 29–2 APA > 35–1 and 35–2 *Chicago* > 40–1 and 40–2

Sample graphic organizer for a basic essay

These boxes are meant to help you organize your thoughts. They do not necessarily represent individual paragraphs.

Working thesis

Topic sentence 1

SUPPORT

Topic sentence 2

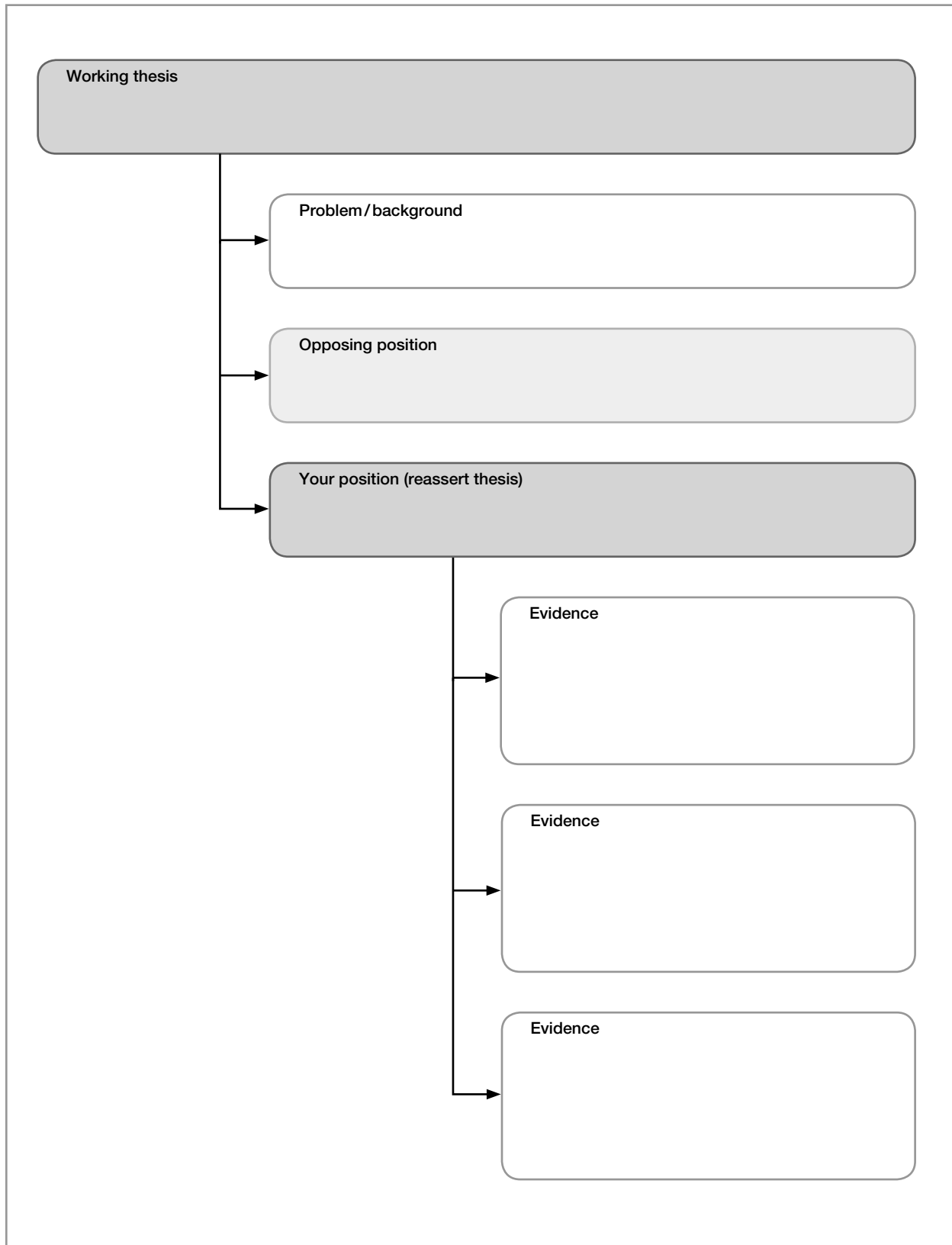SUPPORT

Topic sentence 3

SUPPORT
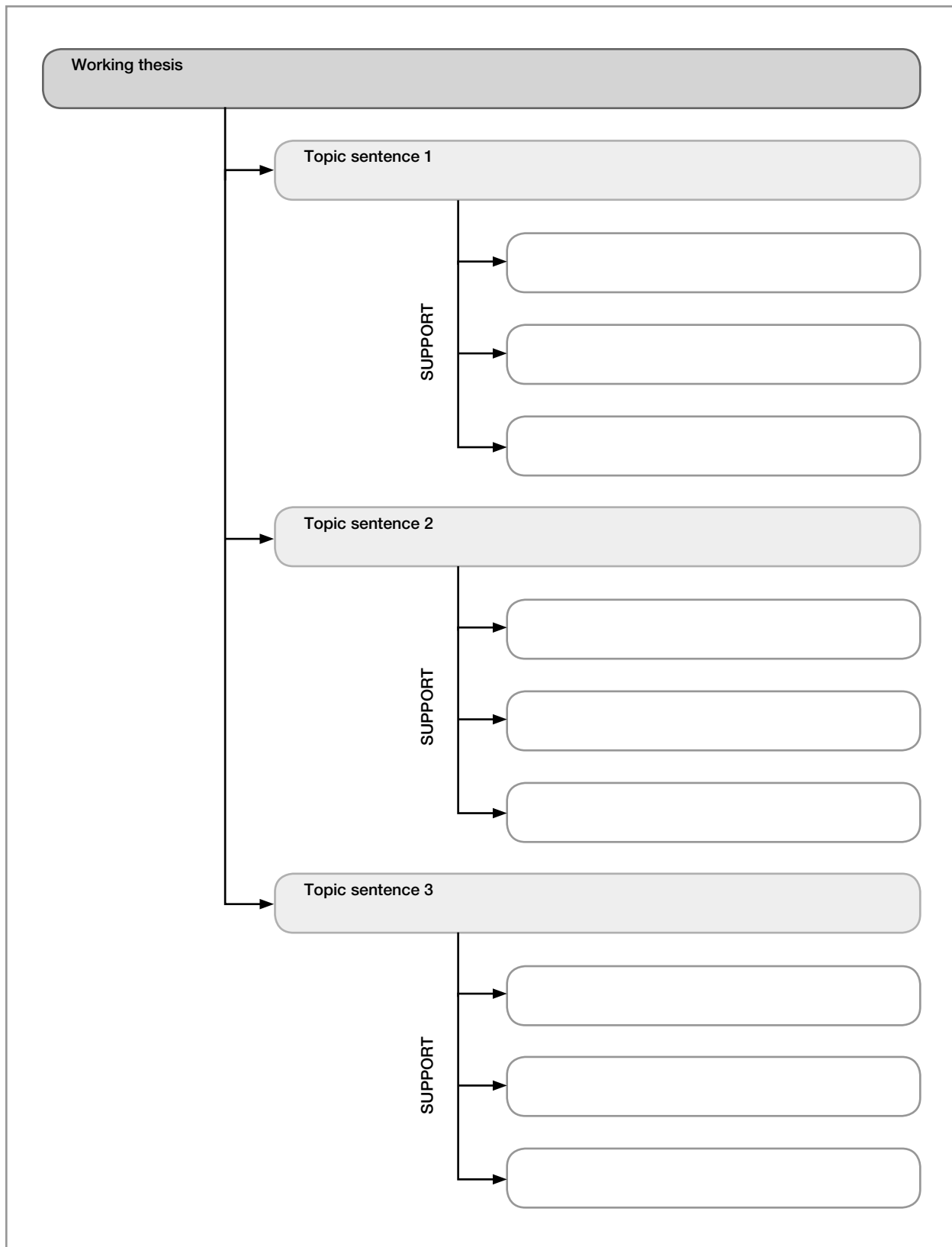
Sample graphic organizer for a compare-and-contrast essay

These boxes are meant to help you organize your thoughts. They do not necessarily represent individual paragraphs.

Working thesis

First point of comparison

Example from first subject

Example from second subject

Second point of comparison

Example from first subject

Example from second subject

Third point of comparison

Example from first subject

Example from second subject

Sample graphic organizer for an argument essay

These boxes are meant to help you organize your thoughts. They do not necessarily represent individual paragraphs.

Working thesis

Problem / background

Opposing position

Your position (reassert thesis)

Evidence

Evidence

Evidence

Module 3
Teaching paragraphs

by Elizabeth Canfield

Challenges

Teaching paragraphs can be challenging for us; as experienced writers, we may have internalized essay and paragraph structure. Because we understand the relationship between organization and meaning and can anticipate readers' needs, we may struggle to explain effective paragraphing techniques to students who are not as aware of their audience and how to reach them. Especially in a freshman writing class, students will have varying levels of experience with thinking about or writing cohesive and organized paragraphs.

When paragraphing, students might face some of the following challenges:

- Readers expect paragraphs to guide them from one clearly stated and defended idea to the next. If students write without a sense of organization and lump their prose into paragraphs intuitively, readers will find those paragraphs disorganized and confusing. What seems natural to the writer may not be logical for the reader.

- Many students have internalized a five-paragraph essay form that inhibits their ability to write expansive or detailed pieces; they may not understand how to break long discussions into more than three body paragraphs.

- Some students will produce pieces of writing with no paragraphs at all.

Strategies

Although at first it might seem desirable to teach students what paragraphs are (by showing them models of paragraphs with topic sentences and supporting sentences), it might not be as beneficial as helping students see the relationships between ideas and how ideas can be grouped together. The following strategies can help students grasp how paragraphs work:

1. Help students understand that they should not think of paragraphs as a template into which they must force their ideas.

2. Discuss paragraphing in the context of a larger conversation about how structure reveals and reinforces relationships between ideas (from the sentence level to the essay level).

3. Take a student draft and remove the paragraph structure. Ask students to read through the draft without paragraphs and think about where breaks and transitions would help readers and the writer. See the sample lesson for this strategy.

Sample lesson for Strategy 3: Paragraphing workshop

Lesson planning:	
Sequencing:	Students should have already completed at least one draft of their first writing assignment.
Student level:	Novice writers, though more experienced writers could also benefit from this lesson
Learning objectives:	Students will be able to • discuss the purposes of paragraphs in writing • practice writing topic sentences and subordinate and coordinate ideas in the context of a draft-in-progress
Time required:	Two sessions of at least fifty minutes
Materials/ resources:	• Overhead projector (and transparency) or laptop projector • Bring a sample student essay or reader selection to Session 1 (see Session 1, step 1). If possible, have an electronic file or transparency available for projection. Students should come to Session 2 with an essay draft. The suggested activity for Session 2 will work best if students write on similar topics or in response to the same readings.

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Lesson steps:	

Session 1:	1. Provide students with a sample paper or a reader selection. Ask them to identify a paragraph they find effective. Give them time to write a short response explaining their choice. (If time is short, this step can be completed as homework for Session 1.)
	
	2. In small groups, have the students read their favorite paragraphs aloud to their peers and briefly explain their choice. Each group should then choose one paragraph to focus on. Each group should discuss the following questions about the paragraph they've chosen:
	
	   • Why did you choose this paragraph?
	
	   • How does the writer group ideas together? Describe the order of the sentences within the paragraph. How does the paragraph begin? How does it end?
	
	   • How do the sentences work together within the paragraph? What is each sentence's "job" for creating meaning?
	
	3. Ask groups to share their responses with the class. (If projecting the paragraph is not an option, make sure every student has a copy of the essay.)
	
	4. To prepare for Session 2, provide students with a handout that lists some characteristics of topic sentences. Students should add to the list and match up each characteristic with an appropriate topic sentence from the paragraphs discussed in Session 1. To get your students started, you can list a few of the following characteristics: (a) topic sentences don't have to be the first sentence of a paragraph; (b) topic sentences can express a question, which the rest of the paragraph answers; (c) topic sentences can express an opinion, a fact, or an attitude, which other sentences support or discuss; (d) topic sentences can present a problem, which the paragraph addresses; and (e) topic sentences can summarize what other sentences explore in detail.

Session 2:	1. Take a few minutes to discuss the characteristics and examples students gathered in preparation for this session. Record some characteristics on the board.
	
	2. To begin the topic sentence workshop, ask students to take out their drafts. (The following suggested steps work best if students have written on the same topic or in response to the same readings.)
	
	   • Ask students to write a possible topic sentence for a paragraph for their essay-in-progress on a separate sheet of paper, using their topic sentence handout and the examples on the board to guide them in creating their topic sentence.
	
	   • Collect the sheets of paper, and using either the board or a projected laptop, display one student-generated sample topic sentence. (The selected topic sentence should be strong enough to provide clues about the purpose and direction of the paragraph. If the class is writing on a variety of topics, however, the writer of the sample topic sentence may want to provide some additional context about the essay.)
	
	   • Ask the class to brainstorm sentences that would surround or follow the sample topic sentence, and write them on the board.
	
	   • Once the paragraph is drafted, ask the class if any of the sentences can be moved around to convey meaning more clearly and effectively.

Session 2, *continued*:	• Process questions: Ask students why they made the choices that they did with *what* they said and *how* they said it.
	
	• Repeat the steps in this list at least one more time.
	
	3. Once students have had some practice with the previous exercise, ask them to do one of the following:
	
	  • Repeat the previous exercise on their own with one of the sentences that they generated earlier in the session.
	
	  • Revise an existing paragraph in their essay draft to reflect a strong topic sentence and well-arranged and well-crafted subordinate/coordinate sentences.

Follow-up:	It is helpful to repeat this lesson more than once and to explain the relationship of this exercise to other exercises focused on structuring the essay as a whole.
Variations:	• Session 2 can focus on a later draft. Turn the topic sentence workshop into a revision workshop using paragraphs that students have already generated for their essay. Have them consider the following questions: (1) Look at key words in the topic sentence. What does the topic sentence promise readers that the paragraph will be about? (2) Does the paragraph fulfill that promise? If so, how? If not, where does it fall short? (3) How might the paragraph be revised? (4) What are the strengths and limitations of the draft topic sentence, from a writer's and a reader's point of view? 🖥 If your course is conducted online, discussion boards or blogs can be a good setting for Session 1. Session 2 requires a collaborative writing space (such as *Google Docs*).

Resources

Finding it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Planning and drafting	Exploring, planning, and drafting (1) Rough out a first draft (1e to 1g)	Planning (C1) Drafting (C2)	Generate ideas and sketch a plan (1) Rough out an initial draft (2)	
Making global revisions	Make global revisions (2)	Revising (C3)	Make global revisions (3)	Checklist for global revision
Paragraphing: focus	Focus on a main point (3a)	Focus on a main point (C4-a)	Focus on a main point (4a)	
Paragraphing: development	Develop the main point (3b)	Develop the main point (C4-b)	Develop the main point (4b)	
Paragraphing: patterns of organization	Choose a suitable pattern of organization (3c)	Choose a suitable pattern of organization (C4-c)	Choose a suitable pattern of organization (4c)	
Paragraphing: coherence	Make paragraphs coherent (3d)	Make paragraphs coherent (C4-d)	Make paragraphs coherent (4d)	
Paragraphing: length	If necessary, adjust paragraph length (3e)	If necessary, adjust paragraph length (C4-e)	If necessary, adjust paragraph length (4e)	

Module 4
Teaching argument and counterargument

by Nancy Sommers

Challenges

Learning to argue a thesis and support it with appropriate evidence requires students to establish a position, anticipate counterpositions, and persuade readers. If students don't understand the persuasive nature of academic writing, or if they think of argument as a debate with winners or losers, they may have difficulty grasping the conventions and expectations of academic argument. Some specific challenges you might encounter include the following:

- Students are reluctant to take a stance on an issue.

- Students confuse opinions with positions.

- Students are unfamiliar with the language of argument: thesis, claim, evidence, counterargument.

- Students are unfamiliar with strategies for developing an argumentative thesis.

- Students believe that one piece of evidence "proves" a writer's point of view.

- Students are inexperienced with summarizing, paraphrasing, quoting, and interpreting evidence.

- Students believe that introducing counterarguments will weaken their positions.

- Students come from cultures that value different modes of argumentation.

Strategies

Help students become comfortable with academic arguments by providing authentic models of student and professional arguments. Give them plenty of practice in recognizing the elements of argument—thesis, claim, evidence, and counterargument—and clear guidelines for reading and interpreting the structure of

For further discussion of working with multilingual writers, see Topic 4.

arguments. Introduce students to the idea of constructing and evaluating their own arguments with the following strategies:

1. Conduct thesis workshops. Ask students to draft a thesis. Then have them brainstorm counter thesis statements to illustrate that effective argumentative thesis statements can be opposed.

2. Have students give two-minute oral arguments to support a stance they've taken. Ask peers to propose counterarguments. Help students understand that readers will make up their minds after listening to all sides of an argument.

3. Provide models of student and professional arguments to illustrate the elements of argumentation. Focus discussion on the questions each writer asks; the thesis being argued; the evidence each writer analyzes; and the counterarguments that are presented. See the sample lesson for this strategy.

Sample lesson for Strategy 3: Learning to analyze academic arguments

Lesson planning:	
Sequencing:	Use this lesson to introduce academic argument.
Student level:	This lesson targets students who are unfamiliar with the elements of academic argument. Students will need some prior experience identifying thesis statements, topic sentences, and evidence in written texts. They should also have had experience summarizing texts.
Learning objectives:	Students will be able to • read and evaluate an argument • identify the elements of an argument • question the assumptions of an argument • engage with the evidence of an argument • anticipate and address counterarguments
Time required:	Two sessions of at least fifty minutes
Materials/ resources:	The handbook

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Lesson steps:	
Preparation for Session 1:	1. Ask students to read Jamal Hammond's argument, "Performance Enhancement through Biotechnology Has No Place in Sports," a student essay on their Hacker handbook's companion Web site. (See Resources on p. 74 for the URL. Some Hacker handbooks also include this essay in the text.) 2. Ask students to write a one-paragraph summary of Hammond's argument. Explain that summarizing an argument helps the reader articulate an author's key points. 3. Ask students to e-mail their summaries to you before class and to bring a copy of their summaries to Session 1.
Session 1:	1. Point out that the class will be learning about argument by taking a close look at Hammond's thesis, assumptions, and use of evidence and counterargument. With their summaries in hand, ask students to respond generally to the following questions: • What debate has Hammond entered? • What is Hammond's position in this debate? • What key claims does he make to support his position? 2. Have students turn to Hammond's essay. Briefly review the purpose of thesis statements with students. Remind them that a thesis can be an answer to a question posed, the resolution of a problem identified, or a position taken in a debate. Point out how each sentence in Hammond's introduction leads readers to his thesis. Focus students' attention on Hammond's thesis by asking the following questions: • How does Hammond's introduction identify a problem? • According to Hammond, why should readers care about this problem? • What question is Hammond asking about performance-enhancing substances? • What are Hammond's assumptions about the role of "fair play" and "hard work" in sports? How do these assumptions shape his argument? • How does his thesis show that he is taking a position in a debate? 3. Focus students' attention on Hammond's use of counterargument. For a quick review, ask students to define *counterargument*. Point out to students that writers show themselves as more reasonable and credible thinkers if they acknowledge counterpositions. Then, ask students to evaluate Hammond's counterargument. They should support their answers with specifics from Hammond's essay. To aid them in their evaluation, have them address the following questions: • What language does Hammond use to introduce a counterposition? • How does the inclusion of a counterargument strengthen his position? • How does mentioning the counterargument make him seem more reasonable and knowledgeable? • How does he respond to the counterposition? • How would Hammond's argument have been weakened if he hadn't included a counterposition?

Session 1, *continued*:	4. Focus students' attention on Hammond's evidence. First, ask students to name the types of evidence writers often use to support their arguments: facts, statistics, examples and illustrations, and expert opinions. Remind students of the importance of documenting sources to give credit to authors. Then, ask students to evaluate the persuasiveness of Hammond's support by answering the following questions about his use of evidence: • How does Hammond use evidence to support his claims? • How does Hammond interpret his evidence? Since evidence doesn't speak for itself, what would be missing if Hammond presented evidence without interpretation? • Imagine removing one piece of evidence from Hammond's essay. How would that absence weaken the essay? • Does Hammond provide sufficient evidence? If not, what kind of evidence is missing?
Preparation for Session 2:	1. Ask students to enter the debate with Hammond's argument by annotating his essay. 2. Have students propose counterarguments by questioning Hammond's thesis, assumptions, evidence, or reasoning. 3. Ask students to develop their counterpositions with these templates: "Some readers might point out . . ." "Critics of this view argue . . ." "Hammond's argument fails to recognize . . ."
Session 2:	The goal of this exercise is to model for students how arguments grow out of lively conversations between writers and readers. 1. Begin the session by asking three or four students to write their counterarguments on the board. Remind students of the important role that counterargument plays in building strong argument essays. Some students will question Hammond's assumptions about sports. Other students will object to his "either/or" reasoning and propose ways to modify his position. 2. Put students into peer groups and assign some groups to support Hammond's thesis (that any form of biotechnology should be banned from competitive sports) and some to challenge it. With the group's assignment in mind, each student should first work alone to pose a question and write an argumentative thesis in response to that question. The group should then discuss these thesis statements and test them by thinking about objections readers might raise. Ask each group to appoint a spokesperson to record the group's thesis statements and possible challenges to those statements. The purpose of the peer group discussion is to help students learn to (a) develop a thesis in response to a question; (b) listen emphatically; (c) summarize, fairly and credibly, the views of others; (d) raise and respond to different sides of an argument. The peer discussion will also allow students to practice taking a stance, moving beyond opinion to argument, and learning how arguments evolve from lively conversations. Bring the class back together by asking each spokesperson to present the group's thesis statements and challenges to those statements. 3. Pull together the lessons of the two sessions by giving students five or ten minutes to write in response to this prompt: *What have you learned about argument and counterargument?* Collect the students' reflections and review them to see whether students have grasped the major concepts.

Follow-up:	1. Provide students with the following guidelines for constructing and strengthening their own arguments:
	• Identify a debatable issue.
	• Examine the issue's social and intellectual contexts.
	• Develop a thesis that clearly states your position on the issue.
	• Support your thesis with evidence and persuasive lines of reasoning.
	• View your audience as a panel of jurors.
	• Anticipate objections; counter opposing arguments.
	• Quote opposing views with fairness and accuracy.
	• Cite and document sources.
	2. Use this lesson as groundwork for peer review of argument essays. Have students apply questions along these lines to each other's drafts:
	• What debate has the writer joined in this draft? What are the various positions in this debate?
	• How does the writer's thesis answer a question posed, resolve a problem, or take a position?
	• What assumptions is the writer making?
	• How has the writer anticipated and countered opposing arguments?

Resources

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Active reading	Read actively: Annotate the text (4a)	Read actively: Annotate the text (A1-a)	Read actively: Annotate the text (5a)	
Analysis and critical thinking	Analyze to demonstrate your critical thinking (4d)	Analyze to demonstrate your critical thinking (A1-d)	Analyze to demonstrate your critical thinking (5d)	
Constructing arguments	Constructing reasonable arguments (5)	Constructing reasonable arguments (A2)	Constructing reasonable arguments (6)	
Evaluating arguments	Evaluating arguments (6)	Evaluating arguments (A3)	Evaluating arguments (7)	
Sample argument paper	Hammond, "Performance Enhancement through Biotechnology Has No Place in Sports" (5h)	Jacobs, "From Lecture to Conversation: Redefining What's 'Fit to Print'" (A2-h) [Sixth Edition: Hammond, "Performance Enhancement through Biotechnology Has No Place in Sports" (A2-h)]	Jacobs, "From Lecture to Conversation: Redefining What's 'Fit to Print'" (6h) [Sixth Edition: Hammond, "Performance Enhancement through Biotechnology Has No Place in Sports" (47h)]	
Find it on the companion Web site	**hackerhandbooks .com/ bedhandbook**	**hackerhandbooks .com/writersref**	**hackerhandbooks .com/rules**	**hackerhandbooks .com/pocket**
Sample argument paper	Model papers > MLA Argument Papers > Hammond, "Performance Enhancement through Biotechnology Has No Place in Sports"	Model papers > MLA Argument Papers > Hammond, "Performance Enhancement through Biotechnology Has No Place in Sports" Jacobs, "From Lecture to Conversation: Redefining What's 'Fit to Print'"	Model papers > MLA Argument Papers > Hammond, "Performance Enhancement through Biotechnology Has No Place in Sports" Jacobs, "From Lecture to Conversation: Redefining What's 'Fit to Print'"	Model papers > MLA Argument Papers > Hammond, "Performance Enhancement through Biotechnology Has No Place in Sports" Jacobs, "From Lecture to Conversation: Redefining What's 'Fit to Print'"

Module 5
Teaching students to conduct research and evaluate sources

Challenges

Many students enter college without experience in conducting research and working with sources at the college level. If they have written research papers in the past, the guidelines for these assignments were probably less rigorous than the demands of college research assignments, and students may not have ventured beyond a quick search on the Web. You will likely encounter the following challenges when you give research assignments:

- Students don't know how to pose a research question; research to them is an accumulation of information rather than evidence to support their own arguments.

- Students use only Internet search engines like *Google* to find sources for their projects.

- Students are unfamiliar with or even intimidated by the search tools and resources at the library, including online databases.

- Students don't have practice evaluating sources and thus are not able to distinguish between credible and unreliable sources.

- Students do not recognize bias in the sources they find.

Strategies

Students can benefit from guided exercises and tutorials that provide them with authentic, hands-on research experience. The following strategies can help you guide students through the process of finding, evaluating, and documenting sources:

1. Introduce students to the resources available at your school and show them how to search online databases. If possible, enlist the help of a reference librarian. Be willing to spend an entire class period to orient students.

2. Review the handbook's discussion of evaluating sources, including checklists on "Evaluating all sources" and "Evaluating Web sources." Using a common source, go through the appropriate checklist as a class.

3. Practice information gathering in a real-life scenario. For example, provide a sample thesis and ask students to locate a reliable electronic source. Have students explain how the source might support the sample thesis.

4. Practice creating sample works cited entries (or end citations) together. Help students navigate the handbook's citation directories and models.

5. Assign annotated bibliographies, which require students to find sources to support their argument, evaluate the sources in writing, and create an appropriate works cited list, references list, or bibliography. The sample lesson provides specific guidelines for applying this strategy.

Sample lesson for Strategy 5: Annotated bibliography

Lesson planning:	
Sequencing:	Use this lesson after students have learned about basic research strategies and have settled on a research question but before they complete any drafts.
Student level:	Students should have already had experience with writing thesis statements and paragraphs, writing about texts, and constructing arguments.
Learning objectives:	Students will be able to • evaluate sources using the guidelines in the handbook • navigate the appropriate documentation style section in the handbook to create end citations • begin an annotated bibliography
Time required:	Two sessions of at least fifty minutes

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Materials/ resources:	Session 1
	• The handbook
	• Source texts (Each student should bring three to five scholarly sources that fit his or her research project.)
	Session 2
	• The handbook
	• At least one sample annotated bibliography entry. Provide copies for each student, or create a transparency or an electronic copy to project on the board.
	• Ask students to bring bibliographic information for source texts.

Lesson steps:

Preparation:	1. Guide students through the process of choosing a topic and research question for your assignment. Assignments will vary depending on the goals of your course and department. The annotated bibliography can be used as a preliminary step toward a more extensive research paper, or it can serve as the final product of each student's research.
	2. If possible, take a tour of your school's library or ask a librarian to introduce the search tools available on your campus. Many first-year and even second-year students will need help accessing academic articles through online databases. For background reading, assign your handbook's coverage of finding and evaluating sources. Let students know that they can turn to you, the librarian, and their handbook for help with understanding what constitutes a scholarly or academic source.
	3. After students have learned about your library system's search tools, ask them to bring three to five scholarly sources on their research topic to Session 1. In preparation, have them review your handbook's coverage of evaluating sources.
Session 1:	1. Discuss the handbook's coverage of evaluating sources, pointing out questions that students can ask to determine whether their sources are scholarly and credible. Focus on questions that can help students evaluate any source.
	Assessing an argument
	• What is the author's central claim or thesis?
	• How does the author support this claim—with relevant and sufficient evidence or only with anecdotes or emotional examples?
	• Are statistics consistent with those you encounter in other sources? Have they been used fairly? Does the author explain where the statistics come from?
	• Are any of the author's assumptions questionable?
	• Does the author consider opposing arguments and refute them persuasively?
	• Does the author fall prey to any logical fallacies?

Session 1, *continued*:	Checking for signs of bias
	• Does the author or publisher endorse political or religious views that could influence the argument?
	• Is the author or publisher associated with a special-interest group, such as Greenpeace or the National Rifle Association, that might present only one side of an issue?
	• Are alternative views presented and addressed? How fairly does the author treat opposing views?
	• Does the author's language show signs of bias?
	2. If your students will be conducting research on the Web, guide them to specific questions they should ask to evaluate Web sources, including those about *authorship*, *sponsorship*, *purpose* and *audience*, and *currency* discussed in your handbook. Remind students that if an article's authorship and sponsorship are unknown, the source might not be credible or scholarly.
	3. Have a willing student share his or her research question and purpose and describe a sample source. Ask the student to provide basic information about the search process and source text:
	• How was the search performed (for example, with a *Google* search, with the library's online databases)?
	• What is the title of the text?
	• Who is the author? Does the author have any credentials?
	4. With the help of the class, discuss the credibility of the source. Even though students will not have read the source, they should still be able to determine whether the source warrants further reading or is unsuitable for inclusion in the research project. Consider discussing answers to the following questions:
	• Was the student's search process likely to turn up scholarly sources?
	• Does the title seem to be scholarly?
	• Do the author's credentials qualify him or her to write on the topic?
	5. Divide students into small groups (three or four students each) to evaluate the sources they have brought to class. Encourage them to follow the same process you used in evaluating the sample document and to use the handbook's guidelines for evaluating sources. Offer guidance to students who disagree about the credibility of a source or who have additional questions. If students discover that some of their sources are not credible or appropriate, let them know that they still have time to find other sources to include in their projects.
	6. For homework, ask students to replace any sources their group rejected as not credible or not scholarly. To begin working on their annotated bibliographies, students should bring to Session 2 the bibliographic information for all sources they are considering.

Session 2:	1. Begin this session by explaining the purpose of the annotated bibliography assignment: to provide students with authentic practice conducting college-level research, to help them learn about a topic of their choice, to give them practice summarizing sources, to help them figure out how sources relate to their topic and their own position, and to give them experience with evaluating and documenting the sources they find. If you plan to use the annotated bibliography as a preliminary step in a larger research project, you can also explain that this assignment will help them manage both their time and their information as they begin their research.

2. Distribute or project a sample entry from an annotated bibliography and introduce its parts: the citation and the annotation. The annotation may take many forms, so you will need to specify what each entry should include. Usually three to seven sentences long, annotations often include one or more of the following points, depending on your course context and assignment goals:

For a list of sample annotated bibliographies on your handbook's companion Web site, see Resources at the end of this module.

- A brief summary of the source

- An analysis or evaluation that identifies biases, explains how the source fits within the field, or compares the source to the others in the bibliography

- An explanation of the source's function in the research project

3. Ask a willing student to share a sample source. Using the handbook as a guide, work with the class to create an end citation for the source. Students may need help navigating the MLA, APA, or *Chicago* style section of the handbook and identifying the source type and corresponding citation model. Many students won't recognize the difference between a Web site and an article posted on a Web site, for example, and will need specific guidance.

4. Work with students to write a sample annotation. Ask the student who contributed the source to provide general information about the text for the class to work from.

5. After the students have constructed a model citation and annotation, give them time to draft an annotated citation for one of their own sources. (Some students will finish more quickly than others; ask these students to continue drafting citations and annotations for their other sources.)

6. After about ten minutes, ask students to share one of their annotations with one or more peers and to note strengths in the samples of their peers.

7. Before the class period ends, ask a few students to comment on the strengths they noticed in their peers' work. With the writers' permission, share a few particularly strong annotations with the class. (Some writers may be shy about reading their own work. You can ask another student to read the entry aloud, or you can offer to read it to the class.)

8. Wrap up by summarizing the features of an annotated bibliography and the strengths of the samples noted in class. Assign a draft of the annotated bibliography for homework.

Follow-up:	Conduct peer reviews of full annotated bibliographies. You can devote an entire class period to the peer review, or you can ask students to share a few entries during one segment of the class period.
Variations:	If your school has such resources, consider reserving a computer classroom for Session 1 so that students have access to online sources and other materials in class.

Resources

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Conducting research	Conducting research (46)	Conducting research (R1)	Conducting research (53)	Finding appropriate sources (26)
Evaluating sources	Evaluating sources (47)	Evaluating sources (R2)	Evaluating sources (54)	Evaluating sources (27)
Managing information; avoiding plagiarism	Managing information; avoiding plagiarism (48)	Managing information; avoiding plagiarism (R3)	Managing information; avoiding plagiarism (55)	Avoiding plagiarism (30)
Choosing a documentation style	Choosing a documentation style (49)	Choosing a documentation style (R4)		
MLA style	Citing sources; avoiding plagiarism (51) Integrating sources (52) MLA documentation style (53)	Citing sources; avoiding plagiarism (MLA-2) Integrating sources (MLA-3) Documenting sources (MLA-4)	Citing sources; avoiding plagiarism (57) Integrating sources (58) Documenting sources (59)	Avoiding plagiarism (30) Integrating nonfiction sources (31) Integrating literary quotations (32) MLA documentation style (33)
APA style	Citing sources; avoiding plagiarism (56b) Integrating sources (56c) APA documentation style (56d)	Citing sources; avoiding plagiarism (APA-2) Integrating sources (APA-3) Documenting sources (APA-4)	Citing sources; avoiding plagiarism (62) Integrating sources (63) Documenting sources (64)	Avoiding plagiarism (36) Integrating sources (37) APA documentation style (38)
Chicago style	Citing sources; avoiding plagiarism (57b) Integrating sources (57c) *Chicago* documentation style (57d)	Citing sources; avoiding plagiarism (CMS-2) Integrating sources (CMS-3) Documenting sources (CMS-4)		Avoiding plagiarism (41) Integrating sources (42) *Chicago* documentation style (43)
CSE style				CSE documentation style (45)

Resources, *continued*

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Print ancillaries	*Working with Sources: Exercises for The Bedford Handbook*	*Working with Sources: Exercises for A Writer's Reference*	*Working with Sources: Exercises for Rules for Writers*	
Find it on the companion Web site	**hackerhandbooks .com/ bedhandbook**	**hackerhandbooks .com/writersref**	**hackerhandbooks .com/rules**	**hackerhandbooks .com/pocket**
Sample annotated bibliographies	Model papers > MLA Annotated Bibliography > Orlov > APA Annotated Bibliography > Haddad	Model papers > MLA Annotated Bibliography > Orlov > APA Annotated Bibliography > Haddad	Model papers > MLA Annotated Bibliography > Orlov > APA Annotated Bibliography > Haddad	Model papers > MLA Annotated Bibliography > Orlov > APA Annotated Bibliography > Haddad

Module 6
Teaching students to integrate sources and avoid plagiarism

Challenges

The academic genres that your first- and second-year students are expected to read and write may still be unfamiliar to them. While many students have had some exposure to fiction and nonfiction literature, they likely have not read researched academic essays, journal articles, and other texts written for specific, scholarly discourse communities. Because of their inexperience as both readers and writers of these types of texts, they can feel confused, ambivalent, and even frustrated when they try to use conventions of researched writing that seasoned academics employ with ease. Some of the following issues may arise when students are faced with integrating outside sources into their own texts:

- Students are not able to distinguish among quotation, summary, and paraphrase. For example, they may add quotation marks around paraphrased language.

- Students don't know how to paraphrase fairly and effectively; they think that swapping a few words out with synonyms constitutes an effective paraphrase.

- Students misidentify sources and don't provide the appropriate source details in their citations.

- Students are not familiar with signal phrases and consequently drop quotations into their papers.

- Students assume that providing a citation in a works cited or reference list allows them to add language and ideas from a source text to their own papers without in-text citations.

- Students equate plagiarism with blatant cheating and thus don't guard against unintentional plagiarism.

- Because students are unfamiliar with their handbooks, they don't understand that the handbook can help them properly identify and document various types of sources.

Strategies

Exposure to and repeated practice with sources and citations are the best strategies for helping students understand how to avoid plagiarism. To help students become more confident and accurate in their use of outside sources, focus on strategies that first expose students to models and then provide them with multiple opportunities for practice:

1. Review a variety of models, including professional journal articles and student papers, that integrate sources effectively.

2. Assign citation and plagiarism exercises from the handbook's companion Web site, as well as from ancillaries (such as *Working with Sources*).

3. In a hands-on class session, provide students with an opportunity to evaluate writing samples for effective integration of sources. The sample lesson offers step-by-step suggestions for this strategy. The lesson focuses on quotation and paraphrase. You may choose to adapt some steps for a lesson that includes summary.

Sample lesson for Strategy 3: Guided citation practice

Lesson planning:	
Sequencing:	Use this lesson before students submit the final draft of their first source-based essay. This lesson is most effective if students are writing about the same source or sources because they can better identify plagiarism if they are all familiar with the source.
Student level:	Novice writers with no experience integrating sources; intermediate writers who have some experience using sources but continue to paraphrase ineffectively. Because this lesson falls just before students submit the final draft of their first source-based essay, they will already have had some experience with college-level writing.
Learning objectives:	Students will be able to • recognize plagiarism, including the inadvertent plagiarism that results from ineffective paraphrasing • apply key skills such as using signal phrases and in-text citations, quoting and paraphrasing, and avoiding plagiarism • revise citations in their own writing to eliminate dropped quotations and plagiarism
Time required:	Three sessions of at least fifty minutes

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Materials/ resources:	**Session 1** • An excerpt of a professional text, such as a journal article, that includes in-text citations in the target style (MLA, APA, or *Chicago*). Bring copies for each student, or create a transparency or an electronic copy to project. • Student drafts of their source-based essay (Each student should bring a typed copy of his or her paper.) • The handbook **Session 2** • Copies of the exercise on integrating sources and avoiding plagiarism (see p. 90) for each student • The handbook **Session 3** • Revised source-based essay drafts (Each student should bring a revised version of his or her paper.) • Highlighting pens (Ask students to bring their own.) • The handbook
Lesson steps:	

Session 1:	1. Introduce key terms and concepts that the students will need to know to integrate sources effectively. You can do this by asking students to read about these topics in the handbook for homework or by eliciting definitions and examples from more experienced class members. Introduce the following topics, pointing to the coverage of each in the handbook:
	  • Source text
	  • In-text citation
	  • Signal phrase/parenthetical reference
	  • Quotation
	  • Paraphrase
	  • Dropped quotation
	  • Plagiarism
	
	2. Distribute or project an excerpt of a professional text, such as a journal article, that includes in-text citations in the style you've assigned (MLA, APA, or *Chicago*).
	
	3. With help from the students, identify a few citations within the text. Draw students' attention to the parts of each citation: the signal phrase, the quotation or paraphrase, and the parenthetical reference.
	
	4. With student input, compare and contrast a paraphrase and a direct quotation. Remind students that quotations are words, phrases, or sentences taken word-for-word from the text *and* placed within quotation marks and that paraphrases are ideas from the text that writers put in their own words and sentence structure. Remind students that all language and ideas borrowed from a source should be cited.
	
	5. Spend some time reviewing the signal phrases in the professional model. Have students identify the structures, phrases, and specific words that the author uses to introduce quotations and paraphrases.

Session 1, *continued*:	6. Turn the discussion to the students' papers. Ask students to highlight quotations and paraphrases that they have added (or attempted to add) to their own texts. Ask them to check for the parts of an in-text citation: a signal phrase to introduce the text, borrowed ideas in the form of a quotation or paraphrase, and—in most cases—a parenthetical reference that includes a page number. Ask students to add any parts that are missing. (If your class is working with online sources, you will need to point out what type of information, if any, should be included in the parenthetical reference. Refer to the appropriate citation section in your handbook.)
	
	7. If time allows, ask students to exchange papers within a peer review group so that they can begin to evaluate their peers' use of signal phrases. (If your class time has run out, this step may be combined with the peer review in Session 3.) Pose questions such as the following:
	  • Identify a few effective signal phrases. What makes them effective?
	  • Are any citations misleading or incomplete or otherwise in need of improvement? If so, give your peer concrete suggestions for improving them.
	
	8. Ask students to continue revising their citations at home and to bring new, clean drafts of their papers to Session 3.

Session 2:	1. Briefly review the key concepts listed in Session 1, step 1. You can do this by brainstorming with the class or dividing students into groups to generate a list of these key terms and to describe their functions, providing examples when possible. 2. Focus students' attention on paraphrasing and plagiarism. Spend some time discussing the features of an effective paraphrase. Students often know that paraphrases should be "in their own words," but they may not be aware that the sentence structure needs to be their own as well. Point out sample effective and ineffective paraphrases from the MLA (or APA or *Chicago*) section in the handbook. Note in particular how ineffective paraphrasing can lead to inadvertent plagiarism. 3. Distribute the exercise on integrating sources and avoiding plagiarism (p. 90), and guide students through the excerpt of a source text and several student samples with integrated sources. The directions ask students to determine whether each sample attempt to integrate sources is effective (correctly quoted or paraphrased) or ineffective (plagiarized). You can discuss each student sample in the exercise one by one, first giving students an opportunity to determine an answer on their own and then discussing the correct answer with the class. Alternatively, you can divide students into groups and ask them to negotiate answers together. After about ten minutes of group time, you can discuss the correct answers with the entire class and clear up any remaining points of confusion. When completing this exercise, students may be particularly surprised at what can be considered plagiarism, such as copying an author's sentence structure too closely. Use this opportunity to reinforce the definition of plagiarism and refer students to the plagiarism policies of your course and your school. 4. If you have remaining class time, move on to the activities in Session 3. If your class time is limited, ask students to complete the remaining questions for homework. 5. Remind students to bring revised, clean drafts of their essays and their highlighting pens to the next class session.

Session 3:	1. Begin this session by briefly reviewing the qualities and components of an effectively integrated source. Ask students to contribute information about both direct quotations and paraphrases and to offer definitions of key concepts (such as *signal phrase*, *quotation*, and *paraphrase*) while you jot their responses on the board. If your students struggle, review the answers to the exercise from Session 2.
	2. Ask students to highlight all the in-text citations in their drafts. Allow them five to ten minutes to check the effectiveness of their citations and to revise them, if necessary; encourage students to refer to their handbooks and the notes on the board.
	3. After they have checked their own citations, ask students to team up to review the citations in their peers' essays. (Students can work as partners or in small groups of up to four students.) Ask students to respond to the following questions in their groups: • Does each citation include the necessary parts (the signal phrase, source material, and page number)? • Are all the citations integrated smoothly into the essay? Do signal phrases indicate what roles sources play in the draft? Are any citations particularly effective? If so, point them out. Do any need improvement? If so, give your peer concrete suggestions. • Is each citation accurate? Does it avoid plagiarism by fairly and accurately representing and citing the source? (Again, it's helpful if all students are working with the same source.) If not, make a concrete suggestion for improving the work.
Follow-up:	• Ask students to use the information from this lesson to revise their essays before they submit their final drafts. • Revisit this lesson throughout the term and assign practice exercises in your handbook or online to complete either at home or in class. Students often need repeated exposure to citation conventions to integrate sources effectively.
Variations:	• If your students will be using online sources (such as Web pages or online journal articles), point out how the in-text citations may differ. For example, students may not know how to work with unpaginated sources. Turn to your handbook's citation coverage for additional examples. ⊡ If you are teaching online, you can ask students to find and post examples of effectively integrated sources and to explain their choices. They should note specific components of effective integration (labeling or highlighting signal phrases, parenthetical citations, and other elements, if possible) and be sure to document the source they draw on for examples. You might assign students to work in pairs, using e-mail, messaging, or a discussion space to negotiate answers. If students use an e-handbook, they can link to handbook coverage that supports their conclusions.

Resources

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Managing information; avoiding plagiarism	Managing information (48a and 48b) Avoiding plagiarism (48c)	Managing information; avoiding plagiarism (R3)	Managing information (55a and 55b) Avoiding plagiarism (55c)	Managing information; avoiding plagiarism (28)
Choosing a documentation style	Choosing a documentation style (49)	Choosing a documentation style (R4)		
MLA style	Citing sources (51a) Avoiding plagiarism when summarizing and paraphrasing (51b) Integrating sources (52a) Using signal phrases (52b) MLA documentation style (53)	Citing sources (MLA-2a and MLA-2b) Avoiding plagiarism when summarizing and paraphrasing (MLA-2c) Integrating sources (MLA-3a) Using signal phrases (MLA-3b) Documenting sources (MLA-4)	Citing sources; avoiding plagiarism (57) Integrating sources (58) Using signal phrases (58b) Documenting sources (59)	Avoiding plagiarism (30) Integrating nonfiction sources (31) Integrating literary quotations (32) MLA documentation style (33)
APA style	Citing sources; avoiding plagiarism (56b) Integrating sources (56c) APA documentation style (56d)	Citing sources; avoiding plagiarism (APA-2) Integrating sources (APA-3) Documenting sources (APA-4)	Citing sources; avoiding plagiarism (62) Integrating sources (63) Documenting sources (64)	Avoiding plagiarism (36) Integrating sources (37) APA documentation style (38)
Chicago style	Citing sources; avoiding plagiarism (57b) Integrating sources (57c) *Chicago* documentation style (57d)	Citing sources; avoiding plagiarism (CMS-2) Integrating sources (CMS-3) Documenting sources (CMS-4)		Avoiding plagiarism (41) Integrating sources (42) *Chicago* documentation style (43)
CSE style				CSE documentation style (45)

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Resources, *continued*

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Print ancillaries	*Working with Sources: Exercises for The Bedford Handbook* *Research and Documentation in the Electronic Age*	*Working with Sources: Exercises for A Writer's Reference* *Research and Documentation in the Electronic Age*	*Working with Sources: Exercises for Rules for Writers* *Research and Documentation in the Electronic Age*	*Research and Documentation in the Electronic Age*
Find it on the companion Web site	**hackerhandbooks.com/ bedhandbook**	**hackerhandbooks.com/writersref**	**hackerhandbooks.com/rules**	**hackerhandbooks.com/pocket**
Online exercises	Research exercises > MLA > 50−1 to 53−8 > APA > 56−3 to 56−19 > *Chicago* > 57−3 to 57−19	MLA > MLA 2−1 to MLA 4−8 APA > APA 2−1 to APA 4−8 CMS > CMS 2−1 to CMS 4−8	MLA > 57−1 to 59−8 APA > 62−1 to 64−8	MLA > 30−1 to 33−8 APA > 36−1 to 38−8 *Chicago* > 41−1 to 43−8
Other online resources	*Research and Documentation Online* (includes model papers) Tutorials > *Paraphrase and summary* (MLA)* > *Integrating sources* (MLA)*	*Research and Documentation Online* (includes model papers) Tutorials > *Paraphrase and summary* (MLA)* > *Integrating sources* (MLA)*	*Research and Documentation Online* (includes model papers) Tutorials > *Paraphrase and summary* (MLA)* > *Integrating sources* (MLA)*	*Research and Documentation Online* (includes model papers)

* Premium resources: As a registered instructor, you have access to all free and all premium resources for your handbook. Your students will have access if their books are packaged with activation codes or if they purchase access online.

Exercise on integrating sources and avoiding plagiarism (MLA style)

Read the following passage and the information about its source. Then decide whether each student sample uses the source correctly. If the student has made an error in quoting, paraphrasing, or citing the source, revise the sample to avoid the error. If the student has used the source correctly, write "OK." Identify pages in the handbook that help you determine whether the source is correctly integrated.

ORIGINAL SOURCE

There are 385 units of the National Park System of the United States, and it is likely that some portion of every one is the result of private philanthropy. Whether the nucleus of an entire national park (as at Virgin Islands National Park on St. John) or the contents of a major interpretive center (as at Pecos National Historical Park) were a gift to the nation by a private individual or individuals, the art of giving to create or expand the parks, and through them benefit the American people and American wildlife, was well developed and widely practiced until World War II. This is not so much the case now, and one wonders why. It may also be that there is a resurgent interest in wildlands philanthropy these days, though largely from foundations rather than individuals. While public support and funding for protection of natural areas will continue to be fundamental, private conservation efforts are a necessary complement; without philanthropy, the national parks will not thrive.

The general public tends to believe that national parks consist of lands purchased by the United States government in places where a federal agency—the National Park Service—set out consciously to preserve a landscape, to protect a natural resource, to commemorate a historical event. This is far from the truth, even though some parks have been created in just this way. Parks are the product of a political process, and that process often gets its start from the dream of one person, or a small group of people, who put their minds, their energies, their time, and often their money into making a park happen.

From Winks, Robin W. "Philanthropy and National Parks." *Wild Earth: Wild Ideas for a World Out of Balance*. Ed. Tom Butler. Minneapolis: Milkweed, 2002. Print. The source passage is from pages 70–71.

Student samples with integrated source material

1. Winks points out that the National Park System received most of its land before the Second World War, when private donations were common. "This is not so much the case now, and one wonders why" (70).

2. Winks acknowledges that although the donation of land from individuals to the National Park System is no longer typical, the preservation of wild areas by organizations is common (70).

3. According to Winks, private conservation efforts are just as important as public support and funding dedicated to protecting natural areas (70).

4. Winks notes that without philanthropy, the national parks will not thrive (70).

5. "Parks are the product of a political process," Winks writes, "and that process often gets its start from the dream of one person, or a small group of people" who dedicate themselves to "making a park happen" (70).

Answer key: Sample student attempts to integrate the source

1. **Incorrect.** The second sentence is a dropped quotation; it does not have a signal phrase. Refer students to the chart "Using signal phrases in MLA papers" in the MLA section of your handbook.

   Possible revision: Winks points out that the National Park System received most of its land before the Second World War, when private donations were common. "This is not so much the case now," he laments, "and one wonders why" (70).

2. **Correct.** This is an effective paraphrase. The sentence maintains the idea of the original source without using any unique language or sentence structure from the source.

3. **Incorrect.** This is an ineffective paraphrase, and it is unintentional plagiarism. The sentence includes several phrases that are lifted directly from the source (*private conservation efforts*, *public support and funding*, and *protect*[*ing*] . . . *natural areas*). Students should refer to the MLA section of the handbook that deals with paraphrases.

   Possible revision: Winks argues that public funding alone cannot save national parks. Individual support is key to the survival and growth of protected lands.

4. **Incorrect.** This sentence is plagiarized even though the writer gives the author's name and a page number. Except for the signal phrase, the sentence is lifted word-for-word from the source. Refer students to the MLA section of the handbook that deals with enclosing borrowed language in quotation marks.

   Possible revision: Winks notes that "without philanthropy, the national parks will not thrive" (70).

5. **Correct.** This is an effective quotation, properly cited. The sentence places all wording from the source within quotation marks.

Module 7
Teaching grammar and punctuation

Challenges

When you assess the first batch of papers for a given class, you'll likely discover that not all students know how to edit their work effectively for an academic audience. Specifically, one or more of the following issues might surface:

- Students use spoken, regional, or cultural varieties of English where academic (standard) forms are expected.

- Students rely on their *sense* of what is correct rather than on a formal understanding of English sentence structure.

- While students understand grammar instruction and can recognize forms in sample sentences, they still have difficulty applying the rules in their own writing.

- Students don't use the handbook or other reference tools as they write; they instead expect the instructor to correct grammar and punctuation errors for them.

- Not all students have the same needs, so instructors may have a difficult time designing activities that can be adapted to the students' varying skill levels.

Strategies

To help students learn to edit effectively, use strategies such as the following that heighten their understanding of standard English patterns and require them to revisit their own writing:

1. Use grammar and punctuation exercises, such as those in the handbook (if available) or on the companion Web site, as a first step in teaching a pattern.

2. Require students to correct errors you have identified on drafts before they submit their final papers.

3. Require students to maintain editing logs (lists of their own errors with examples and with corrections). The sample lesson provides specific guidelines for applying this strategy.

Sample lesson for Strategy 3: Using an editing log

Lesson planning:	
Sequencing:	Prepare for this lesson from the beginning of the term; use this lesson after one or more essays have been assessed and returned to students.
Student level:	Novice to advanced; any students who have one or more grammar or punctuation errors in their work
Learning objectives:	Students will be able to • correct grammar and punctuation mistakes in their work • identify or explain the rule or pattern used to correct their errors
Time required:	One session of at least fifty minutes to introduce and begin the log
Materials/ resources:	• The handbook • Completed essays or drafts with errors that you have identified but not corrected • Paper for each student (Ask students to bring their own notebook paper.) Optional: • A copy of the editing log for each student (See p. 99.) • An electronic copy or a transparency of the editing log and a projector

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Lesson steps:	
Preparation:	1. From the beginning of the term, introduce students to grammar and punctuation rules in mini-lessons or homework assignments. A simple way to preview grammar topics is to ask students to read the appropriate pages in the handbook, complete the related exercises for homework, and review some or all of the answers in class. Focus on those errors that occur most frequently or that seem to cause the most confusion for your students. (Comma splices, fragments, and missing commas after introductory elements are common errors and thus are good topics to begin with.) 2. When you assess students' papers during the term, identify grammar and punctuation problems by circling, highlighting, underlining, or placing a check mark next to errors. Alternatively, you can code each error with a handbook section number. Do not correct the errors; simply point them out. *For examples of comments on student papers, see Topic 3.* When you mark errors, you can choose to identify only those related to grammar topics you have already covered in class, or you can identify any errors that are addressed in the handbook. Use your judgment to determine which method will best suit your students' needs and abilities. How many errors you mark also depends on your assessment of your students' needs. For example, you might mark only the errors in one paragraph, only the errors on one page, or only the first ten errors in the paper. Choose a number that is manageable for both you and your students. *See "Managing the paper load" in Topic 3.* 3. When you return papers to students, alert them that they will need to use your feedback to complete their editing logs. Remind them to keep their papers in a safe place, preferably a folder or binder designated just for your class. Ask them to bring these papers to class on the day you plan to introduce the log.
Session 1:	1. Explain to students the rationale of revisiting their own work to edit mistakes. • Explain that while there are many varieties of English, students are expected to use academic (standard written) English in most college classes and professional settings. • Acknowledge that not everyone speaks standard English all the time (in fact, very few people do), so their own usage might contain a few patterns that are considered "errors" in standard English. • Acknowledge that although exercises are a starting point, students can become good editors only by continuing to polish their own work.

Session 1, *continued*:	2. Introduce the class to the format of the editing log by projecting a sample grid or sketching it on the board. Original sentence: Edited sentence: Rule or pattern applied: 3. Hand out an editing log page to each student, or ask students to copy the grid onto their own paper. 4. Using some examples that the students volunteer, play the part of the student and model the process of completing an entry in the log: • Look over the feedback on an essay and find a sentence that contains an error. • Copy the original sentence to the log. Circle, underline, highlight, or in some way mark the error in the original sentence. • Using your handbook as necessary, write an edited version of the sentence below the original. Circle, underline, highlight, or in some way mark the correction in the edited sentence. • Write the grammar rule or pattern from the handbook that you used to edit the error. Rather than describing the error (such as "missing comma"), explain how to fix the mistake ("add a comma after an introductory element"). **Sample** **Original sentence:** Air pollution poses risks to all <u>humans it</u> can be deadly for asthma sufferers. **Edited sentence:** Air pollution poses risks to all humans<u>, but</u> it can be deadly for asthma sufferers. **Rule or pattern applied:** To edit a run-on sentence, use a comma and a coordinating conjunction (*and*, *but*, *or*). (Handbook section 20)

Session 1, *continued*:	5. Encourage students to begin their own logs in class. Allow time for students to complete at least two entries so that they can address concerns or seek help from you.
Follow-up:	• Collect the editing logs periodically or at the midpoint and end of the term to assign credit for the work completed. Provide students with additional feedback if necessary. • Encourage students to refer to their logs during the editing stage of any essay project so that they can find and correct similar mistakes.
Variations:	• Assign the editing log as a take-home quiz after each essay is returned or as a midterm exam after two or more essays have been returned. If some students have few or no errors to correct, you can assign automatic credit for these quizzes as a reward for their effort. • Require the editing log as part of a writing portfolio. Ask students to write a reflection or cover letter for the log explaining how their editing skills have improved during the semester. ▣ If you are teaching online, introduce students to the editing log with the tools you use to present other lectures or lessons. When you assess students' papers, use the highlight, underline, or font color function in your word processing program to identify errors in students' work.

Resources

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Revising and editing	Revise and edit sentences; proofread the final draft (2b)	Revise and edit sentences (C3-b)	Revise and edit sentences; proofread the final draft (3b and 3c)	
Grammar topics	Clear Sentences (8 to 15) Word Choice (16 to 18) Grammatical Sentences (19 to 27) Challenges for ESL and Multilingual Writers (28 to 31)	Sentence Style (S1 to S7) Word Choice (W1 to W6) Grammatical Sentences (G1 to G6) Multilingual Writers and ESL Challenges (M1 to M5)	Clarity (8 to 18) Grammar (19 to 27) ESL Challenges (28 to 31)	Clarity (1 to 9) Grammar (10 to 16)
Punctuation and mechanics	Punctuation (32 to 39) Mechanics (40 to 45)	Punctuation and Mechanics (P1 to P10)	Punctuation (32 to 39) Mechanics (40 to 45)	Punctuation (17 to 21) Mechanics (22 to 24)
Print ancillaries	*Resources for Multilingual Writers and ESL*, a Hacker Handbooks Supplement	*Resources for Multilingual Writers and ESL*, a Hacker Handbooks Supplement *Exercises for A Writer's Reference*	*Resources for Multilingual Writers and ESL*, a Hacker Handbooks Supplement	*Resources for Multilingual Writers and ESL*, a Hacker Handbooks Supplement
Find it on the companion Web site	**hackerhandbooks .com/ bedhandbook**	**hackerhandbooks .com/writersref**	**hackerhandbooks .com/rules**	**hackerhandbooks .com/pocket**
Online exercises	Grammar exercises	Grammar exercises	Grammar exercises	Grammar exercises

Editing log

Original sentence:

Edited sentence:

Rule or pattern applied:

Original sentence:

Edited sentence:

Rule or pattern applied:

Original sentence:

Edited sentence:

Rule or pattern applied:

Module 8
Teaching with peer review

Challenges

When orchestrated effectively, peer review can provide students with critical feedback and an authentic collaborative writing experience before their final drafts are completed. If, however, students don't trust the process or don't feel that they have adequate preparation, they may see peer review as a fruitless exercise. Some specific challenges you might encounter include the following:

- Students don't take the process seriously. They think that the instructor's opinion is the only one that counts and don't value the feedback of their peers.

- Students resist constructively criticizing their peers' work because they don't want to hurt feelings.

- Students don't feel that their knowledge of writing or grammar qualifies them to critique another student's work.

- Students are not invested in the process and therefore provide only vague responses.

- Students think of peer review as editing; they attempt to correct surface errors and neglect global issues.

- Students don't understand that responding to writing in a peer review can help them become better critical readers.

Strategies

Make peer review more effective for students by building their trust in the process and giving them an opportunity to show their strengths and opinions as readers rather than editors. You can do so by using the following strategies:

1. Work with students to develop guidelines and a rubric for evaluating the quality of feedback that reviewers provide.

2. Provide clear guidelines to avoid turning peer review sessions into editing workshops. Ask students to focus their comments on the effectiveness of the paper's argument, organization, or support, for example, rather than on punctuation or grammar.

3. Model the types of questions that good reviewers ask throughout the peer review process: for example, "What is the writer's main idea?" and "Does the paper have enough appropriate support for the thesis?"

4. Train students to provide effective feedback using sample papers. Model the peer review process for the class. The sample lesson offers step-by-step suggestions for using this strategy.

Sample lesson for Strategy 4: Guided peer review

Lesson planning:	
Sequencing:	Use this lesson during the drafting stage of any writing assignment, preferably early in the term.
Student level:	Both novice and experienced writers
Learning objectives:	Students will be able to • identify the features of a high-quality peer review session • effectively review a peer's work by pointing out strengths, areas in need of improvement, or both
Time required:	Two sessions of at least fifty minutes
Materials/ resources:	• For Session 1, at least three sample papers to review. The papers can be models that you have written or anonymous student papers from previous terms. For this guided review, it's best if the papers are brief—between 500 and 750 words. (To save paper, produce a photocopy for every two or three students, and collect the sample papers at the end of the period to use with other sections of your class. Students should be able to read the samples without straining, but they don't need individual copies.) • For Session 2, one sample paper for the whole class to review, and students' own essay drafts for peer review in groups
Lesson steps:	
Session 1:	1. Open class by discussing the rationale for using peer review, covering any or all of the following ideas: • Writing does not take place in a vacuum. • Meaning is created when readers engage with a piece of writing. • A peer's feedback provides perspectives that the author might not consider when working alone. • All professional writing is to some extent collaborative.

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Lesson steps:	
Session 1, *continued*:	2. Give students an opportunity to share what they found most and least valuable about their past peer review experiences. As they offer their ideas, jot their responses on the board.
	3. Encouraging students to draw from the ideas on the board, work together as a class to develop a set of guidelines for high-quality peer reviews. Remind students that they can avoid negative experiences with peer review by clearly asserting their expectations at this point.
	Students will most likely need specific direction in this step to think of peer review as more than proofreading. Guide them to consider all the salient features of a paper that peers can comment on, including the thesis, organization, style, voice, and support.
	Sample peer review guidelines
	A high-quality peer review
	• comments on the effectiveness of the thesis
	• describes at least two specific strengths in the paper
	• offers one specific suggestion for improvement
	4. Distribute copies of the first sample paper or project it on the board. (Remember, to save paper, you don't need to provide a separate copy for each student.) Work with students to conduct a review that adheres to all of the students' guidelines for a high-quality peer review. Students often see the flaws in other works and tend to ignore the strengths. In this step, encourage them to provide well-rounded feedback.
	5. Revisit the guidelines the class has established, and ask students to reflect on their role as reviewers. Did the guidelines feel restrictive? Did reviewers withhold comments that they felt might have been helpful? Or were students uncomfortable providing some of the feedback the guidelines required? Allow the students to suggest revisions to the guidelines if necessary, and record their suggestions.
	6. After class, type up the peer review guidelines that your class has created. Make photocopies or prepare an electronic copy to distribute or post online and to project in class.
	Note: To ensure that your students can comment on the models with confidence, you may want to spend more time modeling the process and working through sample papers as a class. Many students begin to feel comfortable after two or three sample reviews, though you can, of course, revisit these steps as many times and at as many points in the semester as needed.

Session 2:	1. Warm up by reviewing a sample paper with the whole class. Distribute or project the guidelines that your class developed during Session 1. Allow students to ask questions about the sample paper, guidelines, or peer review process in general.
	2. Divide students into groups of three or four. You can divide them up in a number of ways: alphabetically by first or last name, by birth month or season, by counting off in threes or fours, or any other similar method.
	3. Ask students to pass their papers clockwise or counterclockwise within each group and begin to read *without* pens in hand.
	Students will be tempted to mark on their peers' papers, but encourage them to read without marking so that they avoid simply proofreading the paper. If they would like to write, ask them to take notes on separate sheets of paper, not on the peer's work.
	Ask students to continue reading and passing the papers for an amount of time that you determine. (Students will need more time if reviewing longer papers. Choose an amount of time that fits the assignment and your class period. If students are working on a very long paper, consider asking them to exchange with only one peer, not several.)
	4. After the reading period, encourage students to discuss each paper with their group, sticking to the guidelines the class has established for reviewers.
	Early in the semester, while students are just getting to know one another, you can ask them to focus only on the strengths of the papers they review. As they begin to feel more comfortable with one another, you can ask them to also look at areas in need of improvement. During the discussion period, each writer should feel free to ask questions of the reviewers and take notes or make corrections on his or her own paper.
	Encourage students to be active in this process. You may need to visit each group to provide additional modeling until the students feel comfortable.
	5. Near the end of the session, give students a few minutes to begin revising on their own. They may want to start making changes to their work while the ideas and suggestions are still fresh.
	6. Optional: At the end of the class period or at the beginning of the next class, ask students to rate the quality of their peers' reviews. They can use symbols—such as a plus (+), check mark (✓), and minus (–)—or single words—such as *thorough*, *average*, and *vague*—to denote the grade categories. Take these ratings into consideration as you calculate the students' participation grades at the end of the term.
Follow-up:	• Ask students to revise their drafts using the comments from the peer review sessions. Remind your students that they don't have to take their peers' advice if they have a clear reason for rejecting it; the comments of peers are suggestions, not commands. You might ask students to write about their application or rejection of their peers' suggestions and to submit those comments with their revised paper.
	• Conduct additional peer review sessions for new drafts of the same assignment or for future assignments. Students' reviewing abilities will grow with each opportunity to practice the process.
	• Model the peer review process several times during the term. (See the final note in Session 1.)

Variations:	• Create guidelines for different purposes: reviewing thesis statements, reviewing organization, reviewing citations, and so forth.
	• If the assignment has very specific instructions, such as a requirement for a certain number of outside sources, draw up those guidelines ahead of time and develop further guidelines with the class.
	⊙ If you are working in an online platform, consider using the discussion board for peer reviews. Students can follow the guidelines that the class establishes for excellent reviews.

Resources

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Revision	Approach global revisions in cycles (2a) Revising sentences (2b)	Make global revisions (C3-a) Revise and edit sentences (C3-b)	Make global revisions (3a) Revising sentences (3b)	
Peer review	Guidelines for peer reviewers (p. 38) Checklist for global revision (p. 40)	Checklist for global revision (p. 21)	Checklist for global revision (p. 36)	Checklist for global revision (endpapers)
Find it on the companion Web site	**hackerhandbooks.com/ bedhandbook**	**hackerhandbooks.com/writersref**	**hackerhandbooks.com/rules**	**hackerhandbooks.com/pocket**
Online exercises	Writing exercises > 2−1	Writing exercises > C3−1	The Writing Process > 3−1	
Other online resources	Tutorials > *Revising with peer comments**	Tutorials > *Revising with peer comments**	Tutorials > *Revising with peer comments**	

* Premium resources: As a registered instructor, you have access to all free and all premium resources for your handbook. Your students will have access if their books are packaged with activation codes or if they purchase access online.

Module 9
Teaching visual literacy

by Elizabeth Canfield

Challenges

The use of visuals as popular communication has greatly increased as various media have become more accessible in digital formats. In addition to encountering visuals such as ads and photographs in traditional print media, students are constantly bombarded by the visuals they find online, such as Web pages and YouTube videos. However comfortable they may feel with visual media, they may not understand how to think critically about images or how to analyze them in an essay.

Incorporating analysis of visual images into your course may present some of the following challenges:

- Students resist the idea that visuals are anything more than entertainment.

- Students used to accessing, creating, or manipulating visual files assume that they know all they need to about visuals. They have difficulty, however, identifying the rhetorical components of a visual image.

- Although students might be able to describe visuals, they don't recognize that visuals, like written texts, can be subjects of analysis.

- Without a rhetorical context, students don't see how a discussion of visual media is related to writing or critical thinking.

- Although students might have analyzed visuals previously, they don't know how to communicate their understanding of visual rhetoric in an essay.

Strategies

Some of the following strategies may help you provide practice and guidance for students learning to analyze and write about visuals:

1. Provide models of analysis of visual images, both in writing and through class discussion.

2. So that students recognize the importance of understanding visuals that influence them every day, subjects for analysis should be common and familiar (related to popular culture or current events, for example).

3. Draw connections between analysis of written texts and analysis of visual images; talk about visuals as texts that can be read. Show students examples of words and visuals working together to make meaning.

4. Discuss how visuals can present arguments. See the sample lesson for this strategy.

Sample lesson for Strategy 4: Discussing visual arguments

Lesson planning:	
Sequencing:	Use this lesson at any point in the semester. Often, teaching analysis of visual images goes hand in hand with teaching argument and argument analysis.
Student level:	This lesson is designed for students who have little experience with analysis of visual images but are familiar with written arguments.
Learning objectives:	Students will be able to • describe the basic design elements of a visual • write a draft rhetorical analysis of a visual
Time required:	Two sessions of at least fifty minutes
Materials/ resources:	• A common but effective visual image, either projected on the screen or made into a handout for students • The handbook (for reference during discussion and workshop) • Optional: A handout (projected or printed) that outlines the questions for Session 1

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Lesson steps:	
Session 1:	1. Share the image that you are using for analysis.
	2. Using the following questions, conduct a think-pair-share exercise in which students come up with their own answers and maybe do some freewriting before discussing their thoughts with a partner. The pair will then present the results of their discussion to the class. (The following questions are intended to elicit gut reactions and observations. In this step, students should not attempt interpretation or evaluation of purpose or audience.)
	• When you first looked at this image, what did you think about? What was your first reaction?
	• What is the original medium of the image (photograph, painting, and so on)? How can you tell?
	• What is the subject of the image?
	• How would you describe the composition of the image? What shapes, angles, colors, or other elements do you notice? What is in the foreground? What is in the background?
	• What perspective (point of view) does the image present? From what vantage point does the eye appear to be viewing the image (head-on or from high up, for example)?
	• Are any words mixed with the image? If so, how prominent are they? What message do they convey?
	3. After students have thought through these questions on their own and shared with a partner, ask pairs to present their ideas to the class. As students share with the larger group, take notes on the board or project them. Once all the students have shared their ideas, ask them to look over your notes and make observations about what they found. What responses did students have in common? Did the class seem divided on any points?
	4. Deepening the discussion: Bring students back to the think-pair-share format with the following questions. Remind students to support their answers with details from the visual.
	• What is the purpose of this image? What is this image supposed to *do*?
	• Who do you think is the target audience for this image? What makes you think that?
	• Earlier, you made some comments about the composition of the image (its elements and structure). *Why* do you think it is composed in this way? How does the composition of the image help convey and enhance its meaning?
	• We've already talked about the presence of words with the image. How do words change or enhance the meaning of the visual?
	• Does the image (along with any accompanying words) make an argument? Support your answer with specific details.
	5. Again, as student pairs share with the larger group, take notes. Once every pair has spoken, talk about points on which the class agrees and points on which it is split. Ask pairs to further defend their conclusions when interpretations differ.

Session 1, *continued*:	6. To prepare the class for Session 2, ask students to write a two-page essay that analyzes the image as a visual text. They should begin the essay with an introduction that briefly describes the visual image (a summary) and include a thesis about the meaning of the visual. Body paragraphs should explore how the visual's composition contributes to its overall meaning. Students should draw on the class discussion when supporting their interpretation with evidence. *For a sample essay assignment, see Assignment 5 in Part III.*
Session 2:	1. Have students critically discuss their papers with a partner. To focus their conversations, provide questions such as the following: • Take a moment to read the essay. What is the thesis? • How does the writer structure the essay to support that thesis? What evidence does the writer present? Is the thesis well supported? If not, provide specific suggestions for revision. • Who is the audience for the writer's essay? How can you tell? • What has the writer left out of the essay that needs to be added? • Likewise, what details or discussions are extraneous? What should be streamlined or omitted? 2. During the last few minutes of class or for homework, ask students to reflect in writing on the process of analyzing a visual text. How did writing about the visual deepen their understanding of its meaning? Did writing about the visual reveal something that the class discussion did not? How might this exercise in examining visual texts be relevant for future analyses of written (verbal) texts?
Follow-up:	If you require that students incorporate visuals into an essay of their own, have them bring their visuals in for brief class discussions based on the questions in Session 1. If topics vary, have students describe the context in which their visuals will appear. As much as possible, help students make connections between analyzing and integrating visual sources and written sources.
Variations:	• Session 1 of this module can stand alone. • Students can create their own visual arguments for group or class analysis using the questions in Session 1. ⬤ If you are teaching online, you can post the visual to a class discussion board or blog, where the entire class can comment individually. For Session 2, students can be placed in small virtual discussion groups for reading and commenting on one another's written responses to the visual. An online discussion allows students to post multimedia examples in their responses.

Resources

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Analyzing visual texts	Writing about texts (4)	Writing about texts (A1)	Writing about texts (5)	
Using visuals	Add visuals to support your purpose (58d)	Add visuals to supplement your text (C5-d)	Add visuals to supplement your text (50d)	
Print ancillaries	*Designing Documents and Understanding Visuals*, a Hacker Handbooks Supplement	*Designing Documents and Understanding Visuals*, a Hacker Handbooks Supplement	*Designing Documents and Understanding Visuals*, a Hacker Handbooks Supplement	*Designing Documents and Understanding Visuals*, a Hacker Handbooks Supplement

Module 10
Addressing writing in the disciplines

by Terry Myers Zawacki

Challenges

Students traveling from course to course across the curriculum encounter such a wide variety of writing assignments and teacher expectations that they may not understand how writing skills transfer from one setting to another. They may need you to clarify the relevance of your assignments for writing tasks in other courses. Varying expectations and grading policies can make even the most competent writers question their ability to write well in college. As a writing teacher, you may face some of the following related challenges:

- Students lack confidence as writers because they don't understand why they encounter varying assignments and expectations in different courses.

- Teachers and students alike sometimes assume that "good" academic writing means the same thing from one teacher and course to the next across the curriculum, even though formats, conventions, and individual teacher preferences may differ.

- Students become frustrated when they find out that genres with the same name (a book review, for example) may carry different meanings, depending on the course and the discipline.

- Students don't understand how the writing and rhetorical skills they learn in a composition class can be applied to writing assignments in other academic contexts.

- Students are unaccustomed to reflecting on their own writing and have trouble adapting their writing to suit courses and teachers across disciplines.

Strategies

Working with the following strategies can help your students recognize the foundation elements of strong academic writing and understand the roots and value of varying requirements and expectations across disciplines.

1. Think about your academic writing experiences and practices and model self-reflection for students. Give students opportunities to reflect on their own experiences and practices as writers.

2. Discuss with students your goals and expectations for them as writers. Explain how these goals and expectations are related to your academic background and the requirements of your department and school.

3. Introduce students to rhetorical features that are common to academic writing across disciplines (reasoned analysis and claims supported by evidence, for example) and those that are discipline specific (such as conventions for genres, formatting, use of evidence, and structure and style).

4. Work with students to examine assignments they receive in other courses. Help students analyze varying expectations in courses across the curriculum.

5. Help students analyze one of your assignments, including your goals and expectations for them as writers, the context those goals and expectations reflect, the genre and rhetorical strategies you are asking students to practice, and the rhetorical knowledge that will transfer to other courses across the curriculum. Ask students to suggest ways that you can clarify your goals and expectations. The sample lesson provides specific guidelines for applying this strategy.

Sample lesson for Strategy 5: Analyzing an assignment

Lesson planning:	
Sequencing:	Use this lesson when you hand out the first major writing assignment. You may want to use variations of this lesson for subsequent assignments you give and for assignments students encounter in other courses.
Student level:	This activity will work best if students can draw on previous writing assignments in other disciplines. Late high school or early college writing experience is sufficient.
Learning objectives:	Students will be able to • identify and draw on what they know about genres and rhetorical strategies to help them understand writing assignments • recognize the contexts for their teachers' assignments and expectations • identify similarities and differences between your assignments and expectations and those of other teachers in your discipline and other disciplines • identify conventions of academic writing that cut across disciplines and those that are specific to particular disciplines

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Time required:	Two sessions of at least fifty minutes; some outside preparation
Materials/ resources:	• Blackboard or computer and projector (or overhead projector with transparencies) • Copies of essay assignment and chart (see p. 119)

Lesson steps:	
Preparation for Session 1:	For homework, give students a draft of your first essay assignment prompt and ask them to write in response to the following set of prompts (you may find it useful to review the assignment prompt yourself and write out your own responses): • Think about the papers you've written for your courses in college or in the last two years of high school. Make a list of the kinds of papers you were asked to write. Include the name of the course for which you completed each assignment. • Turn to the writing assignment you've been given for this course. Based on the name of the assignment (such as essay, argument, analysis, narrative), describe the kind of writing you think is expected. What features (tone, support, format, for example) do you associate with this type of writing? Are those associations based on assignments of the same category from other courses you've taken? Which courses? • Read and annotate the prompt. Underline the key words in the assignment that help you understand the writing task, the form and structure you should use (for example, whether you need a thesis and where it should be placed or whether to use headings and subheadings), what kind of information to include and how much, how formal or informal you should sound, and so on. • Consider whether this assignment is similar to or different from the kinds of papers you've written in other courses. Does this assignment seem to be typical of a particular type of course (literature, history, or creative writing, for example)? Or does the paper you're being asked to write seem to be different in almost every way from papers you've written in other classes? Be sure to explain your response. • Why do you think you have been given this writing assignment? As far as you can tell from the description, what are the teacher's goals and expectations? How do you know? Are some things not spelled out but rather written "between the lines"? If so, what is implied rather than explicitly stated? • What standards or criteria will be applied in the evaluation of this assignment? Which of them are similar to those that other teachers have applied, and which are different?
Session 1:	1. Begin by making sure students understand the terms *discipline*, *genre*, and *rhetorical strategy*. You can use their responses to the prep work to illustrate each of these terms. 2. In class, explain to students that the names teachers give to the types of writing they assign (genres such as argument essay or lab report) often reflect preferences and conventions specific to their discipline. Key words in the assignment (*narration*, *description*, and *contrast*, for example) specify the rhetorical strategies to be used in responding to the assignment prompt. (To provide a concrete example, you can ask students when they might use narration. Their answers might include *personal essays*, *autobiographies*, *case studies*, or *crime reports*.)

Session 1, *continued*:	3. Put students into groups of four to share and expand the ideas they began forming with their homework responses. One student in each group should take notes. To keep the discussion focused, provide specific guidelines:
	• Ask students to list the names teachers have given to the papers they've assigned. They should consider how assignments of the same name have differed from one teacher or course to the next (for example, how an "essay" they've written for an English course might be different from an essay they've written for a history course).
	• Ask students to discuss and note the rhetorical, structural, and textual features they associate with the genres they've listed.
	They can consider, for example, how different genres might use narration or description or the kinds of things they've been asked to compare and contrast for different courses.
	They can discuss the different ways teachers have expected them to structure their papers and differences they've noticed in teachers' preferences for textual features such as introductions, the placement of a thesis sentence, the use of headings and subheadings, using and citing sources, and stylistic features such as length of paragraphs and sentences, use of figurative language, and so on.
	• Ask the groups to fill in a chart (see p. 119 for a sample) listing the genres they've discussed, their rhetorical and/or disciplinary purposes, and the structures and other textual features that seem to be most typical of each. They should note which genres and textual features seem to apply across disciplines and which seem to be particular to courses in specific disciplines. (If you teach in a networked classroom or an online space, provide this chart electronically so that groups can share their work. If not, provide each group with a transparency of the chart.)
	• Finally, ask the groups to turn their attention back to your assignment and to discuss the genre knowledge they will draw on to respond to the assignment. Ask them to make a list of the key words and descriptions they've used as cues to figure out your expectations.
	4. Ask students to present the results of their group's discussion to the class. Give each group no more than fifteen minutes to present, as there will no doubt be considerable overlap. (Consider asking each group if they can think of another, more effective way of conveying this information, such as a diagram or list. Explain to them that writers should always make decisions about appropriate genres, formats, structures, and conventions based on the rhetorical situation—that is, the purpose, the audience, and the task.)
	5. At the end of the class, ask students to do a little reflective writing on their own. They should write a few paragraphs about how this analysis has changed their understanding of expectations for academic writing in general and the features of writing that are specific to disciplines. What writing skills and genre knowledge can they apply to your assignment that they might also apply to assignments in other courses and disciplines?
	Note: This reflective writing can occur in the last ten minutes of class, after class in a journal, online on a class discussion board, or in an informal homework assignment to be turned in for the next class. You might choose not to collect this writing.

Session 2:	1. In a large group discussion, ask students what questions they still have about how to accomplish your assignment successfully. Do students understand the goals and requirements of the assignment? Are any guidelines missing or vague? Are objectives clearly stated?
	2. Following this discussion, ask students to work together to make revisions to the assignment, clarifying the language, refining or adding guidelines or objectives, or inserting more detailed explanations. Encourage them to draft anything they feel is missing. They should provide concrete solutions for any problems. (As an incentive, you may decide to give extra credit or points to the groups whose revisions become part of the final version of your assignment.)
Follow-up:	• To extend the benefits of this assignment, you may want to ask students to bring in copies of assignments from other courses and work through a similar set of prompts. Call on volunteers to explain how their assignments fit into the course, what the teacher seems to expect, and the contexts (general academic, disciplinary, institutional, and personal) for the teacher's expectations. Working from a few such assignments, the class can list the key terms teachers use to describe assignments, as well as the formats, structures, kinds of evidence, and stylistic conventions they expect.
	• To encourage further reflection on this activity, you might ask students to write a letter of advice to first-year students about how to successfully respond to assignments and meet expectations across disciplines.
	• Reflection on learning helps students transfer knowledge and skills from one context to another. Give your students frequent opportunities to reflect on what they have learned in your course about academic writing and themselves as academic writers and on what skills and abilities they still need to learn to become confident, flexible writers capable of meeting expectations across the curriculum.

Resources

Find it in your handbook	*The Bedford Handbook,* 8e	*A Writer's Reference,* 7e	*Rules for Writers,* 7e	*A Pocket Style Manual,* 6e
Writing in the disciplines	Writing in the disciplines (7)	Writing in the disciplines (A4)		
MLA style	Writing MLA papers (50 to 55)	MLA papers (MLA-1 to MLA-5)	Writing MLA papers (56 to 60)	
APA style	Writing APA papers (56)	APA papers (APA-1 to APA-5)	Writing APA papers (61 to 65)	
Chicago style	Writing *Chicago* papers (57)	*Chicago* papers (CMS-1 to CMS-5)		
Print ancillaries	*Writing in the Disciplines: Advice and Models*, a Hacker Handbooks Supplement	*Writing in the Disciplines: Advice and Models*, a Hacker Handbooks Supplement	*Writing in the Disciplines: Advice and Models*, a Hacker Handbooks Supplement	*Writing in the Disciplines: Advice and Models*, a Hacker Handbooks Supplement
Find it on the companion Web site	**hackerhandbooks .com/ bedhandbook**	**hackerhandbooks .com/writersref**	**hackerhandbooks .com/rules**	**hackerhandbooks .com/pocket**
Research and documentation	*Research and Documentation Online*	*Research and Documentation Online*	*Research and Documentation Online*	*Research and Documentation Online*

Sample chart for lesson on writing in the disciplines, Session 1 (See p. 115.)

Type of writing assignment (genre)	Course/ discipline	Task, purpose, and rhetorical strategies	Kinds of evidence required	Most prominent textual features called for	Other teacher directives and advice
Personal essay	Composition	Describe a turning point in your life. Narrate the event with lots of specific description.	Personal experience	First person; chronological order; vivid details; dialogue and other story devices	Craft a thesis that explains the point of the narrative and the larger meaning. Use active voice. Don't just summarize in the conclusion. Explain why the story matters.
Argument essay	History	Compare political power in ancient and medieval times. Describe power, and compare it on several points. Argue which is better.	Specific explanations and examples from the textbook and lectures	Develop a thesis that states the purpose and takes a position. Provide a brief description of the historical context. Compare and contrast three or four main points about each system with evidence.	Don't use first person or offer personal opinion. Avoid passive voice. Do not use contractions. Use past tense. Use *Chicago* style.
Argument essay	English	Take a position for or against a topical issue. Describe reasons for and against your position. Explain why your reasons are better.	Personal knowledge backed up with other sources as needed	Start with the context for your argument. State the thesis at the end of the introduction in one sentence, which may also include the points you'll make. In the conclusion, restate the argument and explain why the issue matters.	You may use first person. Give the strongest points first. Give opposing views either point by point or in one paragraph. Quote or paraphrase opinions from other sources if used.

Research paper	Psychology	Research and report on studies exploring the causes of autism. Describe studies that have been done and synthesize research findings around your main points.	Experiments; systematic observations; case studies	Develop a thesis that states the purpose of the paper. In your introduction, give definitions and other necessary background. Include descriptions of methods, findings, and conclusions.	Do not use first person or include personal opinions. Summarize the studies. Paraphrase sources. Do not quote. Use APA style. Do not use contractions.
Lab report	Biology	Report on an experiment. Organize the paper with subheads for review of other experiments ("literature review"), hypothesis, methods, results, and conclusions.	Systematic, objective descriptions of methods and results; other researchers' experiments, results, and conclusions	Place the hypothesis after the review of literature. Summarize the studies. Paraphrase specific points. Use quotes only rarely. Use passive voice and past tense to explain methods and results.	Use CBE documentation style. Do not use *I*. Leave out personal opinions. Do not use contractions. (Note: Some teachers require APA style. Some teachers allow the use of first person to describe methods.)
Literary analysis essay	English	Analyze a character in a novel. Explain how the character is developed and why—for example, how the character fits into the plot and theme of the novel.	Character description with details from novel (not opinion); textual examples of the character's actions, thoughts, relationship to other characters, and so on	Briefly summarize the plot. Develop a thesis that makes an argument about the character's role in the context of the theme and plot. Support your points with specific examples and details from the novel. Quotes from the text are expected.	Analyze. Don't just summarize story passages. Support your interpretations with textual evidence. Avoid personal opinions about your likes and dislikes. Don't use *I* or passive voice. Use present tense. Use MLA style.

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➜ Sample chart for lesson on writing in the disciplines, Session 1, *continued*

List similarities among assignments					
List differences among assignments					