



# Suggestions for Using *Sound Writing* for Writing, Researching, and Citing

Helping students read your writing prompts carefully

- Assign the “[How to Read Writing Prompts](#)” section of *Sound Writing* for students to read before class, along with a writing prompt for your class. *Postpone discussing the prompt in class when you hand it out* so that students can read it on their own.
- As homework, have students annotate the prompt, noting the purpose, the work to be done, the suggestions versus the requirements, and any key information about due dates and length, along with their questions about the prompt.
- In class, discuss the elements of the prompt and answer any questions students have.
- You may want to have a writing advisor read your prompt and do this exercise with you before you hand it out to your students: Faculty are invited to make an appointment with a writing advisor, to talk with their SSI liaison (if applicable), or to drop by the CWLT writing drop-in hours Sunday-Thursday, 3:00-4:00. Current information about writing advisor hours is at [pugetsound.edu/cwltwriters](http://pugetsound.edu/cwltwriters)

Helping students think about disciplinarity

- Assign reading from the “[Discipline-Specific Writing](#)” chapter of *Sound Writing* for students to read before class—either a specific discipline or the whole chapter, along with a writing prompt for your class.
- Have students write a brief, informal writing in which they reflect on how
  - your writing assignment reflects disciplinary expectations in your discipline, or
  - comparing the disciplinary expectations in your writing assignment with the disciplinary expectations of another discipline.

Helping students with prewriting

- Assign the “[Brainstorming,](#)” “[Planning,](#)” and “[Outlining](#)” sections of *Sound Writing* for students to read.
- Have them try one or more of the suggested strategies to get started, and have them turn in their work and/or bring it with them to an office hour or scheduled conference with you or with a writing advisor (NOTE: Please do not require all students to make an appointment with a writing advisor, as it will be difficult for the CWLT to meet the demand for appointments. It might be possible to work out some shorter, well-defined meetings with a writing liaison to your class, though). Unlike for other parts of the writing/researching process on this sheet, it is probably too much to ask that untrained peers give feedback to each other on outlines or mindmaps, as it is relatively harder for peers to conceptualize how someone else’s very rough ideas-in-process might develop.

Helping students define and refine research questions

- Assign the “[Defining and Refining a Research Question](#)” section of *Sound Writing* for students to read before class, and have students bring a tentative research question to class.
- In class, model asking and refining a research question, putting an example on an overhead or on the board and asking the questions from the section, especially focusing on the “how?” and “why?” questions.
- In class, have students partner up to repeat the refining process with each other’s questions. Perhaps do more than one round of the process, so that student feedback providers get practice refining and so that student writers get feedback from multiple people.
- If there’s time and if the revisions are digital, have students email revisions to you, and post a few especially good/interesting/discussion-worthy ones on the overhead projector for class viewing (anonymously or not—ask for the students’ preferences).

Helping students develop strong thesis statements

- Assign the “[Six-Step Process](#)” section of *Sound Writing* for students to read before class, and have students bring a tentative thesis statement.
- Have students critique the thesis statement through any or all of these routes:
  - identifying the parts of MORE in their own thesis.
  - having students partner up in class to identify MORE in each other’s theses.
  - having students email you their thesis statements, projecting one or two (anonymously or not—ask for the students’ preferences) on the overhead projector in class, and identifying MORE together as a class.

Modeling critical reading of secondary sources that students find for their own research projects

- Assign the “[Reading Critically](#)” section of *Sound Writing* for students to read before class, and have students bring a secondary source that they have found for a research project.
- In class, or as a homework assignment, have students partner up to swap sources and annotate them for a partner. Students will then be exposed to more content material than what is relevant to their own assignments and will also see other people’s critical reading strategies AND also get a check on whether they’re understanding the content material in the same way as another reader is.

Helping students analyze quotes and other evidence

- Assign the “[Using Evidence to Support an Argument](#)” section of *Sound Writing* for students to read before class, and have students bring to class a passage or two of a draft, in which they analyze a quote (or a paraphrased piece of evidence).
- In class, have students partner up to look at each other’s quote sandwiches, identifying where the parts of the “sandwich” are and offering feedback on how the parts of the sandwich could be made stronger (or, perhaps, tastier). Consider having students work in groups or doing more than one round of exchange, so that student feedback providers see multiple examples and get practice offering feedback and so that student writers get feedback from multiple people.
- Consider having students revise the quote sandwiches in class themselves. Or have their partner(s) try making revisions for them. Give students license—just this once—to use other people’s words in their own writing, if they like what their partner(s) have done.
- If there’s time and if the drafts are digital, have students email examples to

you, and post a few especially good/interesting/discussion-worthy ones on the overhead projector for class viewing (anonymously or not—ask for the students’ preferences).

Helping students write strong introductions, topic sentences and transitions, and conclusions

- Assign the relevant section(s) in [Chapter 4](#) of *Sound Writing* for students to read before class, and have students bring to class their draft, at a point when they’ve had enough time to write a complete or nearly complete draft.
- In class, have students partner up to look at each other’s introductions, topic/transition sentences, or conclusions and offering feedback on how the parts of those components could be made stronger. It probably will take too much time in class to address all of those elements of the paper; it will probably work best to concentrate on the introduction and conclusion or on topic/transition sentences. Consider having students work in groups or doing more than one round of exchange, so that student feedback providers see multiple examples and get practice offering feedback and so that student writers get feedback from multiple people.
- Consider having students revise in class themselves. Or have their partner(s) try making revisions for them. Give students license—just this once—to use other people’s words in their own writing, if they like what their partner(s) have done.
- If there’s time and if the drafts are digital, have students email examples to you, and post a few especially good/interesting/discussion-worthy ones on the overhead projector for class viewing (anonymously or not—ask for the students’ preferences).

Helping students write accurate citations

- Assign the “[Citations](#)” chapter of *Sound Writing* for students to read before class, and have students bring to class their draft with citations, along with a physical copy of a few sources or all of their cited material.
- In class, have students partner up to look at each other’s sources and citations and to make corrections. Make sure the partner looks at the original source and confirms that the information is included correctly in the citation.
- If there’s time and if the drafts are digital, have students email examples to you, and post a few especially good/interesting/discussion-worthy ones on the overhead projector for class viewing (anonymously or not—ask for the students’ preferences).

Contributing to *Sound Writing*

- Have students send suggestions to [soundwriting@pugetsound.edu](mailto:soundwriting@pugetsound.edu) or questions about explanations that could be made more clear.
- Have students send work from their own papers to be incorporated into examples in the handbook or in (perhaps) exercises.