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## Content Area Learning: Teaching in an Online World

# Handling Others: Teaching Attribution from K-12

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Saturday, October 4, 2008

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### Context and Rationale

How students handle source material reflects their understanding of texts, their ability to think critically about texts, and their skill in text manipulation. Even as early as kindergarten, we can teach about source attribution in a way that develops the beginning writers' awareness of differing voices and engages them in discussions and writing activities which develop their analytical skills. For the grade-schooler and middle-schooler, accounting for the influence and presence of source material offers opportunities to strengthen skills in transference, synthesis, and interpretation. For the high-schooler, the handling of source material reflects the student writer's developing ethos, revealing the student's more developed insights, sense of fairness, analytical skills, and facility with handling multiple voices. Using attribution activities at all grade levels teaches both responsible use of source material and helps eliminate plagiarism in the classroom.

The activities presented here meet the GLE expectations for Information Literacy 1.B, 1.C, 1.D and 2.A; Reading 1.I, 3.A, and 3.C; and Writing 3.C at each grade level.

If you have activities or ideas for increasing student fluency with source material, please consider sharing your ideas with us for posting on our website, *The Source's Apprentice* <[www.sourcesapprentice.org](http://www.sourcesapprentice.org)>.

## Templates for Practicing Source Incorporation

Primary Goals:

1. Help students understand and use with assurance the following terms:
  - Author: the person who wrote the story, poem, song, book
  - Title: the name of the story, poem, song, book
  - Characters: the people or animals in the story, poem, song, book
  - Narrator: By Grade 3, understand that the author is not the person telling the story, that the story is told by someone called a narrator. The narrator may be a character in the story (like Junie B. Jones) or the narrator may be unnamed (like in Skippyjon Jones).
2. Help students identify:
  - The author's purpose
  - The text's main idea or basic plot
  - Character traits
  - Genres in terms of whether the story is true or not (fiction versus autobiography, for example)
3. Help students:
  - Analyze, reflect, and respond to texts more deeply
  - Utilize basic forms of attribution, with increasing proficiency
  - Write summaries to describe main ideas/basic plot and character traits
  - Use complementary sources, both primary and secondary, in meaningful ways

### Template - Grades K - 1, Fictional Work:

I read \_\_\_\_\_ by

\_\_\_\_\_. This book is about

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_.

My favorite part of the story was when \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_.

**Expansion: Grades 2 - 3:**

My favorite character in the story is \_\_\_\_\_ .

I like \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_

At one point in the story, \_\_\_\_\_ said,

“ \_\_\_\_\_  
\_\_\_\_\_ ”

(page \_\_\_\_\_ ). I liked this quote because \_\_\_\_\_

\_\_\_\_\_

**Alternate Expansion: Grades 2 - 3:**

My least favorite character in the story is \_\_\_\_\_ .

I didn't like \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_

At one point in the story, \_\_\_\_\_ said,

“ \_\_\_\_\_  
\_\_\_\_\_ ”

(page \_\_\_\_\_ ). I think this quote shows that this character is \_\_\_\_\_

\_\_\_\_\_

**Template - Grades 3 - 6, Non-fiction or Autobiography**

\_\_\_\_\_ by

\_\_\_\_\_ is about \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

I think that the author wrote this book to show \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

I believe this because at one point the narrator says, “ \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_”

(page \_\_\_\_\_ ). This statement shows \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

I agree/disagree with this idea because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Template - Grades 7 - 8, Incorporating Secondary Sources**

After reading the book \_\_\_\_\_ by

\_\_\_\_\_, I researched \_\_\_\_\_

because I wanted to learn about \_\_\_\_\_

In an article by \_\_\_\_\_, I learned that

The information in this article helped me understand better what the narrator of my book  
meant when he/she said, “ \_\_\_\_\_

(page \_\_\_\_\_). This statement shows \_\_\_\_\_

This is an important point because \_\_\_\_\_

### Template and Activity for the High School Set

Choose one of the quotes on the science of romance with which you strongly agree or disagree. Incorporate a part of the quote or a paraphrase of the quote into a statement in which you assert your agreement/disagreement (or mixed feelings) by utilizing one of the following incorporation templates adapted from Gerald Graff and Cathy Birkenstein's They Say/I Say: Moves that Matter in Academic Writing (167-168).

#### Agreement Templates:

A. I agree with \_\_\_\_\_ that \_\_\_\_\_

\_\_\_\_\_

because \_\_\_\_\_

\_\_\_\_\_.

B. \_\_\_\_\_'s theory of \_\_\_\_\_

\_\_\_\_\_

is extremely useful because it sheds light on \_\_\_\_\_

\_\_\_\_\_.

C. I agree with \_\_\_\_\_ that \_\_\_\_\_

\_\_\_\_\_.

a point that needs emphasizing since so many people believe \_\_\_\_\_

\_\_\_\_\_.

#### Disagreement Templates:

A. I think \_\_\_\_\_ is mistaken in saying

\_\_\_\_\_

\_\_\_\_\_

because she/he overlooks \_\_\_\_\_

\_\_\_\_\_.

**B.** \_\_\_\_\_'s claim that \_\_\_\_\_

rests upon the questionable assumption that \_\_\_\_\_

**C.** By focusing on \_\_\_\_\_.

\_\_\_\_\_ overlooks the deeper

problem of \_\_\_\_\_

**Agree and Disagree Templates:**

**A.** Although I agree with \_\_\_\_\_ about \_\_\_\_\_

he/she seems on more dubious ground when he/she claims that \_\_\_\_\_

**B.** Although I disagree with \_\_\_\_\_ when

he/she says \_\_\_\_\_,

I fully endorse his/her conclusion that \_\_\_\_\_

Exercise Adaptation by Patricia Donaher, Missouri Western State University. Feel free to borrow, adapt, or share with appropriate acknowledgment.

## A Valentine's Day Selection of Quotations

All the following quotes appear in the January 28, 2008 issue of Time magazine, designated as the "Annual Mind & Body Special Issue: The Science of Romance":

Jeffrey Kluger, "Why We Love," page 56:

"We're suckers for a pretty face--and a lot more. Men prefer women with large breasts and a low waist-to-hip ratio, which are seen as signs of fertility. Women like men with muscular shoulders, a broad chest and a full beard. These are signs of strength and a healthy flow of virility-inducing testosterone."

Belinda Luscombe, "Why We Flirt," page 65:

"Firting is a decaf affair, a way of feeling more alive, more vital, more desirable without actually endangering the happiness of anyone you love--or the balance of your bank account."

John Cloud, "Are Gay Relationships Different?," page 80:

"Finally, I think gay and lesbian couples may prefer more heart-racing during conflict because of what happens to gays and lesbians as kids. [. . .] They repress for years, and when they finally do have relationships, they need them to carry sufficient drama into those emotional spaces that were empty for so long. Gays need their relationships to scorch."

Steven Pinker, "Crazy Love," page 83:

"People shop for the most desirable person who will accept them, and that is why most marriages pair a bride and a groom of roughly equal desirability. The 10s marry the 10s, the 9s marry the 9s and so on. That is exactly what should happen in a marketplace where you want the best price you can get (the other person) for the goods you're offering (you)."

Tiffany Sharples, "Young Love," page 95:

"As with so much else in childhood, things get more complicated once kids reach the social incubator of elementary school. Nowhere near sexually mature, they nonetheless become sexually active--in their own fashion. The opposite-sex teasing and chasing that are rife on playgrounds may give teachers headaches, but they teach boys and girls a lot. The games, after all, are about pursuit and emotional arousal, two critical elements of sex."

Carl Simmer, "Romance is an Illusion," page 99:

"Just because romance has an evolutionary history doesn't mean it's identical to what other animals experience. Our ancestors branched off from the other apes several million years ago and have taken their own evolutionary journey since. Falling in love may be natural, but that doesn't mean it's not exceptional."

## In Flanders Fields

In Flanders Fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below. 4

We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders Fields. 8

Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high. 12  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.

-- John McCrae

**Write here what you think the poem is about:** \_\_\_\_\_

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**Write here what you think are the most important lines in the poem:** \_\_\_\_\_

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**Why do you think these are the most important lines in the poem?** \_\_\_\_\_

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**Information about the poem from the Arlington National Cemetery website  
<<http://www.arlingtoncemetery.net/flanders.htm>>:**

McCrae's "In Flanders Fields" remains to this day one of the most memorable war poems ever written. It is a lasting legacy of the terrible battle in the Ypres salient in the spring of 1915. Here is the story of the making of that poem:

Although he had been a doctor for years and had served in the South African War, it was impossible to get used to the suffering, the screams, and the blood here, and Major John McCrae had seen and heard enough in his dressing station to last him a lifetime. As a surgeon attached to the 1st Field Artillery Brigade, Major McCrae, who had joined the McGill faculty in 1900 after graduating from the University of Toronto, had spent seventeen days treating injured men -- Canadians, British, Indians, French, and Germans -- in the Ypres salient.

It had been an ordeal that he had hardly thought possible. McCrae later wrote of it: "I wish I could embody on paper some of the varied sensations of that seventeen days... Seventeen days of Hades! At the end of the first day if anyone had told us we had to spend seventeen days there, we would have folded our hands and said it could not have been done."

One death particularly affected McCrae. A young friend and former student, Lieut. Alexis Helmer of Ottawa, had been killed by a shell burst on 2 May 1915. Lieutenant Helmer was buried later that day in the little cemetery outside McCrae's dressing station, and McCrae had performed the funeral ceremony in the absence of the chaplain. The next day, sitting on the back of an ambulance parked near the dressing station beside the Canal de l'Yser, just a few hundred yards north of Ypres, McCrae vented his anguish by composing a poem. The major was no stranger to writing, having authored several medical texts besides dabbling in poetry. In the nearby cemetery, McCrae could see the wild poppies that sprang up in the ditches in that part of Europe, and he spent twenty minutes of precious rest time scribbling fifteen lines of verse in a notebook.

A young soldier watched him write it. Cyril Allinson, a twenty-two year old sergeant-major, was delivering mail that day when he spotted McCrae. The major looked up as Allinson approached, then went on writing while the sergeant-major stood there quietly. "His face was very tired but calm as we wrote," Allinson recalled. "He looked around from time to time, his eyes straying to Helmer's grave."

When McCrae finished five minutes later, he took his mail from Allinson and, without saying a word, handed his pad to the young NCO. Allinson was moved by what he read: "The poem was exactly an exact description of the scene in front of us both. He used the word blow in that line because the poppies actually were being blown that morning by a gentle east wind. It never occurred to me at that time that it would ever be published. It seemed to me just an exact description of the scene."

In fact, it was very nearly not published. Dissatisfied with it, McCrae tossed the poem away, but a fellow officer retrieved it and sent it to newspapers in England. *The Spectator*, in London, rejected it, but *Punch* published it on 8 December 1915.

## Template - Grades 7 - 8, Incorporating Source Material

When I first read the poem, \_\_\_\_\_

by \_\_\_\_\_, I thought it was about

\_\_\_\_\_  
\_\_\_\_\_.

After I read the online article, \_\_\_\_\_,

I understood more fully what the writer of the poem meant when he said, “\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_”

(Lines \_\_\_\_\_). He meant that \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_.

This poem is/is not relevant to world events because \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_.

If I were to write my own poem about \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_.

I would say \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_.

**INTENSIFYING STUDENT ENGAGEMENT  
WITH SOURCE MATERIAL**

by Meredith Katchen  
For the Prairie Lands Writing Project  
Saturday Seminar Professional Development Series, October 2008  
Content Area Learning: Teaching in an Online World

## Journal prompt

1. You are offering a guided bus tour (think of a source). Tourists are in the parking lot, and they are deciding which tour to take. Give a combination sales pitch and general orientation to the source (think broad summary and judgment).
2. Your group is on the bus, and the bus is on the way. It is time to provide more information, including the identity of the writer, its writer's credentials, when it was constructed, why it was constructed, and any other introductory information.
3. You arrive and begin the tour. Point out specific features, particular ideas and pieces of information that should be noticed.
4. After looking around, concentrate on one idea or piece of information. What is it? What should your group notice about it? What makes it worthy of their attention?
5. There are a few inattentive, dense tourists along. They seem to have not understood what you've just been telling them. So, put into other words the key thing they ought to see and why it matters.
6. Before leaving, address the most likely question or challenge you anticipate from your group.

## Journal prompt

The heroic journey generally begins with incompleteness of some sort, generally a need or desire, often represented by an object, and it continues with the hero going on a quest for what is missing. Think of yourself as a hero and your research as a heroic journey for knowledge.

1. Describe the missing knowledge. What knowledge did you need or desire?
2. Describe your journey to this source.
3. What have you found? Describe in some detail the knowledge you have found.
4. Does this knowledge you have found transform you in any way? Explain.
5. The hero returns. You are now the returning hero. To make the community understand and value the knowledge you bring, explain it to those who greet you.

## Journal prompt

1. Knock! Knock! You open your door and find a peddler of knowledge. Describe the peddler (think in terms of an identification tag or business card).
2. What sort of information and ideas are being peddled?
3. How would you describe the overall quality of the wares? (Do you accept the peddler's knowledge as true? Is it biased?)
4. Is there any one particular idea or piece of information that interests you more than others?
5. After the peddler leaves, someone asks who was at the door. How do you answer?

## Journal prompt

1. You are out with one of your sources (choose one, any one). Suddenly you are joined by several friends. Briefly and politely introduce your source to them.
2. How do you feel about being seen with (associated with) this source (pride, shame, nothing at all?). What do you feel? Why?
3. Your source heads off to the bathroom. Now is your chance to talk about your source behind his/her back. Fill in your friends on the deeper identity of your source. Is your source an authority, credible, biased, insightful, trustworthy, shallow...?
4. Tell your friends how you and your source met. Explain the process ("internet," for example, will not do).
5. Your source returns. Your friends are curious about what your source has been working on. How might your source summarize his/her work? What is it about, and what is its purpose?
6. What specific idea or information might your source point to in his/her work as important or interesting to notice or think about?
7. Your friends seem to need further explanation. It is time for you to jump in and explain to them not only what is important or interesting but why it matters.

## CRITICAL ANNOTATIONS of Works Consulted

You will earn up to 100 points for your critical annotations of sources that you consult for this research project. Each annotation (excluding dictionaries, encyclopedias, Wikipedia, bibles, etc.) is eligible for a maximum of ten points. If you prepare more than ten annotations, I will add together the scores of all your annotations, all the way to 100. You will never find a better deal than this.

Each annotation will be divided into two parts:

1. The first part will contain bibliographic information. At this point, your annotation will look like it could be inserted directly into a Works Cited or Bibliography page. See the Documentation section of *Easy Writer* for correct formats and mechanics. You may use any documentation style in *Easy Writer*, but you may only use that one style for all your annotations.
2. The second portion, immediately below the first, will be written as a paragraph. This paragraph will be a critical annotation. Refer to the models I have provided. Notice that these models also indicate the need to point to your source throughout. Each annotation should be between 100 and 200 words, never going beyond a single page. Each annotation must be on a separate page.

Arranged alphabetically, your pages of annotations will comprise a list of sources you have consulted for this project. This collection will be Works Consulted list. Keep in mind that it is quite possible and not at all unusual that your Works Cited page will have fewer entries than your Works Consulted list. In other words, all source material in your paper will be identified (each idea, each piece of information) along with their sources, and the complete citation of each of those sources will be arranged on a Works Cited page. Every source on your Works Cited page will be annotated as part of your Works Consulted list. Although there may be sources you consult but do not cite; there may not be any sources you cite that you have not consulted and critically annotated.

MLA, 217, 29

"Intellectual Resources May Help Soldiers Stave Off Post-Traumatic Stress Disorder."  
American Psychological Association Online. 30 Jan. 2002. American Psychological  
Association. 13 Feb. 2008 <<http://www.apa.org/releases/posttraumastress.html>> .

First off, this article defined Post-Traumatic Stress Disorder better for me than any I have read so far. It also said that PTSD has been found in 30% of male Vietnam veterans and 26.9% of female Vietnam veterans which is great information for my research paper. Using 26 veterans with PTSD and 21 veterans without PTSD they did a research taking three factors into account; the amount of war combat, the education prior to service, and how severe the disorder is for the 21 that had PTSD. Results found that the amount of exposure to combat was the most important predictor, that IQ played a significant part in developing PTSD. The prediction is that the more soldiers know before service about language and verbal skills as well as having overall intellectual sophistication, the less likely they will develop PTSD, and the less severe their symptoms will be. The research in this article supports this prediction because researchers believe that if the veteran is able to communicate and write down his or her experiences and overwhelming events. This article will be very useful because I can include this in how a family or soldier can prepare and prevent problems.

#6 MLA, 217, 29

**"Epidemiological Facts about PTSD." National Center for PTSD FactSheet July 03, 2007 February 12, 2007**  
<[http://www.ncptsd.va.gov/ncmain/ncdocs/fact\\_shts/fs\\_epidemiological.html](http://www.ncptsd.va.gov/ncmain/ncdocs/fact_shts/fs_epidemiological.html)>.

As I studied mental health and Posttraumatic Stress Disorder (PTSD) in returning veterans I'd discovered this article published by the Department of Veterans Affairs. This fact sheet addresses what causes, how common, and who is more prone to suffer from PTSD. The fact sheet indicates the study was compiled over a period of time from those serving in the Vietnam era. I found it was interesting to note, from the data gathered, the information suggests "women (10.4%) were twice as likely as men (5%) to have PTSD at some point in their lives." Additionally, to understand what causes PTSD, the article lists the trauma that was most frequently experienced. This study also points out that PTSD is not merely caused by war time events; "childhood neglect and physical abuse, as well as rape and sexual molestation" could also be a factor. The National Vietnam Veterans Readjustment Survey (NVVRS) provides an alarming estimate of "more than half of all male Vietnam veterans and almost half of all female Vietnam veterans...have experienced 'clinically serious stress reactions symptoms'." Other problems associated with PTSD, that are cited in the study, are alcohol and drug abuse or dependency, divorce, marital or parenting problems, and arrests or conviction of a felony. This study concurs with my original hypothesis on returning veterans from military actions and supports a real problem for those who experience it.