

Geography: GG2010  
Hilary Term Senior Freshman

TUTORIAL RESOURCE FOLDER

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# Introduction

This folder is designed for the use of students and staff participating in the SF tutorial programme. It is constructed to build upon the skills developed during the Junior Freshman Hilary term seminars. Each section of the folder focuses on a specific set of skills essential to the study of geography, and contains activities which may be conducted by either the tutor or the student -individually or in groups. The skills stressed in this folder are essentially transferable skills which can be put to use within other disciplines or in the work place.

Each section contains an introductory page in which the aims and content of the subject is outlined. Within the content segment of each section are a series of activities. These activities are formatted in A4 page size (Indicated in the top right hand corner of the page by **Handout/overhead**). These activity pages are meant to be photo-copied and used as teaching aids for both student and staff, whilst accommodating the specific subject and topic of each tutorial group. In addition there is a student guide for the **Turnitin.com** software package which lecturers and tutors may avail of. This software allows students and staff to determine the level of originality of essays and project work submitted for assessment.

In summary, the folder is designed to allow for the different learning and teaching styles of students and staff respectively. It is hoped that it provides a resource base that both student and staff can consult.

# Section I Writing skills

## **Introduction.**

Writing abilities are crucial to the development of a student's academic progress. The exercise of writing both an abstract and an essay involves numerous skills and requires students to collate and synthesize diverse pieces of information in a manner that presents the information in a clear, logical and concise manner that is supported by referenced material.

## **Aims.**

- Introduce students to essay writing skills.
- Introduce students to abstract writing skills.
- Encourage students to develop their own written voice.

## **Contents.**

**Activity 1: Essay writing guidelines** describes the components of a well constructed essay. The activity contains the following exercises. These may be used along with the **Punctuation/grammar guidelines** which are contained in the appendix.

- **Contextual writing** (Handout/overhead 1).
- **Defining the subject of the essay** (Handout/overhead 2).
- **Writing introduction and conclusions** (Handout/overhead 3).
- **TCD Science faculty grading guidelines** (Handout/overhead 4).

**Activity 2: Abstract writing guidelines** is a tutorial outline which defines and describes different types of abstracts and how to write a grammatically correct abstract. This activity features the following.

- **Qualities of a good abstract** (Handout/ overhead 1).
- **Steps for writing an effective abstract** (Hand out/ overhead 2).

## Activity 1: Essay writing guidelines.

The practice of writing a referenced essay serves a number of academic purposes. It exposes students to a range of often contradictory information and knowledge in a concrete fashion. Researching and writing an essay teaches students how to collect, collate and interpret information and knowledge. The practical aspect of actually writing an essay gives the student the opportunity to externalise their thoughts on a given topic or subject, whilst synthesizing newly acquired information. And the entire process of essay writing allows the student to feel that they are becoming part of a larger discourse within a discipline, through which they can develop their own voice and views on academic matters, while at the same time contributing to a larger body of knowledge.

### **The Plan**

Before embarking on writing an essay, a student should figure roughly the scope of its organisation and content in an essay plan.

### **The Introduction**

In the introduction to an essay it is often useful for a student to provide an indication of how they have chosen to interpret the essay title (Taylor: 2002). The introduction may then go on to review the content and delineate the subject of the essay, before previewing the essay's structure.

- When choosing their writing style, it is useful to keep in mind that a basic structural design underlies every kind of writing. The writer may in part will follow this design, as well as in part deviate from it according to their skill, the needs of the piece of writing, and the unexpected events that accompany the act of composing a piece of writing (Strunk and White: 1979).
- For some students, writing the introduction and conclusion might be, the final step in actually writing the essay. The student may choose to review and pull out the themes they covered and then write the introduction and conclusion according to the main body of their essay. It is important to remind the student to define which approach suits them the best individually before beginning their essays. Indeed, the first principle of composition is to foresee or determine the shape of what is to come and pursue that shape (Strunk and White: 1979).

### **The Body of the essay**

The body of the essay is the heart the paper. In the body, the student's arguments and points are laid out in detail. This is where the bulk of the student's referencing will take place, and where the student will synthesize their own ideas,

conceptions and arguments, with those sources that they have quoted and/or paraphrased. A few observations should be kept in mind when constructing the body of the essay:

- Before the student writes the body of the essay they should construct a brief outline, illustrating and mapping the themes they wish to explore in the essay.
- Students should be reminded to connect the individual themes as outlined (along with the concurrent arguments and points) with a tie-in sentence, tightly linking their themes together.

## Revision

Before the students write their conclusions, they should review their essays and should take note of the following:

- **Check grammar and spelling.** (See Appendix for **Punctuation/grammar guidelines**).
- **Examine content.** Is all the material relevant?
- **Focus on clarity.** Is the text clear, logical and unambiguous?
- **Style.** Could the text flow better, making it easier to read? Is the structure consistent? And does it permit a rational argument to unfold?
- **Brevity.** Could the essay be more concise and still have enough content to convey its subject matter?

## The Conclusion

Students, after reviewing their essays, should draw forth the main and salient points of the essay's arguments. In the conclusion, they should review briefly the topic of the question, the points which have been made and tie in their themes, arguments and examples in a summary paragraph.

## Bibliography

The **Harvard Style** is the T. C. D. Science faculty reference system, and should be followed in referencing quotations and sources in any written submission to the Geography Department (**See Section III for examples**). A style manual may be accessed at:

<http://lisweb.curtin.edu.au/reference/Harvard.html>

## Exercise 1.

### Handout/overhead 1: **Contextual writing**

The purpose of this exercise is to make students aware of the importance of context. The better a student understands the circumstances that prompt them to write, the better they can respond, adjusting their style to suit the specific context of the subject and purpose they are writing for (e.g. essay, exam, project report). The following points may help them envision the *writing context*. When a student writes, they may first look at the context from their own viewpoint. As they size up the situation, they may begin to ask:

- Who is my reader?
- What purpose do I hope to achieve?
- What should I say in order to achieve my purpose?

You may note that your reader will be looking at the context from a different viewpoint. A reader might ask: What sort of person wrote this? What does the writer hope to accomplish? How has the **content** been shaped by the writer's experience and motives? Responding well to the writing context requires seeing from multiple viewpoints, and seeing how these viewpoints interrelate. New questions appear: What sort of person will my reader perceive me to be? Will my reader understand and sympathize with my purpose in writing? What kinds and amounts of information does my reader require? How should I present this information in order to achieve my purpose?

Prepare a brief statement on a geographical topic covering the four elements of the **writing context**: writer, reader, purpose, content. Use the following format:

#### **Situation statement:**

- **Writer:** (e.g. student, essayist, commentator, science authority).
- **Reader:** (e.g. lecturer, general public, government agency, grant body).
- **Purpose:** (to write clear, concise, logical and informed examination answer, essay, project report).
- **Content:** (Structured in the piece of writing as: Introduction, body, conclusion).

(Adapted from: [www.powa.org](http://www.powa.org))

## Exercise 2.

### Handout/overhead 2: **Defining the subject of the essay**

Often your **subject** will be determined by your coursework or your research interest. Other times you may be free to choose your own subject. Either way, the subject itself is only a starting point. Many poor papers have been written on exciting and important subjects, and many excellent papers have been produced on subjects that at first glance look dull and insignificant. Your job is to turn a subject into a solid, well-organized piece of writing, and the following process can help. How you handle your subject counts most.

In order to tease out elements of the subject of your writing, write freely for about fifteen minutes. Stick with a general course related topic as your subject, but allow yourself to wander freely within those limits. Write down whatever you already know about the subject or what you'd like to know. Write out your immediate personal reactions to the subject, your thoughts and feelings. Do not write what you think you are **expected** to feel, but what you **do** feel. Try to establish an authentic personal relationship with the subject. Try to get at whatever you find exciting, troubling, offensive, or useful.

When you finish, read back over writing and complete the following sentence:

- **What most interests me about this subject is . . .**

Write a short paragraph explaining how you'd investigate each of the following topics:

- **Environmental disasters,**
- **Globalisation,**
- **Socialist versus free-market economic geographies,**
- **Changing climate factors,**
- **Biogeography,**
- **Planning application procedures,**
- **Urban transport systems,**
- **Sea-level changes.**

Narrow each of the preceding subject areas into a more definite topic. When you finish, select one topic and examine it in more detail. (Adapted from: [www.powa.org](http://www.powa.org))

### Exercise 3.

#### Handout/overhead 3: **Writing introduction and conclusions**

**Introductions** and **conclusions** frame the **content** of your essay.

The **introduction** is a brief description of the subject, aims and arguments of the paper. It briefly summarizes the topics which you will discuss in the body of your essay. A strong introduction should be able to convince the reader that the essay will offer them a new insight or some new perspective on the subject matter. It will give the reader the first impression of the content of your essay.

#### **Part 1.**

Write three different introductory paragraphs for one of your essays. Exchange and discuss them with a partner.

- What are the **strengths** of each introduction?
- What are the **weaknesses** of each introduction?
- How **concise** and **clear** is each introduction?
- Does each introduction act as a **synopsis** for its particular essay?

The **conclusion** briefly summarizes the points that you have made in your essay and can point to new avenues of inquiry into a subject. The conclusion should not only summarize points but should also tie them together in a manner that invokes the old adage that ‘the whole is more than the sum of its parts’. It is a chance to make a statement on your subject, hopefully in a manner which will leave an impression upon your reader.

#### **Part 2.**

Write a short paragraph discussing the conclusion of one of your essays. You should cover the following questions when analyzing your conclusions:

- Why did you end your essay in this way? In what other ways did you consider ending?
- Why did you reject them?
- How do you feel about the ending you finally wound up with?

Exchange your paragraph and the corresponding essay with a partner and discuss them.

(Adapted from: [www.pow.org](http://www.pow.org))

#### Handout/overhead 4. T. C. D. Science faculty grading guidelines

Listed below is the T. C. D. Science Faculty grading guidelines for essays and examinations. Students and staff may consult them to gauge the quality of a piece of academic work.

<b>I</b>	90-100	IDEAL ANSWER; showing insight and originality and wide knowledge. Logical, accurate and concise presentation. Evidence of reading and thought beyond course content. Contains particularly apt examples. Links materials from lectures, practicals and seminars where appropriate.
	80-89	OUTSTANDING ANSWER; falls short of the 'ideal' answer either on aspects of presentation or on evidence of reading and thought beyond the course. Examples, layout and details are all sound.
	70-79	MAINLY OUTSTANDING ANSWER; falls short on presentation and reading or thought beyond the course, but retains insight and originality typical of first class work
<b>II-1</b>	65-69	VERY COMPREHENSIVE ANSWER; good understanding of concepts supported by broad knowledge of subject. Notable for synthesis of information rather than originality. Sometimes with evidence of outside reading. Mostly accurate and logical with appropriate examples. Occasionally a lapse in detail.
	60-64	LESS COMPREHENSIVE ANSWER; mostly confined to good recall of coursework. Some synthesis of information or ideas. Accurate and Logical within its limited scope. Some lapses in detail tolerated.
<b>II-2</b>	55-59	SOUND BUT INCOMPLETE ANSWER; based on coursework alone but suffers from a significant omission, error or misunderstanding. Usually lacks synthesis of information and ideas. Mainly logical and accurate within its limited scope and with lapses in detail.
	50-54	INCOMPLETE ANSWER; suffers from significant omissions, errors and misunderstandings, but still with understanding of main concepts and showing sound knowledge. Several lapses in detail.
<b>III</b>	45-49	WEAK ANSWER; limited understanding and knowledge of subject. Serious omissions, errors and misunderstandings, so that answer is no more than adequate.
	40-44	VERY WEAK ANSWER; a poor answer, lacking substance but giving some relevant information. Information given may not be in context or well explained, but will contain passages and words, which indicate a marginally adequate understanding.
<b>F-1</b>	35-39	MARGINAL FAILURE; inadequate answer, with no substance or understanding, but with a vague knowledge relevant to the question.
<b>F-2</b>	30-34	CLEAR FAILURE; some attempt made to write something relevant to the question. Errors serious but not absurd. Could also be a sound answer to the misinterpretation of a question.
<b>F-3</b>	0-29	UTTER FAILURE; with little hint of knowledge. Errors serious and absurd. Could also be a trivial response to the misinterpretation of a question.

## Activity 2: Abstract writing guidelines

### **What is an abstract?**

An abstract is a condensed version of a longer piece of writing that highlights the major points covered, concisely describes the content and scope of the writing, and reviews the writing's contents in abbreviated form.

### **What types of abstracts are typically used?**

#### **1. Descriptive abstracts.**

- Inform readers what information the report, article, or paper contains.
- Include the purpose, methods, and scope of the report, article, or paper.
- Does **not** provide results, conclusions, or recommendations.
- Are always very short, usually under 100 words.
- Introduce the subject to readers, who must then read the report, article, or paper to find out the author's results, conclusions, and/or recommendations.

#### **2. Informative abstracts.**

- Communicate specific information from the report, article, or paper.
- Include the purpose, methods, and scope of the report, article, or paper.
- Provide the report, article, or paper's results, conclusions, and recommendations.
- Are short -- from a paragraph to a page or two, depending upon the length of the original work being abstracted. Usually informative abstracts are 10% or less of the length of the original piece.
- Allow readers to decide whether they want to read the report, article, or paper.

### **Why are abstracts so important?**

The practice of using key words in an abstract is vital because of today's electronic information retrieval systems. Titles and abstracts are filed electronically, and key words are put in electronic storage. Thus, an abstract must contain key words about what is essential in an article, paper, or report so that someone else can access and retrieve information from it (Kilborn: 2002).

## Exercise 1.

### Handout/overhead 2a: **Qualities of a good abstract**

An effective abstract has the following qualities:

- Uses one or more well developed paragraphs: these are unified, coherent, concise, and able to stand-alone.
- Uses an introduction/body/conclusion structure, which presents the article, paper, or report's purpose, results, conclusions, and recommendations in that order.
- Follows strictly the chronology of the article, paper, or report.
- Provides logical connections (or transitions) between the information included.
- Adds **no** new information, but simply summarizes the report.
- Is understandable to a wide audience.
- Oftentimes uses passive verbs to downplay the author and emphasize the information. (See use of passive voice in **Punctuation/grammar guidelines** included in the **Appendix** of this folder).

(Adapted from, Kilborn: 2002)

## Exercise 2.

### Handout/overhead 2b: Steps for writing effective abstracts

#### To write an effective abstract, follow these steps:

- Reread the article, paper, or report with the goal of abstracting in mind.
- Look specifically for these main parts of the article, paper, or report: purpose, methods, scope, results, conclusions, and recommendation.
- Use the title, headings, and table of contents as a guide to writing abstracts.
- If you are writing an abstract about another person's article, paper, or report, the introduction and the summary are good places to begin. These areas generally cover what the article emphasizes.
- After you have finished rereading the article, paper, or report, write a rough draft without looking back at what you are abstracting.
- Do not merely copy key sentences from the article, paper, or report: This will make your abstract too wordy and large.
- Do not rely on the way material was phrased in the article, paper, or report: summarize information in a new way.

#### Revise the rough draft to:

- Correct weaknesses in organization.
- Improve transitions from point to point.
- Drop unnecessary information.
- Add important information that was left out.
- Eliminate wordiness.
- Fix errors in grammar, spelling, and punctuation.

(Adapted from, Kilborn: 2002)

## Section II Critical reading skills

### Introduction.

Critical reading skills are essential to the ability of the student to access and evaluate information, as well as to write critically.

### Aims.

- To encourage students to discuss their own reading habits (e.g. academic and course work material, in contrast to fictional works and leisure reading).
- To foster exercises aimed at improving a student's critical reading comprehension.

### Contents.

**Activity 1:** Students are asked to read a short article and identify the **critical elements** of its content.

- **Locating the critical** (Handout/overhead 1).

**Activity 2:** Students may need to re-appraise their **reading styles** to suit the academic materials that they are presented with in their coursework.

- Complete the **How do I read?** exercise (Handout/overhead 2a).
- Score the results with **Surface/deep reading assessment** (Handout/overhead 2b).

**Activity 3:** Identify a second article for the students to read. Students should utilize the following guidelines critically as they approach this article.

- Follow the **Questions to ask when reading** (Handout/overhead 3) to guide the reading. List on a separate piece of paper the suggested reading processes as the reading is conducted.

**Activity 4:** This exercise is aimed at allowing students to re-assess their reading habits based upon what they have learned from the first three activities.

- The **Focus & Formulate** guide (Handout /overhead 4) will help students focus on their new reading insights and reformulate a reading strategy that better suits the critical style of academia.

**Activity 5:** Given their crucial importance to a discursive subject as Geography, this assessment exercise is suggested as a means for students to improve their critical reading skills over the course of the tutorial term.

- **Literature, geography and 'place'** (Handout/overhead 5).

## Activity 1.

### Handout/overhead 1: **Locating the critical**

Students should prepare for this activity by reading a short article with relevance to their course work interests. They should then cross out the least important **25% of the text**. Then the **next 25%**, and the **next 25%**. Then review this process by asking how the most important **25% of the text**, conveyed the basic meaning of the subject? Then ask what distinguished this **25% of the text** as the most critical. Next remind students of the difference between **non-critical** and **critical types** of reading:

**Non-critical reading** is satisfied with recognizing what a text **says** and restating the key remarks.

**Critical reading** rather than accepting the text at face value, critically analyses the construction of the text. Having recognized what a text **says**, it reflects on what the text **does** by making such remarks:

- Is it offering examples?
- **Arguing?**
- **Making a contrast to clarify a point?**
- **Finally, critical readers then infer what the text means, based on the earlier analysis, and reflects its content relative to other texts on the same subject.**

The following **three modes of analysis** should be the focus of discussion:

- **What a text says - restatement** - talks about the same topic as the original text.
- **What a text does - description** - discusses aspects of the discussion itself.
- **What a text means - interpretation** - asserts a meaning for the text as a whole.

### Goals of critical reading

- **to recognize an author's purpose.** Involves inferring a basis for choices of content and language.
- **to understand tone and persuasive elements.** Involves classifying the nature of language choices.
- **to recognize bias.** Involves classifying the nature of patterns of choice of content and language.
- **to weigh up.** Contrasts different opinions on a particular topic.

(Adapted from, Entwistle: 1987; [www.critical-reading.com](http://www.critical-reading.com): 2004)

## Activity 2.

### Handout/overhead 2a. How do I read?

Answer the following questions relating to reading:

1. I tend to read very little beyond what is actually required to pass yes / no
2. I concentrate on memorising a good deal of what I read yes / no
3. I try to relate ideas I come across in other topics to what I read yes / no
4. When I read an article or book, I try to find out exactly what the author means  
yes / no
5. Often I find myself questioning what I read yes / no
6. When I read I concentrate on learning just those bits of information I need to  
pass yes / no
7. When I am reading, I stop from time to time to reflect on what I'm trying to  
learn from it yes / no
8. When I read, I examine the details carefully to see how they fit in with what's  
being said yes / no
9. I like books which challenge me and provide explanations which go beyond the  
lectures yes / no
10. I like books which give definite facts and information which can be learned  
easily
11. I read articles straight through from start to finish. yes / no
12. I note down all the facts and figures yes / no
13. I note the author's main arguments yes / no
14. I think about whether the facts support these arguments yes / no

(Adapted from, Entwistle: 1987)

## Activity 2 (cont.)

### Handout/overhead 2b. **Reading self-assessment self-scoring**

If you have answered **yes** to all or most of questions: **(1, 2, 6, 10, 11, 12)**

you are adopting a **SURFACE APPROACH** to your learning. You may be organising your reading habits in order to be able to remember facts and figures to use in essays and exams. For many students these habits were developed within a school system where examinations assessed their ability to memorise and regurgitate information and a good student was one who could remember lots of information.

If you have answered **yes** to all or most of questions: **(3, 4, 5, 7, 8, 9, 13, 14)**

you are adopting what is termed a **DEEP APPROACH** to your learning. You are thinking critically about the information you read and trying to make sense of it in the wider context of your studies. This approach to learning and studying shows initiative and understanding and an ability to undertake independent study. Many tutors when questioned would include this in their definition of an 'ideal student'. Can you see the difference between the two approaches?

**SURFACE APPROACH = MEMORISATION.**

**DEEP APPROACH = UNDERSTANDING.**

At this stage you are probably quite a lot of a surface processor with a little of a deep processor. **Activity 3** will help guide you to developing a **DEEP APPROACH** to your reading habits. If you understand your subject material fully you will be able to apply it successfully whether in an essay, an exam or a project/dissertation write-up. Before you move on to the next activity, review the following profiles.

### **Surface and Deep Reading Profiles.**

#### **Characteristics of a surface approach to reading:**

- Intention to complete task requirements.
- Memorise information needed for assessments.
- Failure to distinguish principles from examples.
- Treats task as an external imposition.
- Focus on discrete elements without integration.
- Unreflectiveness about purpose or strategies.

#### **Characteristics of a deep approach to reading:**

- Intention to understand.
- Vigorous interaction with content.
- Relate new ideas to previous knowledge.
- Relate concepts to everyday experience.
- Relate evidence to conclusions.
- Examine the logic of the argument.

(Adapted from, Entwistle: 1987)

### Activity 3.

#### Handout/overhead 3: **Questions to ask when reading**

Students, having ascertained more clearly their reading styles and habits, should now approach a second article, with a critical, discerning eye. While reading the article, they should take notes based upon the following questions, and answer them whilst jotting down observations of their own. It is suggested that this practice be integrated into their research methodologies, when sourcing materials for essays, projects or revising for examinations.

- What do I want to obtain from this article?
- How reliable is the content of this article? Is it from a refereed journal (i.e. one which is approved by other academics prior to inclusion for publication)?
- What is the author saying? (The abstract and conclusion will give an indication of this).
- Is there enough detail so that I fully understand this? Or do I need to do more background reading?
- Are there any problems with the methodology that the author has used to gather evidence?
- Does the evidence provided by the author fully support the arguments put forward or the conclusions drawn?
- How can I use the understanding gained from this article in a wider context (e.g. relate it to other aspects of my course / other courses)?

(Adapted from, Entwistle: 1987)

## Activity 4.

### Handout/overhead 4: **Focus & Formulate your reading**

#### **Focus:**

- Read the title - help your mind prepare to receive the subject at hand.
- Read the introduction and/or summary - orient yourself to how this chapter fits the author's purposes, and focus on the author's statement of most important points.
- Notice each heading and subheading - organize your mind before you begin to read - build a structure for the thoughts and details to come.
- Notice any graphics - charts, maps, diagrams, etc. are there to support statements in the text.
- Notice reading aids - italics, boldface print, chapter summaries, end-of-chapter questions are all included to help you sort, comprehend, and remember.

#### **Formulate:**

**QUESTION** – (Help your mind engage and concentrate).

One section at a time, turn the section/subsection headings into as many questions as you think will be answered in the portion of the text that follows. The better the questions, the better your comprehension is likely to be. You may always add further questions as you proceed. When your mind is actively searching for answers to questions it becomes engaged in learning.

**READ** – (Fill in the information around the mental structures you've been building).  
Read each section (one at a time) with your questions in mind. Look for the answers, and notice if you need to make up some new questions.

**RECITE** – (Remind your mind to concentrate and learn as it reads).  
After each section - stop, recall your questions, and see if you can answer them from memory. If not, look back again (as often as necessary) but don't go on to the next section until you can recite.

**REVIEW** – (Refine your mental organization and begin building memory).  
Once you've finished the entire chapter using the preceding steps, go back over all the questions from all the headings. See if you can still answer them. If not, look back and refresh your memory, then continue.

**REMEMBER:** The information you gain from reading is important. If you just “DO IT” without learning something, Then you are wasting a lot of time. Train your mind to learn!!!!

(Adapted from, Virginia Tech: 2001)

## Activity 5.

### Handout/overhead 5: **Literature, geography and ‘place’**

In order to foster critical reading skills in the context of geography coursework, students should pick a text of their choosing that evokes a sense of place (**consult list below.**) Students are expected to read the text over the course of the tutorial term and make a presentation to the rest of the class and hand in a short essay on the text’s ‘sense of place.’ The following sources may be of use to the tutor:

- Herbert, D.T. (1991) *Place and society in Jane Austin’s England*, **Geography**, 76, pp. 193-208.
- Crang, M. (1998) *Literary landscapes: writing and geography*, in: Mike Crang **Cultural Geography** (London: Routledge) pp. 43-58.
- Aitken S. (1997) *Analysis of texts: armchair theory and couch-potato geography*, in: Robin Flowerdew and David Martin, **Methods in human geography: a guide for students doing a research project**, (Essex: Longman) pp. 197-212.

#### **There should be three parts to the presentation:**

- **The geography of the place evoked** – this can be illustrated by summarising the plot and quoting extracts.
- **The kinds of evidence that you used to evoke a sense of place** – how and why you choose those elements as significant.
- **Reflection upon the extent to which the image might be biased or partial** – consider how the role of the author or the purpose of the book might attempt to create a ‘stereotype’ of people, places and people in places. Consider what information is there and what might be missing.

The following texts can be used in conjunction with the critical reading exercises delineated in this resource folder, as well as to incite discussions regarding the relationship between sense of place and identity. Suggestions for books that evoke a ‘sense of place’:

- Banks, R. **Continental Drift.**
- Hoeg, P. **Miss Smilla’s Feeling for Snow.**
- Arundhati, R. **The God of Small Things.**
- Peicin, D. **Islanders: the true story of one man’s fight to save a way of life.**
- Proulx, A. **The Shipping News.**
- Orwell, G. **Down and Out in London and Paris.**
- Kavanagh P. **The Green Fool.**
- Xingjian, G. **Soul Mountain.**
- Angelou, M. **I know why the caged bird sings.**
- Huxley, E. **The Flame Trees of Thika.**
- Least Heat Moon, W. **Blue Highways.**
- Boyle, T. Coraghessan. **The Tortilla Curtain.**
- Ondaatje, M. **Anil’s Ghost.**

## Section III Literature search and referencing skills

### **Introduction.**

One good definition of a literature search is ‘ a systematic, explicit and reproducible method for identifying, evaluating, and interpreting the existing body of work produced by researchers and scholars’ (Fink:1998). A major part of a student’s degree will generally be assessed through their ability to write and conduct research. This section deals with skills that are seen both as essential to geography and transferable to other disciplines and the work place. SF students have already been exposed to many of these skills at a preliminary level through the Junior Freshman Hilary term seminars.

### **Aims.**

- Introduce students to basic research skills.
- Help students focus their subject and source relevant material.
- Help students organize and appropriately reference quotations.

### **Contents.**

**Activity 1:** Outlines the steps of a literature review and basic research techniques:

- **Literature search and review** (Handout/outline 1).

**Activity 2:** Helps identify the subject and source for an essay or research project.

- **Subject and source** (Handout/overhead 2).

**Activity 3:** Consists of creating a bibliography file utilizing index cards.

- **Constructing a bibliography** (Handout/overhead 3).

**Activity 4:** Consists of a review of referencing guidelines.

- **Referencing quotations** (Handout/overheads 4a & b).
- **Harvard referencing examples** (Handout/overheads 4c & d).

## Activity 1.

### Handout/outline 1: **Literature search and review**

**The following is a summary outline for a literature search and review.**

1. **Define your subject.** Write it down in a paragraph or less. Identify 4 to 5 key words.
2. **Explore sources for materials.** Investigate the Freeman and Trinity Library book and journal collections and consult their librarians, using your key words. Utilize on-line search engines, (e.g. Web of Science), electronic data (e.g. CD Roms), newspaper articles, etc.
3. **Categorize your materials** (Books, journals, newspaper articles, on-line sources). List and cross-reference these materials according to author name and date.
4. **Create bibliographic cards.** Or make use of bibliographic referencing software. Index according to **Harvard Referencing System**.
5. **When taking notes, make sure the quotations are accurate, concise and well referenced,** (e.g. name, date, title, place of publication, publisher, page number(s) –**Harvard Referencing System**).

## Activity 2.

### Handout/overhead 2: **Subject and source**

#### **Defining your subject:**

1. Write down the precise **SUBJECT** of your essay/research project in a paragraph or less.
2. Identify 4 or 5 **Key Words** regarding your subject. Utilize these words in your literature search.
3. Now, **Clarify the Subject** of your research utilizing Geographical dictionaries and encyclopaedias located in the Freeman and T. C. D. Libraries, but most importantly make a personal inquiry to a lecturer or tutor.

#### **Source materials.**

You are now ready to consult source materials. Here are a few tips regarding specific types:

**1) Books.** Begin with the table of contents and look for relevant chapter headings. Also consult the book's index for pertinent subject headings. Once you have identified the relevant information in certain books, you can more closely examine the text to see if it suits your needs.

**2) Periodicals.** Most academic periodical articles have an abstract at the beginning. You should read this abstract closely once you have identified the title of the article as suitable to your needs. The next sections of the article for you to examine are the introduction, the conclusion and the reference/bibliography section, and then conduct a full and critical read of the article.

**3) Web based materials.** Web engines typically provide a good source of information, but material that is published on the web is often un-referenced and should therefore be appraised critically for both its accuracy and veracity, and should be deferred to materials published in professional peer reviewed journal articles and text bodies. The web of Science is an example of a web based search engines that if used properly, can be of great use to students. Available the web pages of the College and Freeman libraries, the Web of Science allows on-line searches of literature from 1945 to the present. Ask your tutor or the librarian in the Freeman Library for further information.

### Activity 3.

#### Handout/overhead 3: **Constructing a bibliography**

Once you have gathered your source materials, you will want to construct a bibliography. This will be the database from which you can draw materials to write essays, conduct a research project or revise for your examinations. Constructing a bibliography will allow you to lay out reference material in a concrete fashion, so you can visualize the structure and outline of the essay, research project or examination answers. The most practical way to do this is to create **bibliography cards**, by recording each source material on 3 x 5 cm index cards and storing them in a file.

#### **Example of a bibliography card:**

Peet, Richard (1998) *Modern Geographical Thought* (Oxford: Blackwell)

**Uses of Bibliography Cards.**

1. Record Key Points of the text, paper, article, etc.
2. Copy of source or quotation from source for future reference.
3. Selected cards can be used to type out different bibliographies for different papers/projects.
4. On file for organizing a review for upcoming examination, presentation or project.

**(Author's surname, first name, publication date, title, location of publication, publisher: according to the Harvard Referencing Style.)**

(Adapted from, Jones, *et. al.* 2000)

## Activity 4.

### Handout/overhead 4a: **Referencing quotations**

To conduct this activity choose a relevant subject from a book, article in a periodical etc. and pick out a sentence or paragraph to reference. Reference the information utilizing the different quotation types listed below. The referencing system for the T. C. D. Science Faculty is the **Harvard Style** (see examples in Handout/overhead 4):

<http://lisweb.curtin.edu.au/reference/Harvard.html>

You should utilize this system to reference your essays and bibliographies.

#### **QUOTATION TYPES.**

**The Direct Quotation** (Verbatim). With this style, quotations are taken exactly as they are found written on the page.

**The Semi-Verbatim Quotation.** With this style quotations are taken, with allowable variations to their text.

**Ellipses.** With an elliptical quotation, the omission of a word or a passage in a quotation from a text is indicated by three full stops before and after each full stop. For example,

#### **Original quote:**

‘Radical feminism generated mainly by the women's liberation movement of the 1960s consisted of a series of positions united by a commitment to eradicating the systematic causes of women's oppression’ (Peet: 1998, p. 252).

#### **Elliptical quote:**

‘Radical feminism . . . consisted of a . . . commitment to eradicating the . . . causes of women's oppression’ (Peet: 1998, p. 252).

## Handout/overhead 4b. Referencing quotations (cont.)

**Bracketed quote.** Used to alter the tense of the quotation to fit in with the context of your essay, or to clarify the quote. For example,

### **Original quote:**

'Radical feminism generated mainly by the women's liberation movement of the 1960s consisted of a series of positions united by a commitment to eradicating the systematic causes of women's oppression' (Peet: 1998, p. 252).

### **Bracketed quote:**

'Radical feminism [that was] generated mainly by the women's liberation movement of the 1960s [and arguably the 1970s] consisted of a series of positions united by a commitment to eradicating the systematic causes of women's oppression' (Peet: 1998, p. 252).

**The Paraphrase.** This method is used when you phrase a quotation in your own words. Though you may have phrased the quotation in your own words, **it is crucially important that you still reference the passage to avoid plagiarism.** For example,

### **Original quote:**

'Radical feminism generated mainly by the women's liberation movement of the 1960s consisted of a series of positions united by a commitment to eradicating the systematic causes of women's oppression' (Peet: 1998, p. 252).

### **Paraphrased quote:**

'In the 1960s, the women's liberation movement confronted the causes of women's oppression by creating radical feminism' (Peet: 1998). With a paraphrased quote, only the **Author's name** and **date of publication** need to be included.

(Adapted from, Fink: 1988)

## Handout/overhead 4c Harvard Referencing Examples

- 1.1 If the **author's name occurs naturally in the sentence** the year is given in parentheses:  
e.g. In a recent study Harvey (1993, p. 21) argued . . .
- 1.2 If, however, the **name does not occur naturally in the sentence**, both name and year are given in parentheses:  
e.g. A recent study (Harvey: 1993, p. 21) shows that . . .
- 1.3 When an **author has published more than one cited document** in the same year these are distinguished by adding lower case letters (a, b, c, etc.) after the year and within the parentheses:  
e.g. Johnson (1989a, p.21) discussed the subject . . .  
e.g. A recent study (Johnson: 1989a, p. 21) discussed the subject . . .
- 1.4 If there are **two authors**, the surnames of both should be given:  
e.g. Matthews and Jones (1992, p.21.) have proposed that . . .  
e.g. A recent study (Matthews and Jones: 1992, p.21) proposes that . . .
- 1.5 If there are **more than two authors** the surname of the first author only should be given, followed by *et al* in italics:  
e.g. Wilson *et al.* (1993, p. 21) conclude that . . .  
e.g. A recent study (Wilson *et al.* 1993, p.21) concludes that . . .
- 1.6 In the main text, **initial letters** of the author are only used when two or more authors have the same surname and have published in the same year, in which case they should be identified by initials in order to avoid confusion.  
e.g. A. Smith (1980, p.21) and J. Smith (1980, p. 22) both found that . . .  
e.g. Two studies (Smith, A. 1980, p.21; Smith, J: 1980, p.22) found that . . .
- 1.7 If **more than one citation** is referred to within a sentence, list them by date and then alphabetically:  
e.g. Several studies (Matthews and Jones: 1992, p.21; Wilson *et al.* 1993, p.22) have shown . . .
- 1.8 If you refer to a **source quoted in another work** you cite both in the text:  
e.g. A 1960 study by Smith (cited by Jones: 1994, p.21) showed that . . .  
(You need to list the work you have used, i.e. Jones (1994), in the main reference list.)
- 1.9 If you refer to a **work without a clear author** you cite the principal group or organisation responsible for the document in place of the author's name.  
e.g. The Sydney Morning Herald (1977) reported 100 dead during the Sydney flood of 1977.  
e.g. The UNESCO (1985) study concluded that . . .  
e.g. The origin of this word (the concise Macquarie dictionary 1982) is . . .

(Adapted from, BDM handout 11.11.00, *referencing*, [bruce.malamud@kcl.ac.uk](mailto:bruce.malamud@kcl.ac.uk): 2001)

## Handout/overhead 4d. Specific reference types

Within the Harvard System, there is a flexibility regarding the use of full stops, parentheses, commas, italics, etc., and different faculties, journals and publishing companies may have specific rules that are different from each other. However, once you decide on a punctuation style BE CONSISTENT in its use. The following examples are suggested standards. **Please note carefully the use of punctuation in each example.**

### 1.1 Reference to a book.

White, R. (1988) *Advertising: What it is and how to do it*. 2<sup>nd</sup> ed. (London: McGraw Hill) p.21.

### 1.2 Reference to a contribution in a book.

White, P. (1986) Reactions to an Ads content versus judgements of Ads impact, *In*: J. Olsen and K. Sentis, eds. *Advertising and consumer psychology*. Vol. 3 (New York: Praeger, 1986) pp. 108-117.

### 1.3 Reference to a conference paper.

Silver, K. (1989) Electronic mail: The new way to communicate. *In*: D. I. Raitt, ed. *9<sup>th</sup> international online information meeting, London 3-5 December 1988*. (Oxford: Learned Information) pp. 323-330.

### 1.4 Reference to a publication from a corporate body (e.g. a government department or other organisation)

Independent Television Commission (1991) *The ITC code of advertising standards and practice*. (London: ITC)

### 1.5 Reference to a thesis

Agutter, A.J. (1995) *The linguistic significance of current Northside slang*. Thesis (Ph.D) University of Dublin, Trinity College.

### 1.6 Reference to a newspaper article

(a) Author listed.

Atherton, G. (1977) Whitlam offers citizenship in two years. *The Australian*, 7 November, p. 2.

(b) No author listed.

*Sydney Morning Herald* (1977) Computer industry blamed. 7 July. p.3.

### 1.7 Reference to an anonymous work

*The concise Macquarie dictionary* (1982) lane Cove, (New South Wales: Doubleday)

### 1.8 Reference to article in on-line format

Alexander, D. (1998) Do Natural Disasters Lead to the Deliberate Ending of Human Life? *Natural Hazards Observer* [Online] 22(5) Available from: <http://www.colorado.edu/hazards/o/98o.htm> [Accessed 19 October 2000]

(Adapted from, BDM handout 11.11.00, *referencing*, [bruce.malamud@kcl.ac.uk](mailto:bruce.malamud@kcl.ac.uk); 2001)

## Section IV Study and examination skills

### **Introduction.**

While the majority of incoming university students are familiar with how to study, it is important to run over the basics. In the secondary school system, students are often faced with limited reading lists and are usually not expected to read much beyond these. In university, students are often given reading lists that would be impossible to completely cover (because of both time and availability). Because of referenced material the incorporation of knowledge outside what is covered in lectures is highly valued.

### **Aims.**

- Studying skills.
- Pre-exam tips for students.
- Writing exam techniques for students.

### **Contents.**

This section is divided into tasks which are aimed at providing students with strategies regarding reviewing, studying, preparing and sitting an examination. Each exercise is interchangeable; simply choose the one most appropriate to your students.

**Activity 1:** Helps students to identify the pitfalls that present themselves to students preparing to sit an examination.

- **Studying: the 7 deadly traps of studying** (Handout/overhead 1a & b).

**Activity 2:** Focuses on study skills as well, but in this case highlights effective strategies for preparing to sit an examination.

- **Study strategies** (Handout/overhead 2).

**Activity 3:** Composed of three exercises.

- **Sitting the exam** (Handout/overhead 3a).
- **Writing exam answers** (Handout/overhead 3b).
- **Classic mistakes** (Handout/overhead 3c).

## Activity 1.

### Handout/overhead 1a: **Studying: the 7 deadly traps of studying**

Studying for an examination involves integration of knowledge, as well as memorization, and often it is a fine balance between the two, as university exams typically expect application of learned material, rather than mere rote recall. A structured preparation for examinations can help foster this balance. For this activity students should be assigned a **studying trap** and allowed a short period to discuss a way of overcoming it. The students then recite their answers back to each other in the order they are given on the overhead. The answer below each trap is then shown.

#### **1. TRAP**

**'I Don't Know Where To Begin.'**

#### **SOLUTION:**

Take an inventory. Make a list of all the things you have to do. Break your workload down into manageable chunks. Prioritize! Schedule your time realistically. Don't skip lectures near an exam - you may miss a review session. Use time between lectures to review notes. Begin studying early, with an hour or two per day, and slowly build as the exam approaches.

#### **2. TRAP**

**'I've Got So Much To Study . . . And So Little Time.'**

#### **SOLUTION:**

Review. Survey your syllabus, reading materials, and notes. Identify the most important topics emphasized, and areas still not understood. Reviewing saves time, especially with non-fiction reading, by helping you organize and focus on the main topics. Remember, reviewing is not an effective substitute for reading.

#### **3. TRAP**

**'This Stuff Is So Dry, I Can't Even Stay Awake Reading It.'**

#### **SOLUTION:**

Become Critical! Get actively involved with the text as you read. Ask yourself, 'What is important to remember about this section?' Take notes or underline key concepts. Discuss the material with others in your class. Study together. Stay on the offensive, especially with material that you don't find interesting, rather than reading passively and missing important points.

## Handout/overhead 1b: Studying -the 7 deadly traps of studying (cont.)

### 4. TRAP

**'I Read It, I Understand It, But I Just Can't Get It To Sink In.'**

#### **SOLUTION:**

Familiarize. We remember best the things that are most meaningful to us. As you are reading, try to elaborate upon new information with your own examples. Try to integrate what you're studying with what you already know. You will be able to remember new material better if you can link it to something that's already meaningful to you. Some techniques include:

- **Chunking:** An effective way to simplify and make information more meaningful. For example, suppose you wanted to remember the colours in the visible spectrum (Red, Orange, Yellow, Green, Blue, Indigo, Violet) you would have to memorize seven 'chunks' of information in order. But if you take the first letter of each colour, you can spell the name 'Roy G. Biv,' and reduce the information the three 'chunks.'
- **Mnemonics:** Any memory-assisting technique that helps us to associate new information with something familiar. For example, to remember a formula or equation, we may use letters of the alphabet to represent certain numbers. Then we can change an abstract formula into a more meaningful word or phrase, so we'll be able to remember it better. Sound-alike associations can be very effective too. The key is to create your own links, and then you won't forget them.

### 5. TRAP

**'I Guess I Understand It.'**

#### **SOLUTION:**

Test yourself. Make up questions about key sections in notes or reading. Keep in mind what the lecturer has stressed in the course. Examine the relationships between concepts and sections. Often, simply by changing section headings, you can generate many effective questions

### 6. TRAP

**'Cramming Before A Test Helps Keep It Fresh In My Mind.'**

#### **SOLUTION:**

Pacing. Start studying now. Keep studying as you go along. Begin with an hour or two a day and then increase study time as the exam approaches. Recall increases as study time gets spread out over time.

### 7. TRAP

**'I'm Going to Stay Up All Night 'til I Get This.'**

#### **SOLUTION:**

Avoid Mental Exhaustion. Take short breaks often when studying. Before a test, have a rested mind. When you take a study break, and just before you go to sleep at night, don't think about work. Relax and unwind, mentally and physically. It's more important than ever to take care of yourself before an exam! Eat well, sleep, and get enough exercise.

(Adapted from, Counselling and Psychological Service: 2002)

## Activity 2.

### Handout/overhead 2: **Study strategies**

Follow the strategies listed below in planning your study schedule. Approach it like a job or a project, write down a calendar and block out time for studying, relaxation and review. Outline your topics before hand and systematically approach your materials.

- 1) **Decide what to study** (reasonable task) and for how long or how much. Set and stick to deadlines.
- 2) **Do less difficult tasks first.** For procrastination, start off with an easy, interesting aspect of the project.
- 3) **Have special places to study.** Take into consideration lighting, temperature, and availability of materials.
- 4) **Study 50 minutes, and then take a 10-minute break.** Stretch, relax, have an energy snack.
- 5) **Allow longer, massed time periods** for organizing relationships and concepts, outlining, and writing papers. Use shorter, spaced time intervals for rote memorization, review, and self-testing. Use odd moments for recall/review.
- 6) **If you get tired or bored, switch task/activity,** subject, or environment. Stop studying when you are no longer being productive.
- 7) **Testing yourself section by section is critical.** This will not only consolidate your understanding, it will also help you to remember.
- 8) **Study with a friend.** Quiz each other, compare notes and predict test questions.

(Adapted from, Counselling and Psychological Service: 2002; University Counselling Services: 2002)

## Activity 3: Exercise 1.

### Handout/overhead 3a: **Sitting an exam**

1. **Read all the questions through rapidly, jotting down beside each question any pertinent facts or ideas that occur to you.** Estimate the time that you will have for each question according to the relative difficulty and importance of all questions. Keep track of time, making sure that you do not spend too much time on any one question.
2. **Answer the easiest question first and concentrate on answering one question at a time.** Getting down to work on something you can handle is the surest way to reduce your anxiety over examinations. Structure and plan your answer (introduction, conclusion and main body of answer).
3. **Decide what kind of answer the question requires before you begin writing.** Action verbs such as: **illustrate, list, define, compare, trace, explain, and identify**, require different approaches to answering.
4. **Make a brief, logical outline for your answer to ensure good organization and prevent careless omissions.** Remember it is not how much you say but what you say and how well you say it that counts.
5. **Get down to business in your first paragraph and avoid long-winded introductions.** Your aim in answering most essay questions is to get down the maximum amount of point-earning information in the shortest possible time.
6. **Include factual details and examples to support your answer.** These impress your instructor by giving evidence that you have an in depth understanding of the subject.
7. **Write legible, complete sentences and paragraphs.**
8. **If you cannot remember something, don't panic.** Move on - it will probably come back to you before the end.
9. **Leave space after each question for additional information.** This information may occur to you later, so leave room to add it in.
10. **Re-read your answers – do they say what you intended?** Correct all grammar and spelling errors.

(Adapted from, GNU: 2002b)

## Exercise 2.

### Handout/overhead 3b: **Writing exam answers**

- **Decide exactly what the question is asking**, i.e. decipher the instructing words, such as ‘discuss’, ‘evaluate’ or ‘contrast’. Does it consist of more than one element? Does it specifically ask for examples?
- **Spend a minute or two ‘brainstorming’** (See section **VI**). Just jot down any relevant keywords about the subject.
- **Produce a plan, to include:**
  1. **An introduction** - what is the question about and how will you answer it
  2. **Arguments** - list your keywords in a logical order to represent a developing argument; indicate where you could put in examples; if there is more than one component to the question think how you will link them
  3. **Concluding paragraph** – List the main conclusions that your essay will reach.
  4. **The length of time spent on the plan** depends on the time allocated for the essay: spend no more than 10 minutes for a one hour essay; five minutes for an essay of 30-40 minutes.
- **Write your exam.** Use a range of geographical examples where appropriate, especially relevant cases which have not been mentioned in lectures.
- **Keep an eye on the time.** Make sure that you do not overrun and thus leaving less time for the other questions.

(Adapted from, GNU: 2002a)

## Exercise 3.

### Handout/overhead 3c: **Classic exam mistakes**

- Not answering the question asked.
- Not including an introduction or conclusion.
- Wandering off the topic.
- Answer not structured.
- Ran out of time before finishing a question.
- Answered more or fewer of the questions than required.
- Didn't attempt all the required questions.
- Rephrased question as the introduction.
- Didn't emphasize key points.
- Too much padding.
- Didn't get to the point.
- Didn't answer the specific topic (gave a general overview).
- Unstructured answers.
- Unfocused answers.

(Adapted from, Hay: 2002)

# Section V Oral presentation skills

## **Introduction.**

This section introduces students to the basic tenets of making an oral presentation, including preparation, structure, delivery and the use of visual aids.

## **Aims.**

- Introduce students to the elements of an oral presentation.
- Prepare students to make oral presentations of their own.

## **Contents**

**Activity 1:** Delineates the objective and type of presentation, as well as how to fashion a presentation to suit the given audience.

- **Preparation** (Handout/overhead 1).

**Activity 2:** Discusses basic contents of a presentation as well as important elements to overall structure.

- **Structure** (Handout/overhead 2).

**Activity 3:** Provides guidance on delivery style and making contact with the audience.

- **Making the Presentation** (Handout/overhead 3).

**Activity 4:** Discusses the visual element of an oral presentation.

- **Visual Aids/Equipment** (Handout/overhead 4).

**Activity 5:** An exercise designed to allow students to make brief oral presentations in groups and rate each other in a constructive and supportive environment.

- **Delivery Exercise** (Handout/overhead 5).

## Activity 1.

### Handout/overhead 1: **Preparation**

Prepare the structure of your presentation carefully and logically, just as you would outline an essay. **Identify:**

- **The objectives of the talk.**
- **The main points you want to make.**

Before you begin preparing the presentation determine:

#### **1. The type of presentation you will be expected to give:**

- will this be an informal chat, a seminar discussion, or a more formal presentation?
- different talks have different purposes; the intent of a conference presentation is not the same as a job talk. When in doubt, ask for guidance from the convener.

#### **2. The composition of the audience:**

- will you be presenting to a general audience or specialists?
- how many people are expected to attend?
- is this likely to be a supportive, hostile or mixed audience? Is the audience likely to expect interaction?

#### **3. The time allotted for the presentation:**

- the longer the presentation, the more freedom you will have to explore the topic.
- a short presentation needs to be very clear and to address the topic directly.
- is time for questions, at the end of the presentation included?

#### **4. Expectations for information content:**

- does your presentation have a specific purpose? Clarify the expectations beforehand and plan to address them during the presentation.
- will you be presenting novel concepts to this audience, or building upon their prior knowledge? Either way, make sure you cover the basics clearly, and early in the talk, to avoid losing the audience.

(Adapted from, Nowell: 2002; Radel: 1999)

## Activity 2.

### Handout/overhead 2: **Structure**

A good presentation contains a clear structure, like a good book or film. A complete presentation has:

- **a beginning** (introduction and preview)
- **a middle** (main message)
- **an end** (review and conclusion)

The following are elements that should be considered when making an oral presentation:

1. **Rate:** The optimal rate for a scientific talk is about 100 words per minute. Any faster and the audience cannot absorb the additional information. Use pauses, and repeat critical information.
2. **Opening:** The opening should catch the interest and attention of the audience immediately, while avoiding trite filler phrases and technical jargon.
3. **Transitions:** The link between successive elements of the talk should be planned carefully, and should be smooth and logical. You should make the relation between successive elements clear to the audience.
4. **Conclusion:** Review the main concepts you have discussed, and how your work relates to issues you have raised. Aim to help your audience achieve high retention of this final information. Signal that the review is beginning ('In summary, ...').
5. **Length:** Do not run over! Ever! Shorten your talk by removing details, concepts, and information, not by eliminating words or increasing your speed of delivery.

(Adapted from, Nowell: 2002; Radel: 1999)

## Activity 3.

### Handout/outline 3: **Making the presentation**

1. Take several deep breaths as you are being introduced (but do not sigh!) Visualize your rehearsed opening statement; do not improvise at the last moment.
2. State your objectives at start of your talk, then restate them again at the end of the talk. In between, discuss how your material relates to these objectives.
3. Choose a natural, moderate rate of speech and use automatic gestures.
4. Monitor your behaviour, and avoid habitual behaviours (pacing, fumbling change in pocket, twirling hair). In certain cases, what you do NOT say can be more important than what you have said. Remember that body posture is speaking to the audience even before you begin to talk.
5. Enthusiasm for your topic is contagious, but do not overdo it – you will alienate the audience.
6. Converse with your audience. Involve them in the process of the presentation by posing questions and making eye contact.
7. Do not apologize for any aspect of your presentation. This should be your very best effort; if you have to apologize, you have not done your job properly.

(Adapted from, Essberger: 1999; Radel: 1999)

## Activity 4.

### Handout/overhead 4: **Visual aids/equipment.**

To complement and illustrate the oral segment of your presentations, you should utilize visual aids. Remember that 'A picture is worth 1,000 words.' There are many types of visual aids - photographs, graphs, pie charts, maps, tables, real samples etc. But you should use visual aids with care. **A good rule is: use one image to give one message.** Do not try to give two messages with one image. You may want to utilize the following pieces of equipment:

- **Whiteboard.**
- **Flipchart.**
- **Overhead projector.**
- **35 mm slide projector.**
- **LCD projector/Power Point.**

Discuss the advantages and disadvantages of each piece of equipment.

(Adapted from, Essberger: 1999)

## Activity 5.

### Handout/overhead 5: **Delivery exercise.**

Remember that a good presentations basically adheres to the following structure:

- **tell the audience what you are going to tell them.**
- **tell them (the actual presentation.)**
- **summarize what you have told the audience.**

Divide into groups of three. Choose a basic geographical concept, or a general subject from your current coursework. Write a brief statement or definition of the concept of subject in one paragraph. You will each have to fashion your paragraph to fit the preceding delivery structure and include a:

1. **introduction.** (2 minutes).
2. **body.** (2 minutes).
3. **conclusion.** (2 minutes).

Rate each other's delivery (and the other groups as well) on a scale from 1 to 5 (**1 = Very Good, 5= Needing Improvement**) according to the following criteria:

- **keeping to time.**
- **good body language.**
- **good eye contact.**
- **clarity of speech.**

The purpose of this exercise is to focus on delivery style, the content being secondary, with the aim of giving you the experience of delivering an oral presentation in front of a friendly audience of your peers.

(Adapted from, University of Newcastle: 2002)

# Section VI Group/discussion work

## **Introduction.**

This section focuses on group work and the student's interpersonal communication skills within a group context.

## **Aims.**

- Introduce brainstorming techniques.
- Develop group problem solving skills.

## **Contents.**

**Activity 1:** Designed to be an individual and group based exercise focusing specifically on introducing and discussing the concept of brainstorming:

- **What is brainstorming?** (Handout/overhead 1).
- **Brainstorming techniques** (Handout/overhead 1a & 1b).

**Activity 2:** A group exercise that focuses on problem solving. The aim of the exercise is for group members to become acquainted with each member's unique approach to problem solving strategies, whilst building group cohesion.

- **Icebreaking/problem solving** (Handout/overhead 2).

## **Setting up the activities**

Both activities are designed to get groups talking and valuing each other's creative ideas. It is suggested that students start solo and then work in groups of 6-8, 8 is a sensible maximum, 4 is probably too few. The larger the size of the group, to a point, then the greater the diversity of views and options. Discussion space where everyone in the group can see each other comfortably is very helpful.

## Activity 1.

### Handout/overhead 1. **What is brainstorming?**

#### **Brainstorming techniques can help you:**

Find a topic for an essay, project or assignment, or use a chosen topic to generate ideas for a rough draft of an essay, a project outline or expand upon an examination question. Brainstorming activities prolong the creative, ‘messy’ portion of the writing and conceptualisation process--allowing you to generate many ideas to write about in your essay, project write up, or in the outline of a research project. The idea is to stop yourself from closing off this productive activity too soon. Ideally, you want to come up with a great deal of raw material before you begin to organize your paper or project.

- 1. Suspend judgement.**
- 2. Encourage freewheeling.**
- 3. Quantity is wanted.**
- 4. Piggyback ideas onto other ideas.**
- 5. Post all ideas as you go.**
- 6. Ask for clarification, but avoid questions such as how and why?**
- 7. Allow enough time.**
- 8. Encourage playfulness and humour.**
- 9. Assign a facilitator and a recorder.**

(Adapted from, Beich: 2004)

## Handout/overhead 1a: **Brainstorming techniques**

### **Listing and mapping.**

Both of these techniques ask you to free-associate about your essay or your research topic, writing down terms that occur to you as you think on paper. Both methods then prompt you to look for and articulate the connections and relationships between the terms you have come up with. And both methods can help you generate more terms based on the way you organize your first set of terms.

### **Listing procedures**

- List, on a piece of paper, all words or phrases that occur to you in relation to your topic (or your essay assignment, if you are brainstorming to find a topic). You want at least a dozen terms to start with.
- Now look back over your list and note any associations between the various terms on your list. Does one item cause another? Are two or more items caused or affected by the same thing? Can you group items into categories?
- Draw lines to connect related terms.
- Now re-write your list, sorting the terms you have connected into clusters. Think of a name, title, or description for each cluster of ideas. Do you have any items that could fit into more than one group? These might suggest connections between the groups themselves.
- If you are still short of material, you can now start the listing process again, free-associating on each of the titles of your word groups.

(Adapted from, Schorn: 2004)

## Handout/overhead 1b: **Brainstorming techniques**

### **Mental mapping procedures**

Mental mapping is especially useful for people who tend to think visually. It is less linear than listing, and allows more room for unforeseen associations to be recognized.

- Free-associate on your topic or assignment, writing words and phrases that occur to you anywhere on a sheet of paper. Spread your entries out over the sheet of paper.
- Draw connections between your terms, and write down next to these links the reason the terms are related (e.g. ‘negative impacts of X’, ‘opinions people have about X’, ‘possible causes of X’). As with listing, look for any items that could fit in more than one group. This will help you note any connections between groups of ideas.
- Re-write your list, gathering related ideas into clusters and assigning names to clusters.
- Restart the process if you need more material, using the names of your word clusters to generate new maps.

### **Circle diagramming**

Diagrams are more complex than listing or mapping techniques; they are good for assignments where you are required to supply structure to a paper or project.

- Write your topic inside a circle in the middle of a sheet of paper.
- Draw a number of ‘spokes’ radiating from the circle outwards - about five or ten of them.
- Label each of these spokes with a question related to your topic, such as ‘What is it?’, ‘How does it work?’, ‘Who or what does it affect?’
- Add potential answers or responses to these questions at the end of each question-spoke. Do not just fill in one answer per question; some questions can generate many potential answers.
- You can then turn each ‘answer’ cluster into a circle with spokes of its own, with more question ‘spokes’ coming off of them and generating more answers/responses.

(Adapted from, Schorn: 2004)

## Activity 2

### Handout/overhead 2: Icebreaking/problem solving

This ice-breaker exercise encourages problem solving and creative thinking. Propose the following questions to individual members of your groups:

- **‘What elements of problem solving do you encounter when doing your work? Make a quick list, you have 90 seconds.’**
- **‘What elements of ‘problem solving do you encounter in daily life? Shout out some answers.’**

To encourage participation you may want to ask how the individual student goes about sorting it out for him/herself:

- **‘What do you do? What approaches do you use?’ Allow 90 seconds.**

Then say something like:

- **Problem solving is about developing or generating ideas. It can be about looking at a problem as a challenge and approaching it in a new way. This next exercise is about thinking flexibly and creatively. Brainstorming ideas is the process we will use to express ideas. Remember no solution is too off the wall to mention. Up to now we have brainstormed as individuals. Now as a group brainstorm in discussion a list of ideas to explain:**

(these are mostly generic issues, any common topic will do to get the group thinking laterally. Choose topics that suit your group).

- **How you would redesign from scratch –the Department of Geography/ the student union / library opening hours / the fees system /the SF tutorial system / Luce Hall’s sport facilities / laundry services / the LUAS works project/The DART upgrade.**

After 4 minutes, stop them and ask each group for some of the wackier examples. To encourage the group ethos and sharing ideas repeat this with a second task. Aim for a different style:

- **How would you encourage colleagues collaborating on a project with you to: read email daily / deliver by deadlines / keep on topic / broaden the research ideas / develop new strengths.**

(Adapted from, Context: 2004)

# Appendix

## Contents

### 1: Punctuation guidelines/grammar guidelines

Poor punctuation causes many students to lose marks for written assignments. Punctuation is important because it conveys intonation and meaning that would not otherwise be apparent in written work. Contained in **Punctuation/grammar guidelines** Handout/overhead (1a, b, c & d) is a brief guide to correct punctuation. Use of the guideline should enable avoidance of the more common pitfalls. More complete treatments of the subject are available in published form (e.g., *Pocket Fowler's Modern English Usage*) and on the Internet.

### 2: Plagiarism and Turnitin software guide for students

Your lecturer or tutor may have decided to avail of a computer software programme named **Turnitin.com**, which is a software package that allows students to submit their essay and papers online so they can be analysed for originality. Plagiarism is a major issue in academia. Included in this section is T. C. D.'s definition of plagiarism and the guide **Using turnitin.com – instructions for students** (Handout/overhead 2).

## 1: Handout/overhead 1a: Punctuation and grammar guidelines

### Full Stop

- (a) marks the end of a sentence (except for questions and exclamations). A sentence is a complete unit of sense that can stand on its own.
- (b) indicates an abbreviation. E.g., a.m., i.e.

If a sentence ends with an abbreviation, no additional full stop is needed. If the sentence requires a question mark or exclamation mark, one may be added after the full stop.

**Incorrect:** Please make the cheque out to James K. Murphy, M.D..  
(second full stop is not needed)

**Correct:** Please make the cheque out to James K. Murphy, M.D.

**Correct:** Do I make the cheque out to James K. Murphy, M.D.?

A full stop always come before a closing quotation mark.

**Incorrect:** Harry said, 'I don't understand'.

**Correct:** Harry said, 'I don't understand.'

### Capital Letters are used

- (a) at the beginning of every sentence
- (b) at the beginning of a passage of direct quotation
- (c) for proper names (i.e. names of particular persons, places, things and for months of the year and days of the week, geographical names, special events, nationalities, races, religions, brand names). E.g., Africa, Sydney, July, Nike
- (d) for adjectives derived from proper nouns, especially places and people. E.g., English, French, Victorian
- (e) for the first and all main words in any kind of title: books, plays, poems (e.g., *Soils of Britain and Ireland*), films, newspapers, journals, (e.g., *Progress in Geography*), a person's title (e.g., *Prime Minister of Australia*), the title of institutions and businesses (e.g., *Bank of Ireland*)

### Colons and semicolons

Colons and semicolons are often wrongly used. The principal difference between the colon and the semicolon is in what precedes and follows the punctuation marks in a sentence. A colon leads from the first statement to the second (e.g., from statement to example, cause to effect, or premise to conclusion). A colon is also used to introduce a list.

- (a) It was a beautiful day: we played cricket on the green.
- (b) Please bring the following: a pencil, paper and eraser.

A semicolon links two balanced or complementary statements. A semicolon is therefore often replaced by a full stop or the word *and*.

- (a) John walked to work; James took the train.

## Handout/overhead 1b: Punctuation and grammar guidelines

### Commas are used

- (a) to separate words, phrases or clauses in a list.
- (b) a series of nouns: His room was littered with books, pens, papers and maps.
- (c) a series of adjectives: He was a quiet, gentle, unassuming man. (when one adjective describes another there should be no comma. E.g., A dark brown building)
- (d) a series of adverbs: Students should work quietly, quickly and efficiently.
- (e) a series of phrases: We visited the Zoo, had a picnic, fed the ducks and went home.
- (f) before and after a phrase or clause in apposition (i.e. when placing a group of words after a noun to give a fuller explanation). E.g., Mary O'Brien, the hockey player, scored a goal.
- (g) to mark off the person addressed or called to (whether by name or description) e.g. Mr Lawlor, can you please tell the court what you did with the money?
- (h) to bracket off insertions or afterthoughts. E.g., The population of Dublin, as shown in the recent Census, is increasing.
- (i) to mark off adverbial clauses, especially when they start a sentence (adverbial clauses are introduced by the words Although, If, Because). E.g., Although you may not realize it, you need two commas in this sentence, because it contains two adverbial clauses.

### Punctuating conversation/direct quotations

**Quotation marks are used to indicate direct speech and quotations.** Single quotation marks ( ‘ ’ ) are usually associated with English practice; double quotation marks ( “ ” ) with American practice. There are exceptions to this rule. Quotation marks are occasionally used to denote words or phrases that are not in common usage. E.g., What is a ‘gigabyte’?

- (a) the words spoken and the accompanying punctuation marks are enclosed in the quotation marks. E.g., ‘Where are you going?’ he asked.
- (b) when the quotation is interrupted to insert a verb and its subject, one comma is needed when breaking off the speech and another comma immediately before continuing it. The next word within the quotation marks has a small letter because it is continuing the quoted sentence. E.g., ‘I am not,’ he stressed, ‘particularly happy about this.’
- (c) quotation marks are also used when quoting someone’s words from a book. E.g., ‘To be, or not to be’ begins a famous speech from Hamlet.
- (d) when a quotation occurs within a quotation, the inner quotation is put in double quotation marks.

## Handout/overhead 1c: Punctuation and grammar guidelines (cont.)

### The apostrophe is used

- (a) to denote possession with nouns. The singular noun takes an apostrophe followed by s. For plurals ending in s, an apostrophe is added after the final s.  
E.g., a lady's hat and the ladies' hats  
E.g., a student's mobile phone and the students' reading list.

Care should be taken with unusual plurals (like men, children, mice). Such words are treated as if they are singular.

E.g., men's coats, women's rights

- (b) in units involving two or more nouns or in a compound noun or phrase the apostrophe is placed on the last word only.  
E.g., Dun Laoghaire Rathdown County Council's final report.  
This does not apply if there is no joint possession.  
E.g., County Wicklow's and County Kildare's water supply.

NOTE The apostrophe is not used in these words: yours, hers, ours or its (when it means belonging to it).

- (c) to indicate a contraction. The apostrophe is placed where the letter(s) have been omitted  
E.g., didn't, can't, they're, you're, I'd

Generally contractions of two words into one, marked with an apostrophe, should not be used in formal writing (e.g., in essays, dissertations etc.). Instead the longhand version (i.e. both words in full) should be used.

### Dashes and hyphens

There are two types of dashes in printing, the en-rule and the em-rule. The em-rule is twice the length of the en-rule, while the en-rule is twice the length of the hyphen. The distinction is usually lost in general writing, but not when word processors are used.

#### The shorter en-rule has two uses:

- (a) to separate a range of numbers. E.g., pages 34-62
- (b) to join the names of joint authors, designers etc. E.g., the Temple-Hardcastle project.

#### Uses of the longer em-rule are:

- (a) as a single dash to introduce an explanation or expansion of what comes before.  
E.g., It is a kind of irony of history that I should write about the French Revolution in the very country where it has had the least impact – I mean England, of course.
- (b) as a pair of dashes used to indicate a more distinct break than commas. E.g., Helen has only seen her father once in her adult life and – until her flight from Glassdale – her brother is a virtual stranger.

## Handout/overhead 1d: Punctuation and grammar guidelines (cont.)

### Hyphens

Unlike dashes, which generally separate words and groups of words, the hyphen is used mainly to link words. The main uses of hyphens are:

- (e) to join two or more words to form a single expression, e.g., ear-ring, and words having a grammatical relationship, e.g., load-bearing. The former use is becoming less common now (e.g., ear-ring is now more commonly written as earring, as is radioisotope, despite the clash of vowels). However it is still used to separate two similar consonant or vowel sounds. E.g., breast-stroke.
- (f) to clarify the meaning of a compound that is normally spelt as separate words, when it is used attributively. E.g., up-to-date record.
- (g) to join a prefix to a name or designation. E.g., ex-husband.
- (h) to avoid ambiguity. E.g., to distinguish re-sign from resign, re-cover from recover.
- (i) to represent a common second element in all but the last word of a list. E.g., two-, three- or four-fold.

### The question mark

This is used for all direct questions, including incomplete questions and statements intended as questions.

**Direct question:** What is your name?

**Incomplete question:** When?

**Statement intended as question:** Your name is Charles?

Sentences that describe a question but do not directly ask a question are called indirect questions. They do not need a question mark.

**Incorrect:** He asked if he could leave early?

**Correct:** He asked if he could leave early.

**Correct:** He asked, 'May I leave early?'

Use a question mark in brackets after a point of fact to show uncertainty about it (e.g., Chaucer was born in 1343 (?).) Use sparingly and only for facts impossible to verify.

### The active voice vs. the passive voice

The active voice is usually more direct and vigorous than the passive:

**I shall always remember my first visit to Boston.**

This is much better than,

**My first visit to Boston will be remembered by me,**

The latter sentence is less direct, less bold and less concise by omitting "by me,"

**My first visit to Boston will always be remembered,**

It becomes indefinite: is it the writer or some person undisclosed or the world at large that will always remember this visit? This rule does not, of course, mean that the writer should entirely discard the passive voice, which is frequently convenient and sometimes necessary. (Strunk & White: 1979, p.18).

## 2: Plagiarism and Turnitin.com software guide

Your lecturer or tutor may have decided to avail of a computer software programme entitled **Turnitin.com**, which is a software package that allows students to submit their essay and papers online (See the following **Handout/overhead 2** for instructions,). The aim of the software is to compare the contents of a student's paper to internet sources and other submitted papers, and to provide an originality report a work submitted. The ethos behind Turnitin is to motivate the student to practice academic values (e.g. rigour, responsibility, academic integrity and intellectual honesty) whilst promoting skills in academic writing and proper referencing. Given the proliferation of internet sources over the past decade, the issue of electronic plagiarism is a very real concern in academia.

Detailed below is a definition of **plagiarism** based upon the T. C. D. College Calendar. Students should familiarize themselves with this excerpt from the Calendar before commencing their writing projects.

**53** Plagiarism is interpreted by the University as the act of presenting the work of other's as one's own work, without acknowledgement. Plagiarism is considered as academically fraudulent and an offence against University discipline. The University considers plagiarism to be a major offence and subject to the disciplinary procedures of the University.

**54** Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences. Plagiarism can arise from actions such as:

- (a) copying another student's work;
- (b) enlisting another person or persons to complete an assignment on the student's behalf.
- (c) quoting directly, without acknowledgement, from books, articles or either sources, either in printed, recorded, or electronic format;
- (d) paraphrasing, without acknowledgement, the writing of other authors.

## Handout/overhead 2: Using turnitin.com – instructions for students

Before you start, please ensure you have your **Class ID** and **Enrolment Password** to hand; you can get these from your lecturer or tutor.

As a student, in order to submit an assignment to turnitin.com you need to:

- **First**, register with turnitin.com.
- **Second**, enrol in a specific class.
- **Third**, submit the assignment. Below you find step-by-step instructions on how to complete these steps. All you need is a Class ID and an Enrolment Password from your lecturer.

It is recommended that first time users of the system follow the on-line tutorial.

[www.turnitin.com/static/training\\_support/tii\\_student\\_guide.pdf](http://www.turnitin.com/static/training_support/tii_student_guide.pdf)

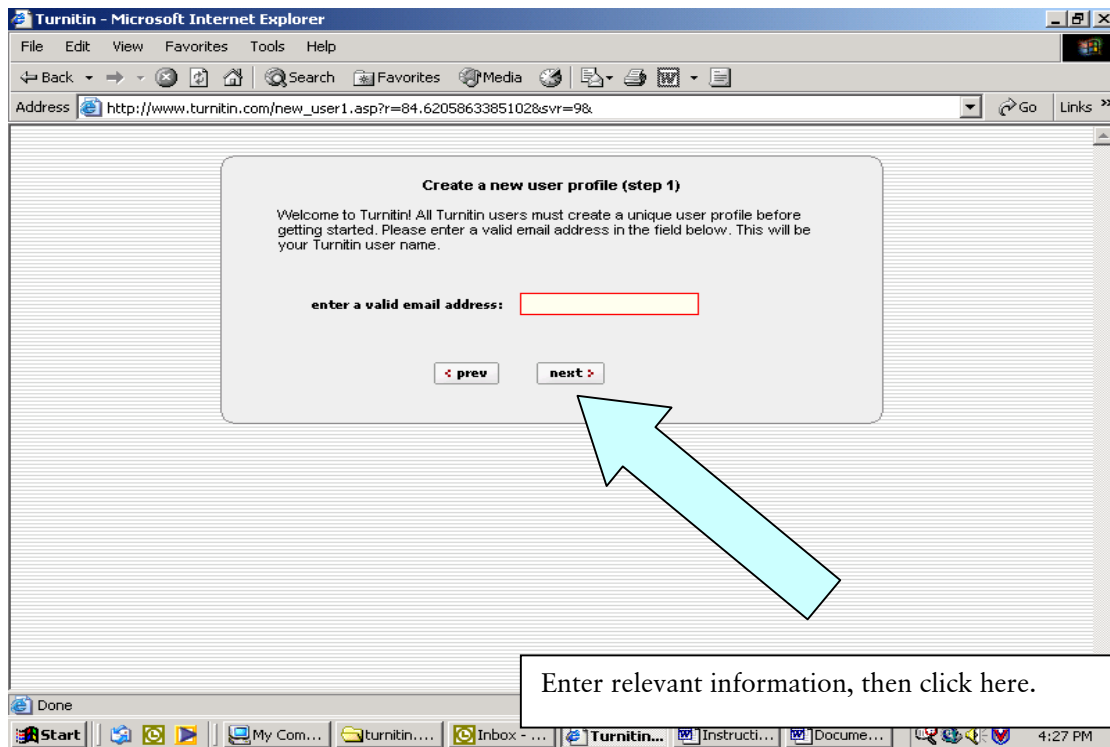
### Initial registration with Turnitin.com

Please take note of the following instructions.

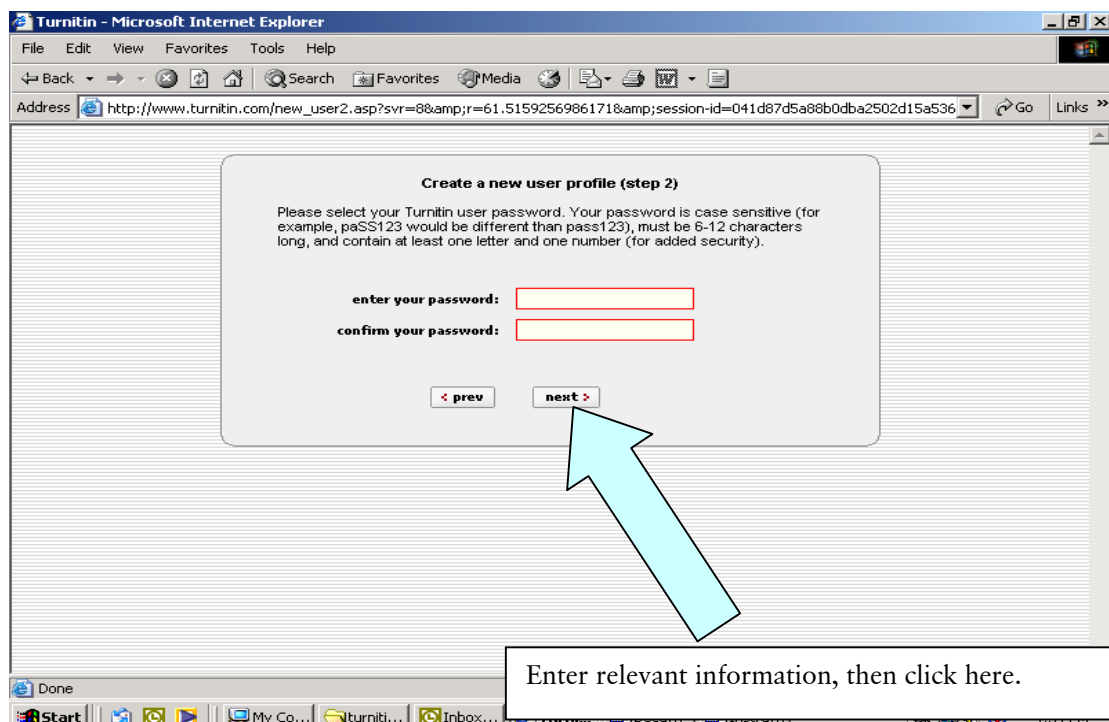
- 1) Click on this url – [www.turnitin.com](http://www.turnitin.com)
- 2) Click on the link on the top, right hand side of the screen, to **create a user profile** (as illustrated below).

The screenshot shows the Turnitin.com website in a Microsoft Internet Explorer browser window. The browser's address bar displays the URL: <http://www.turnitin.com/static/home.html?session-id=0ffb1de0831b32e3b9c463ea493b085e>. The website's navigation menu includes links for HOME, PRODUCTS & SERVICES, TRAINING & SUPPORT, FAQs, PRESS, and LEGAL. A red arrow points to the LEGAL link, which is highlighted in a white box with the text "Click here." Below the navigation menu, there is a main banner with the text "What if the Internet could help students take more responsibility for learning and let teachers focus on teaching? NOW IT CAN." To the right of the banner is a sidebar with a "Log In" button and a "create a user profile" link. Below the banner, there are sections for "WHAT'S NEW" and "TURNITIN'S PRODUCT HIGHLIGHTS".

3) At the new registration page, enter your TCD email address<sup>1</sup>, and click next.



4) Choose your personal password which you need to enter and confirm. Then, click next. (You may want to make a note of your password!).



5) Enter your first and last name, and country of residence and click next.

<sup>1</sup> Even if you usually use a different email address, please note that you should register with your official T. C. D. email address. You can easily set up a mail forwarding from your T. C. D. email account to your regular outside email by visiting <http://mail.tcd.ie/user/forward/shtml> and following the instructions.

Turnitin - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Back Forward Stop Refresh Home Search Favorites Media

Address [http://www.turnitin.com/new\\_user3.asp?svr=8&pr=14.9432766255476&session-id=041d87d5a88b0dba2502d15a536](http://www.turnitin.com/new_user3.asp?svr=8&pr=14.9432766255476&session-id=041d87d5a88b0dba2502d15a536) Go Links

**Create a new user profile (step 3)**

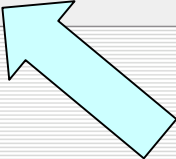
Please enter your name as you would like it to appear on your homepage, and your country of residence. Please disregard the state pulldown if you do not reside in the United States.

enter your first name:

enter your last name:

country of residence: Ireland

state of residence: select state...



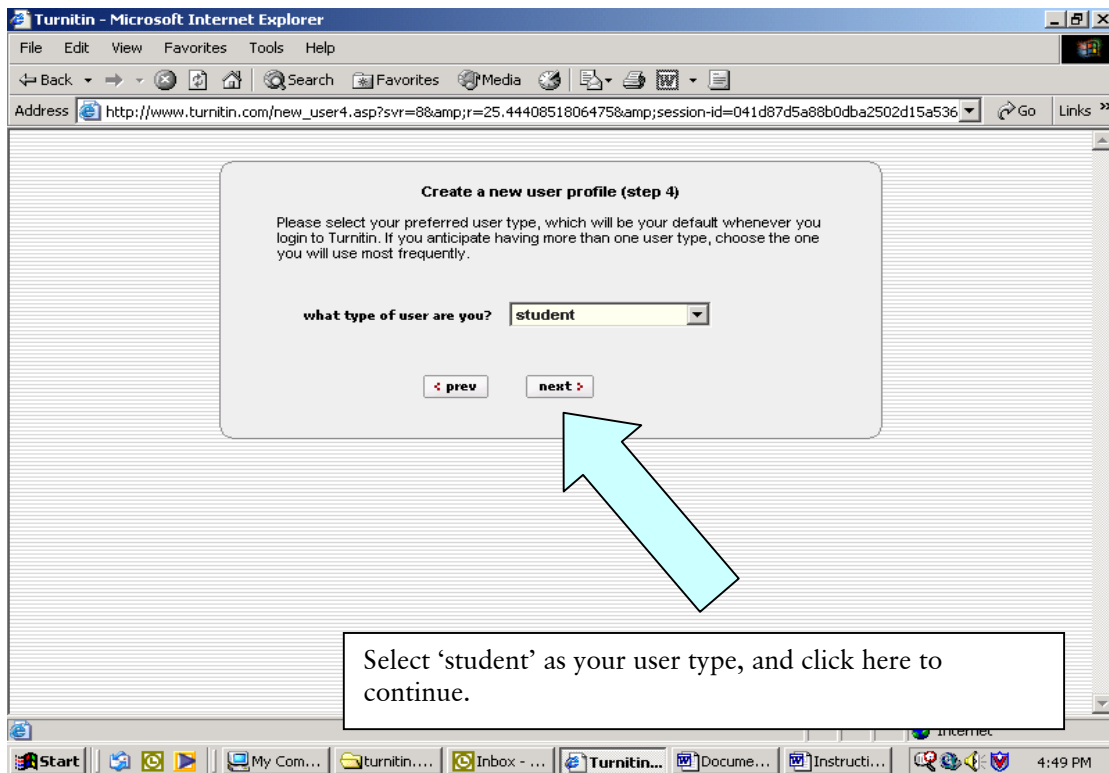
Enter relevant information, (ignoring the text-box to enter state of residence) then click here.

Done

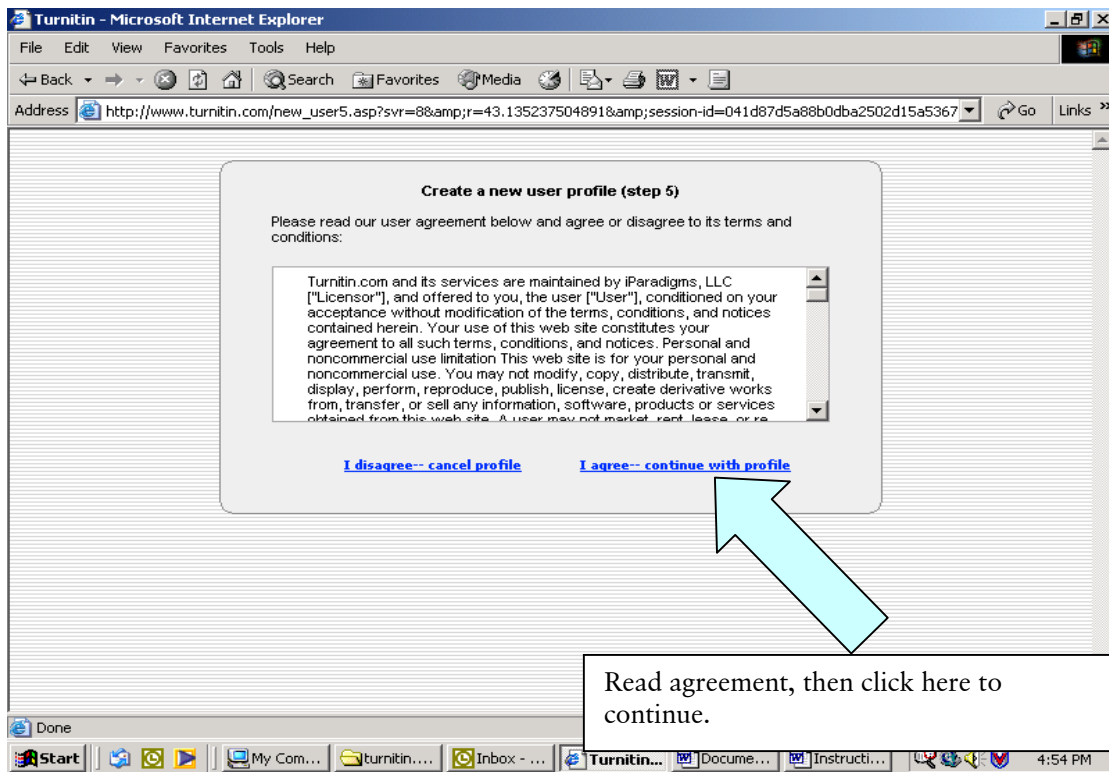
Start

4:42 PM

6) In the drop down menu, select student as your user type.



7) Read the user agreement, and then click on 'I agree – continue with user profile'.



8) Once this initial registration has been completed, you can now proceed to join the class you are interested in on the next screen.

**Create a new user profile (finish)**

Thank you! Your user profile is now complete. You may edit your user profile information at any time by clicking on the "user info" tab after logging in to Turnitin.

Now that you are a Turnitin student, you will need to enroll in a Turnitin class before getting started. You can do this by logging in and enrolling manually, or continue with our **class enrollment wizard**, which will take first time students through the steps necessary to enroll in a class and submit a paper.

[return to login page](#)      [start class enrollment wizard](#)

Click here to use the class enrolment wizard. Note, alternatively you may choose to return to the login page and enrol manually.

## Joining a class

- 1) Enter class ID (as below) and enrolment password (as below), and then click next.

**Class ID:** XXXXX (as supplied by your lecturer.)

**Enrolment Password:** XXX (as supplied by your lecturer – case sensitive.)

Class enrollment wizard (step 1)

All Turnitin students must be enrolled in an active class. To enroll in a class, please enter the class ID number and class enrollment password that you were given by your instructor. If you do not have this information, or the information you are entering appears to be incorrect, please contact your instructor.

enter the class ID: XXXXX

enter the class enrollment password: XXX

prev next

Enter the class ID, and class enrolment password which you have been given by your lecturer, then click here to continue.

- 2) You have now enrolled on turnitin.com for the class. Click on the class's name to open your portfolio for the class. From your portfolio, you can submit your assignment.

Welcome, Sonje Heelan. my classes user info user type logout help!

Now viewing: All classes

This is your student homepage. The homepage shows your enrolled classes. To enroll in a new class, click the enroll in a class button. Click a class's name to open your portfolio for the class. From your portfolio, you can submit a paper.

enroll in a class

class ID	enter a class	instructor	drop class
1112817	<a href="#">BA2345</a>	Heelan, S.	

Click on the class's name (here) to access your portfolio for the class.

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## Appendix

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