

**TRIBHUVAN UNIVERSITY**  
**Faculty of Humanities and Social Sciences**  
**PhD with Course Work Program**

**Manual for Synthesis Writing-2025**

**Prepared by**  
**Jib Lal Sapkota**  
**Professor**  
**Central Department of English**  
**Tribhuvan University, Kathmandu, Nepal**

## Table of Contents

1. Introduction.....	1
2. Pre-requisite Skills for Synthesis Writing.....	2
2.1 Paraphrasing .....	2
2.2 Summarizing .....	5
2.3 Annotated Bibliography .....	6
2.4 Use of Quotation .....	12
2.5 Critiquing .....	12
3. Synthesis Writing.....	13
3.1 Introduction .....	13
3.2 Types of Synthesis Papers.....	14
3.2.1 The Exploratory Synthesis.....	14
3.2.2 The Argument Synthesis .....	14
3.2.3 Comparison-and-contrast Synthesis .....	15
4. Strategies for Synthesis Writing .....	15
5. SOAR Strategy System for Synthesis Writing .....	21
6. Worksheet for Writing a Synthesis .....	22
7. Steps to be Followed.....	24
8. Typical Organization of Synthesis Paper.....	25
9. Conclusion .....	26
Works Cited .....	27
References.....	29
Appendix A: The Title Page (Sample).....	32
Appendix B: Letter of Recommendation (Sample) .....	33

## 1. Introduction

Tribhuvan University, Faculty of Humanities and Social Sciences (FoHSS) Dean's Office, in conjunction with the Central Departments at the University Campus, awards MPhil and Ph. D. Degree to eligible candidates. All the candidates who aspire to pursue MPhil and PhD Degree should appear in the entrance exam for MPhil-PhD program to be held by the Dean's office. After getting through the entrance exam, the candidates get admission in the MPhil-PhD program on the merit basis. All the eligible candidates who get admission in the MPhil-PhD program has to take two semester classes (altogether 24 credit hours) in the respective central departments in the physical mode. After completing 24 credit hours course work, either they can write **MPhil Dissertation (Course Code 720)** of 6 credit hours in the specified format prescribed by the Dean's Office and get MPhil Degree or join PhD with course work program in the Dean's office. Only five candidates from each department on the merit basis are eligible to get admission in the PhD Program of the concerned subject.

The candidates who get admission in the PhD with course work program in the Dean's office are assigned one Supervisor and one Co-supervisor on the recommendation from the concerned department by the Dean's Office to supervise them in preparing their concept paper with reading list and write two synthesis papers of 3 credit hours each (**Course Codes 721 Synthesis Paper I: Primary Areas (Major Corpus of the Study, History, Empirical Studies) and 722 Synthesis Paper II: Concepts/Theories/Models/Methods**). After defending these two synthesis papers successfully at the concerned department, the Dean's Office provide them Grade Sheet. Then after they have to prepare their PhD proposal, submit it to the Dean's Office, get it defended in the Dean's office as well as at the concerned department successfully, the Dean's Office assigned one Supervisor and one Co-Supervisor to guide them in collecting sources, evaluating them and drafting their PhD dissertation. PhD

scholars are required to submit a dissertation for the doctoral degree. The dissertation represents the graduate students' original contribution to their field of study.

These guidelines for synthesis writing provide PhD students with essential information about how to prepare and submit two Synthesis Papers in a format acceptable to the Dean's Office. While these guidelines help maintain uniform standards regarding the essential components and documentation style of preparing Synthesis Papers, they also allow enough flexibility to satisfy the acceptable practices of each academic discipline. The primary objective of these guidelines is to ensure consistency, uniformity, and accuracy in drafting the Synthesis Papers.

## **2. Pre-requisite Skills for Synthesis Writing**

Before starting to write Synthesis Papers, the PhD Scholars have to decide on their dissertation area, know who is going to be their supervisor and co-supervisor, in consultation with them, prepare two reading lists—at least 50 sources in each list, develop critical reading skill, making notes, and annotating sources. When PhD scholars become fully prepared, begin synthesis writings using the sources listed. The essential prerequisite skills for synthesis writings are:

- Paraphrasing
- Summarizing
- Preparing Annotated Bibliography
- Use of Quotation
- Critiquing

### **2.1 Paraphrasing**

Paraphrasing refers to expressing the meaning of something written or spoken using different words and sentences especially to achieve greater clarity. A paraphrase is usually about the same length as the original passage. Stuart Green and April Lidinsky write “A

paraphrase is a restatement of all the information in a passage in your own words, using your own sentence structure with your own audience in mind” (140). Thus, while paraphrasing, you have to start by identifying key words and phrases and substituting with synonyms by consulting a dictionary or thesaurus but also check if the writer has already defined key words/phrases in the previous sections. You have to continue by experimenting with word order, sentence structure, recombining phrases to convey what the writer says by understanding the passage by heart. The paraphrase should be in about the same length of the original passage giving credit to the original writer for ideas by using appropriate signal phrases. For example:

#### **A. Original Passage**

The situation and portrayal of Harry as an ordinary child with an extraordinary talent make him interesting. He elicits our sympathy at every turn. He plays a Cinderella-like role as the abused child of mean-spirited foster parents who favor other, less-worthy children, and also fits another fantasy role, that of changeling. Millions of children have nursed the notion that they cannot be the offspring of such unremarkable parents; in Harry Potter books, the metaphor is often literal truth.

Source: Science fiction writer and scholar James Gunn’s essay “Harry Potter as Schooldays Novel” appears in *Mapping the World of Harry Potter: An Authorized Exploration of the Best Selling Fantasy Series of All Time*, edited by Mercedes Lackey published in Dallas by BenBella in 2006.

#### **Paraphrase**

According to James Gunn, the circumstances and depiction of Harry Potter as a normal boy with especial abilities captivate us by playing on our sympathy. Gunn observes that, like Cinderella, Harry is scorned by his guardians. They treat him far worse than they treat his less-admirable peers. And like another fairy-tale figure, the changeling, Harry

embodies the fantasies of children who refuse to believe that they were born of their undistinguished parents.

In the aforementioned paraphrase, synonyms have replaced main words like “circumstances and depiction” for “situation and portrayal” “guardians” for “foster parents”. The structure of the original sentences has been changed. The paraphrase credits the original writer for ideas by using signal phrases

### **B. Original Passage**

The transformations in behavior and collective memory fueled by the contradictions of the nineteenth century have passed through three major stages in the United States. The first involved the establishment and codification of commercialized leisure from the invention of the telegraph to the 1890s. The second involved the transition from Victorian to consumer-hedonist values between 1890 and 1945. The third and most important stage, from World War II to the present, involved extraordinary expansion in both the distribution of consumer purchasing power and in both the reach and scope of electronic mass media. The dislocations of urban renewal, suburbanization, and deindustrialization accelerated the demise of tradition in America, while the worldwide pace of change undermined stability elsewhere. The period from World War II to the present marks the final triumph of commercialized leisure, and with it an augmented crisis over the loss of connection to the past.

Source: George Lipsitz’s *Time Passages: Collective Memory and American Popular Culture*, 1990.

### **Paraphrase**

Historian George Lipsitz argues that Americans’ sense of the past is rooted in Cultural changes dating from the 1800s. It has evolved through three stages. In the first stage, technological innovations of the nineteenth century gave rise to widespread commercial

entertainment. In the second stage, dating from the 1890s to about 1945, attitudes toward the consumption of goods and services changed. Since 1945, in the third stage, there is increased consumer spending and the growth of the mass media. They have led to a crisis in which Americans find themselves cut off from their traditions and the memories that give meaning to them.

Note: These examples are taken from Stuart Green and April Lidinsky's *From Inquiry to Academic Writing*, 3<sup>rd</sup> edition pp. 141-42.

## **2.2 Summarizing**

It is the process of restating the main points of a text in a concise and shorter form using own words so as to provide quick overview of a text omitting the details. One has to identify the key argument and sub-points, restate the key argument in their own words, eliminate particular examples and see them as generalized situations by using signal phrase to credit the original author. For Example:

### **A. Original Passage**

The situation and portrayal of Harry as an ordinary child with an extraordinary talent make him interesting. He elicits our sympathy at every turn. He plays a Cinderella-like role as the abused child of mean-spirited foster parents who favor other, less-worthy children, and also fits another fantasy role, that of changeling. Millions of children have nursed the notion that they cannot be the offspring of such unremarkable parents; in Harry Potter books, the metaphor is often literal truth.

### **Summary**

James Gunn observes that Harry Potter's character is compelling because readers empathize with Harry's fairy-tale like plight as an orphan whose gifts are ignored by his foster parents.

## **B. Original Passage**

The transformations in behavior and collective memory fueled by the contradictions of the nineteenth century have passed through three major stages in the United States. The first involved the establishment and codification of commercialized leisure from the invention of the telegraph to the 1890s. The second involved the transition from Victorian to consumer-hedonist values between 1890 and 1945. The third and most important stage, from World War II to the present, involved extraordinary expansion in both the distribution of consumer purchasing power and in both the reach and scope of electronic mass media. The dislocations of urban renewal, suburbanization, and deindustrialization accelerated the demise of tradition in America, while the worldwide pace of change undermined stability elsewhere. The period from World War II to the present marks the final triumph of commercialized leisure, and with it an augmented crisis over the loss of connection to the past.

### **Summary**

Historian George Lipsitz argues that technological, social, and economic changes dating from the nineteenth century have culminated in what he calls a “crisis over the loss of connection to the past,” in which Americans find themselves cut off from the memories of their traditions.

Note: These examples are taken from Stuart Green and April Lidinsky’s *From Inquiry to Academic Writing*, 3rd edition pp. 141-43.

## **2.3 Annotated Bibliography**

Writing critical and evaluative commentary or explanation of a document with full publication information in alphabetical order is known as annotated bibliography. It indicates a vital part of a researcher’s ability to understand any given text comprehensively.

Olin and Uris libraries of Cornell University in 2008 offer practical advice on preparing an annotated bibliography as “An annotated bibliography is a list of citation to books, articles, and documents. Each citation is followed by a brief, usually about 150 words, descriptive and evaluated paragraph, the annotation. The purpose of the annotation is to inform the reader of the relevance, accuracy and quality of the sources cited. The annotation is a concise and succinct analysis.” For Example:

**As Per MLA 9<sup>th</sup> edition**

Kido, A., N., Masui, M. Yamamoto, and Y. Takeuchi. “Study on Formation of Urban Tissue in Bhaktapur in Kathmandu Valley, Nepal.” *Journal of Science and Engineering*, vol. 1, no. 1, 2012, pp. 1-16.

The research employs a dual methodology to understand urban formation: analyzing physical elements (streets, squares, plots) and studying activity patterns around shrines and water sources. Using space syntax and axial line analysis, they discovered higher integration values in the western area, while the eastern section's winding streets suggest earlier settlements. The mapping of religious elements (Ganesh shrines), water sources (*hiti*), and dwelling units revealed significant patterns. The distribution of Ganesh shrines beyond current boundaries indicates historical boundary shifts. Four distinct relationships between communities and water sources were identified, along with three dwelling unit types relative to *pikhalakhus*. Analysis based on Pant's (2001) work concludes that courtyard buildings preceded linear buildings with self-contained *pikhalakhus*, resulting in a double-layered urban tissue. This evolutionary pattern demonstrates how Bhaktapur's urban morphology developed through a complex interplay of religious, social, and functional needs, with early settlements expanding from east to west. This research significantly contributes

to understanding historical urban development patterns in traditional Nepalese cities through structural analysis.

Sapkota, Jib Lal. "Land as (In)security in Chinua Achebe's *Things Fall Apart*."

*Crossing the Border: Journal of Interdisciplinary Studies*, vol.6, no. 1, 15 Jan. 2018. pp. 14-27.

This paper analyses how land can be associated with human (in)security and it contributes in shaping person's identity in Achebe's *Things Fall Apart* through ecocritical perspective. *Things Fall Apart* is set in Umuofia, the precolonial Igbo land of South Eastern Nigeria. The Umofians value their attachment with their land very highly, and even worship their land as the goddess earth. The idea of exploiting land for anthropocentric interest is unimaginable for the Umuofians. Their cultural, physical and mental lives are shaped by their environment. Their agrarian lifestyle, religious beliefs, feasts and festivals, rites and rituals, myths and folk tales, and proverbs and sayings have a profound signature of the flora, fauna and landscapes of their dwelling place. This attachment binds them into an organic community as they internalize their existence in relation to their relationship to that organic. They feel their independent identity in their homeland. After the arrival of Christian missionaries into their community, however, they feel their sacred bonds with their places cut off, perceive themselves as fallen apart, and experience uncertainty, insecurity and danger for their existence in their own homeland. As a result, they feel their homeland under assault and suffer from solastalgia.

Silva, K. D. "The Spirit of Place of Bhaktapur, Nepal." *International Journal of Heritage Studies*, vol. 21, no. 8, 2015, pp. 820–841.

<https://doi.org/10.1080/13527258.2015.1028962>

The research uniquely approaches heritage by focusing on residents' emotional connections rather than just tangible and intangible heritage elements. The author establishes four qualitative dimensions: sacrality (measured through shrine memories), community (family and social bonds), serenity (lifestyle and environmental quality), and historicity (physical attributes and traditions). The findings reveal that Bhaktapur's spirit emerges from a complex interweaving of these dimensions. The strong sense of sacrality is evidenced through both physical shrines and intangible practices. Community cohesion transcends caste and religious boundaries. Serenity, despite lacking natural features, manifests through social harmony and environmental quality. Historicity is preserved through traditional architecture, crafts, and cultural practices. Critical analysis concludes that the spirit of place is fundamentally experiential and cannot be fully captured by conventional heritage documentation. However, the author identifies potential threats to sacrality and serenity, indicating the delicate balance between preservation and modern development. This research provides valuable insights for heritage management approaches that consider local residents' lived experiences alongside physical conservation.

#### **As per the APA 7<sup>th</sup> edition**

Kido, A., N., Masui, Yamamoto, M., & Takeuchi, Y. (2012). Study on formation of urban tissue in Bhaktapur in Kathmandu Valley, Nepal. *Journal of Science and Engineering*, 1(1): 1-16.

The research employs a dual methodology to understand urban formation: analyzing physical elements (streets, squares, plots) and studying activity patterns around shrines and water sources. Using space syntax and axial line analysis, they discovered higher integration values in the western area, while the eastern section's winding

streets suggest earlier settlements. The mapping of religious elements (Ganesh shrines), water sources (*hiti*), and dwelling units revealed significant patterns. The distribution of Ganesh shrines beyond current boundaries indicates historical boundary shifts. Four distinct relationships between communities and water sources were identified, along with three dwelling unit types relative to *pikhalakhus*. Analysis based on Pant's (2001) work concludes that courtyard buildings preceded linear buildings with self-contained *pikhalakhus*, resulting in a double-layered urban tissue. This evolutionary pattern demonstrates how Bhaktapur's urban morphology developed through a complex interplay of religious, social, and functional needs, with early settlements expanding from east to west. This research significantly contributes to understanding historical urban development patterns in traditional Nepalese cities through structural analysis.

Sapkota, J. L. (15 Jan 2018). Land as (In)security in Chinua Achebe's *Things fall apart.*" *Crossing the Border: Journal of Interdisciplinary Studies*, 6(1): 14-27.

This paper analyses how land can be associated with human (in)security and it contributes in shaping person's identity in Achebe's *Things Fall Apart* through ecocritical perspective. *Things Fall Apart* is set in Umuofia, the precolonial Igbo land of South Eastern Nigeria. The Umofians value their attachment with their land very highly, and even worship their land as the goddess earth. The idea of exploiting land for anthropocentric interest is unimaginable for the Umuofians. Their cultural, physical and mental lives are shaped by their environment. Their agrarian lifestyle, religious beliefs, feasts and festivals, rites and rituals, myths and folk tales, and proverbs and sayings have a profound signature of the flora, fauna and landscapes of their dwelling place. This attachment binds them into an organic community as they internalize their existence in relation to their relationship to that organic. They feel

their independent identity in their homeland. After the arrival of Christian missionaries into their community, however, they feel their sacred bonds with their places cut off, perceive themselves as fallen apart, and experience uncertainty, insecurity and danger for their existence in their own homeland. As a result, they feel their homeland under assault and suffer from solastalgia.

Silva, K. D. (2015). The spirit of place of Bhaktapur, Nepal. *International Journal of Heritage Studies*, 21(8): 820–841. <https://doi.org/10.1080/13527258.2015.1028962>

The research uniquely approaches heritage by focusing on residents' emotional connections rather than just tangible and intangible heritage elements. The author establishes four qualitative dimensions: sacrality (measured through shrine memories), community (family and social bonds), serenity (lifestyle and environmental quality), and historicity (physical attributes and traditions). The findings reveal that Bhaktapur's spirit emerges from a complex interweaving of these dimensions. The strong sense of sacrality is evidenced through both physical shrines and intangible practices. Community cohesion transcends caste and religious boundaries. Serenity, despite lacking natural features, manifests through social harmony and environmental quality. Historicity is preserved through traditional architecture, crafts, and cultural practices. Critical analysis concludes that the spirit of place is fundamentally experiential and cannot be fully captured by conventional heritage documentation. However, the author identifies potential threats to sacrality and serenity, indicating the delicate balance between preservation and modern development. This research provides valuable insights for heritage management approaches that consider local residents lived experiences alongside physical conservation.

## 2.4 Use of Quotation

Use of Quotations refers to the process of producing exact words of the author.

Quotations are used in the following conditions:

- a. When the wording is so memorable or expresses a point so effectively, it will lose the effect if you paraphrase or summarize it.
- b. When the language is highly technical and there are hardly any synonyms.
- c. When the author is a respected authority whose opinions support your ideas.
- d. When an author challenges or disagrees profoundly with others in the field.
- e. When the source is difficult to understand (difficult to paraphrase and summarize accurately).

Despite these situations, it is better to use paraphrasing and summarizing in research writing. While using quotations, be consistency in using either *MLA* 9<sup>th</sup> edition or *APA* 7<sup>th</sup> edition style as per your discipline.

## 2.5 Critiquing

While critiquing any text, follow these steps:

- **Introduce.** Introduce both the passage under analysis and the author. State the author's main argument and the point(s) you intend to make about it.
- **Summarize.** Summarize the author's main points, making sure to state the author's purpose for writing.
- **Assess:** Evaluate the validity of the author's presentation as distinct from your point of agreement and disagreement on the basis of—
  - Is the information accurate?
  - Is the information significant?
  - Has the author defined terms clearly?
  - Has the author used and interpreted information fairly?

- Has the author argued logically?
- From *Writing and Reading Across the Curriculum* by
- **Respond:** Respond to the author’s views—
- With which views do you agree?
- With which do you disagree?
- Discuss your reasons for agreement and disagreement
- Where necessary, draw upon data/ sources to support your ideas
- **Conclude:** State—
- Your overall conclusions about overall validity of the piece
- Your assessment of the author’s success at achieving his/ her purpose
- Remind the reader of the weakness and strength of the author’s position.

[Source: Laurence Behrens and Leonard J. Rosen, *Writing and Reading Across the Curriculum*, Pearson, 2011, p. 63]

### 3. Synthesis Writing

#### 3.1 Introduction

Writing a synthesis paper means entering into conversation by forging connection between the arguments of two or more authors and creating a new text. It requires the scholar to understand the key claims of each author’s argument, supporting examples and evidence, scholar’s central idea to be communicated to the readers by creating a context for his or her argument. Clarifying the process of writing synthesis, Green and Lidinsky assert “By comparing what others have written on a given issue, writers position themselves in relation to what has come before them, acknowledging the contributions of their predecessors as they advance their own points of view” (152). So, synthesizing sources does not mean only summarizing them but also emphasizing how each source contributes to current debates, unfolding points of (dis)agreement and situating writer’s work in the existing scholarship. It

is worth to conclude defining writing synthesis with the idea of Linlin Luo and Kenneth A. Kiewra “Synthesis writing . . . is a reading-to-write task that involves selecting, organizing and connecting information from more than one source to construct a new text” (163).

Thus, synthesis paper is a self-standing paper in itself roughly of 25-30 page in length. It is a written discussion that draws upon two or more sources to make a point/propose an idea/establish a position/make an argument. It requires ability to infer relationships among sources. To infer relationship, students need to understand what those sources say, have ability to go beyond summary to make judgments—based on critical reading and create own space within the existing scholarship.

### **3.2 Types of Synthesis Papers**

Syntheses are categorized into three types:

- Explanatory Synthesis
- Argument Synthesis
- Comparison-and- contrast Synthesis

#### **3.2.1 The Exploratory Synthesis**

Explanatory synthesis helps reader to understand the topic. Explanation may entail description that recreate in words objects, place, events, or state of affairs. The purpose of explanatory synthesis is NOT to argue a particular point, BUT to present facts in a reasonably objective manner.

#### **3.2.2 The Argument Synthesis**

The purpose of argument synthesis is to present your own point of view (argument) supported by relevant facts, drawn from sources, and presented in a logical manner. Every claim is to be supported by SAFER (Statistics, Anecdote, Fact, Example, Evidence, Reason). The arguer makes a proposition about which reasonable people could disagree, and any two

writers working with the same source materials could conceive of and support opposite theses.

### **3.2.3 Comparison-and-contrast Synthesis**

Comparison-and contrast synthesis involves two or more subjects by identifying their similarities and differences and then these observations are weaved into a coherent argument. It not only lists points of comparison but also shows how these points relate to one another and contribute to a deeper understanding of the subjects.

## **4. Strategies for Synthesis Writing**

Synthesis writing is a common requirement for all university students to get through every level's examination. Despite this fact, most of the university students are ineffective synthesis paper writers. Before starting synthesis writing, students must identify and engage with their area of interest for research, explore researchable topic/issue, consult, collect and categorize authentic, relevant and valid sources and prepare annotated bibliography of each source they read. After reading the sources, students must have the skills of paraphrasing, summarizing, quoting, critiquing and analyzing.

Some students, in the name synthesis writing, produce either patchwriting, or tag-all writing or separate representation writing. D. Barks and P. Watts argue that some students might use patchwriting, where they build the essay based mainly on one text and add one or two ideas from the other texts (qtd in Luo and Kiewra, 165). M. A. Britt, et al articulate that some students might use tag-all writing, where they include important ideas from all texts but report them in a disjointed fashion (qtd in Luo and Kiewra, 165). Other students, in the words of Britt et al, might use separate representation writing, where they summarize each text and compile the summaries one after another but never synthesize them (qtd in Luo and Kiewra, 165).

Let's read the following three texts on creativity given in the Figure 1 carefully and then understand how patchwriting, tag-all writing and separate representation writing of the three texts given in Figure 2 differ from each other.

### **Adaptive Creativity**

Adaptive creativity is the ability to use past knowledge and strategies to accommodate problem-solving situations. Examples include any of the day-to-day problems that a homemaker or a skilled person in a profession or vocation would have to solve. For example, a homemaker may have to use adaptive creativity to plan and execute a new house-cleaning and meal preparation strategy when it is learned that unexpected guests will soon be arriving. The motivation of the adaptively creative person is to maintain the status quo or to slightly improve the status quo. Adaptive creativity can be mastered over 3-5 years.

### **Innovative Creativity**

Innovative creativity refers to a person's ability to significantly change or alter a major process, product, or school of thought. Quite often an innovator's motivation stems from dissatisfaction, which results in a desire to make a significant change. The time demand for innovative creativity is 5-10 years. Examples of innovatively creative people include inventors who significantly improve products or produce new products, such as Steve Jobs, who was the founder of Apple Inc.

### **Emergent Creativity**

Throughout history, there have been people who have given rise to intellectual, social, or political revolutions. For example, Einstein's groundbreaking theory of relativity, along with his contributions to the development of quantum theory, laid the foundation of modern physics. Emergent creativity refers to the person's ability to profoundly change existing ideas, beliefs, or styles. The change is so profound that the whole direction of a

discipline is reshaped. Obviously, such a significant change involves a lifetime of experience and thinking in a particular field. Emergently creative people's motivation stems from their bent to attack basic assumptions: They are more concerned with their own ideas than the underlying assumptions of a discipline.

Figure 1. Creativity Texts

(Source; "Soaring to Successfully Synthesis Writing: An Investigation of SOAR Strategies for College Student Writing from Multiple Sources" by Linlin Luo and Kenneth A. Kiewra, 164)

The patchwriting, tag-all writing and separate representation writing of the three texts on creativity are as follows:

#### **Patchwriting**

There are three types of creativity: Adaptive, Innovative, and Emergent. Adaptive creativity is the ability to use past knowledge and strategies to solve day-to-day problems. For example, a homemaker may use adaptive creativity to clean the house or cook a meal when he learns unexpected guests will soon be arriving. The motivation for this type of creativity is to maintain or slightly improve the status quo. This type of creativity can be developed in 3-5 years. Innovative creativity is the ability to invent something, like the type of creativity that Steve Jobs demonstrated. Emergent creativity is the type of creativity that brings revolution, like Einstein exhibited.

#### **Tag-all Writing**

Adaptive creativity uses past knowledge and strategies to solve day-to-day problems. One example is a homemaker getting the house ready and preparing a meal upon short notice of unexpected guests arriving. The motivation is to maintain or slightly improve the status quo. The time demand for adaptive creativity is 3-5 years.

Innovative creativity significantly changes a major process, product, or school of thought.

The motivation is to make a significant change after experiencing dissatisfaction. The time demand for innovative creativity is 5-10 years. An example of innovative creativity is Steve Jobs's Apple products.

An example of emergent creativity is Einstein's groundbreaking theory of relativity.

Emergent creativity profoundly changes existing ideas, beliefs, or styles. The time demand for emergent creativity is one's lifetime. The motivation for emergent creativity derives from the creative person's concern with their own ideas.

### **Separate Representation Writing**

Adaptive creativity uses past knowledge and strategies to solve day-to-day problems. An example is a homemaker getting the house ready and preparing a meal upon short notice of unexpected guests arriving. As shown in the example, the motivation is to maintain or slightly improve the status quo. The time needed to develop adaptive creativity is 3-5 years.

Innovative creativity is the ability to significantly change a major process, product, or school of thought. An example is Steve Jobs's Apple Inc. The motivation for this type of creativity is to make a significant change after experiencing dissatisfaction. The time needed to develop this creativity is 5-10 years.

Emergent creativity is the ability to profoundly change existing ideas, beliefs, or styles. An example is Einstein's groundbreaking theory of relativity. Like Einstein, emergently creative people attack basic assumptions in their field and have more faith in their own ideas than the assumptions of the field, which is their motivation for this type of creativity.

The time demand for emergent creativity is one's lifetime.

Figure 2. An example of Patchwriting, Tag-all writing, and Separate Representation Writing.

(Source; “Soaring to Successfully Synthesis Writing: An Investigation of SOAR Strategies for College Student Writing from Multiple Sources” by Linlin Luo and Kenneth A. Kiewra, 165-66)

Effective “synthesis writing”, in the words of Luo and Kiewra, “involves the processes of selecting, organizing and connecting information from multiple source texts to construct a new text” (166). Supporting Luo’s and Kiewra’s view, N. N. Spivey further elaborate “Selecting involves the writer deciding which information from each text should be included. Organizing involves the writer arranging selected information according to logical relationships across topics. Connecting involves the writer linking and integrating information from multiple texts to produce a new text (qtd in Luo and Kiewra, 166). The Figure 2 clarifies that patchwriting, tag-all writing, and separate- representation writing are not ineffective synthesis writing. They fail to incorporating the processes of selecting, organizing and connecting the information from the various texts on creativity systematically. Patchwriting engages none of the processes; tag-all writing engages only the selecting process; separate representation writing engages the selecting and organizing processes but not the connecting processes in a logical way.

The effective synthesis writing of the three texts on creativity is:

The three types of creativity—adaptive, innovative, and emergent—differ with respect to outcomes, examples, time demands, and motivation. With respect to outcomes and examples, the three types—going from adaptive to innovative to emergent—increase in sophistication. Adaptive creativity involves solving a common problem in a new way such as an efficient way to get a house and meal ready for unexpected guests. Innovative creativity is more sophisticated. It involves inventing or improving a product such as Steve Jobs’s Apple products. Emergent creativity is the most sophisticated. It involves reshaping

an entire discipline. When Einstein proposed the theory of relativity and developed quantum theory, he laid the foundation of modern physics.

In line with this progression of outcomes is the progression of time demands necessary to achieve those outcomes. As the type of creativity grows in sophistication, so does the number of years necessary to become creative: adaptive, 3-5 years; innovative, 5-10 years; and emergent, a lifetime. Thus, the more sophisticated the outcome, the longer the time demand to become creative.

The motivation for the types of creativity stems from either internal or external sources. The source of motivation is external for adaptive and innovative creativity, but internal for emergent. The source of motivation is consistent with the outcome. Adaptively creative people and innovatively creative people are concerned with solving problems that arise from the environment—an external source. Emergently creative people, by contrast, are concerned with their own thoughts and ideas about a discipline—an internal source.

Figure 3. An Example of Effective Synthesis Writing.

(Source; “Soaring to Successfully Synthesis Writing: An Investigation of SOAR Strategies for College Student Writing from Multiple Sources” by Linlin Luo and Kenneth A. Kiewra, 167)

The distinction between patchwriting, tag-all writing, separate representation writing and effective synthesis writing can be summed up as follows:

Table 1: Synthesis Writing with Respect to Patchwriting, Tag-all Writing and Separate Representation Writing

	Patchworking	Tag-All Writing	Separate Representation Writing	Effective Synthesis Writing
Selecting	-	+	+	+
Organizing	-	-	+	+
Connecting	-	-	-	+

## 5. SOAR Strategy System for Synthesis Writing

SOAR is an acronym for the system's four components: Select, Organize, Associate, and Regulate. It was developed to help instructors teach (Kiewra, 2009) and help college students learn from texts (Daher & Kiewra, 2016; Jairam & Kiewra, 2009, 2010; Kiewra, 2005). The first component, **select**, refers to collecting, selecting and recording notes from multiple texts. The second component, **organize**, refers to arranging the selected and recorded notes in a graphic organizer or in a systematic order. It also encompasses comparing and contrasting the sources, categorizing them under different thematic headings. The third component, **associate**, refers to connecting multiple ideas drawn from multiple sources to learn meaningful relationships among them, rather than examining one fact at a time in a piecemeal fashion. Every claim is to be supported by appropriate statistics, anecdotes, facts, examples, evidence and reasons. After supporting the claims, there should be objective reflection over the supporting details with reference to theoretical parameters or other previous academic studies. The fourth component, **regulate**, refers to assessing learning using retrieval strategies like self-testing, rather than rote learning strategies like re-studying, re-reading, and re-copying notes. It is ways of combining knowledge of words with knowledge of the worlds. SOAR strategy system can be shown as in the following figure:

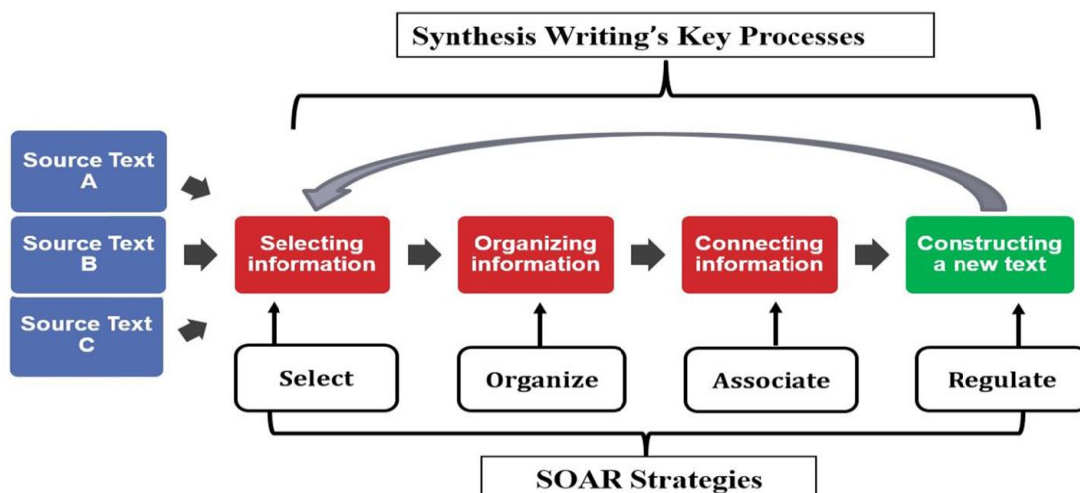


Figure 4. Key Processes for Synthesis Writing and corresponding SOAR strategies.

(Source; “Soaring to Successfully Synthesis Writing: An Investigation of SOAR Strategies for College Student Writing from Multiple Sources” by Linlin Luo and Kenneth A. Kiewra, 167)

## 6. Worksheet for Writing a Synthesis

Reading, highlighting, underlining and linear note taking do not help producing effective synthesis paper. It needs organizing information by common categories cutting across multiple texts and then connecting and integrating the information. Therefore, after collecting and categorizing the sources under different thematic headings, students have to identify the arguments of the sources, supporting details (examples, evidence, illustrations, etc.), counter argument and their position. Preparing a checklist containing task completion criteria regulates organizing notes in a graphic organizer, connect information by categories associated with the topics. The following worksheet helps students organize information under different themes.

Table 2: Worksheet for Writing a Synthesis

<b>Authors and Texts</b>	<b>Claim/Argument</b>	<b>SAFER</b>	<b>Warrants (connecting SAFER with the claim)</b>	<b>Rebuttal</b>	<b>Your response to the Rebuttal</b>
Text A					
Text B					
Text C					

Relevant information of different sources under different themes can be gathered by using the aforementioned worksheet. After gathering enough information of multiple sources, the students have to arrange the information observing their intertextual relationships. This process facilitates recognizing and reporting intertextual relationships between and among

different sources in an effective way. While reporting, it is expected to use appropriate action verbs so as to communicate the message clearly.

The students must be judicious in using appropriate action verbs as per the content. The judicious selection of appropriate verbs and varieties of sentence structures help avoiding monotony in expression, achieving readable, coherent and persuasive language and hence attract the attention of the readers and referees to go through the synthesis paper. John Biggam in his book *Succeeding with Your Master's Dissertation: A Step-by-Step Handbook* (2008) provides a list of action verbs as follows:

Accepts	Asserts	Compares	Convinces	Determines
Acknowledges	Assumes	Compiles	Cultivates	Develops
Acquiesces	Attempts	Complains	Dabbles	Digresses
Adduces	Bombasts	Concludes	Debates	Dilutes
Admits	Bores	Concocts	Debunks	Disagrees
Adopts	Builds	Concurs	Declares	Discloses
Advances	Cajoles	Confirms	Deduces	Discovers
Advises	Calculates	Confuses	Defends	Discusses
Advocates	Captures	Considers	Delves	Dismisses
Agrees	Cautions	Conspires	Demonstrates	Dispels
Alludes	Challenges	Constructs	Denounces	Dispenses
Appears	Clarifies	Contemplates	Denies	Displays
Argues	Clings	Contends	Derides	Disputes
Arrives	Clutches	Contrives	Derives	Dissents
Articulates	Comments	Conveys	Desists	

Apart from these verbs listed by Biggam, other different verbs like adds, alleges, believes, elaborates, elicits, emphasizes, engages, examines, extends, evaluates, explains, explores, finds, holds, mentions, posits, predicts, proposes, rejects, remarks, responds, reveals, speculates, states, suggests, verifies, etc. can be used to note the author's tone and analyze the position of each source.

## **7. Steps to be Followed**

The following steps are to be sincerely followed:

- Select your study area as per your interest as well as having wide academic scope.
- Establish your purpose to shape the ways you want to argue and form your thesis statement.
- Select your sources on the basis of authenticity, reliability and validity.
- Categorize the sources under different thematic headings.
- Become familiar with these sources so that you can discuss them in relationship to your thesis statements and supporting arguments.
- Quote sources only after evaluating them, otherwise the sources will control your paper and your audience may misinterpret the information.
- Develop an organizational plan.
- Arrange three or more than three sources under an issue/theme because multiple sources will increase the credibility of your synthesis paper.
- Be mindful how sources may agree or disagree with one another and evaluate which source has better logic.
- Comprehend the intertextual relationships between sources and your thesis statement.
- Synthesize your sources using topic sentences to introduce the interrelationships between the sources; signal phrases to attribute ideas to their authors, and transitional words and phrases to link different ideas together.

- Follow uniformity, either MLA 9<sup>th</sup> edition or APA 7<sup>th</sup> edition for research format, mechanics, citations (direct quote, paraphrase and summary) and Works Cited/References.
- Draft and revise your synthesis.

## **8. Typical Organization of Synthesis Paper**

### **i. Introduction:**

#### **A. Introductory paragraph**

- Introduce your promise sentence (what do you do in this paper?)
- Substantive narratives of your study area as per your title.
- How many sources have you selected for this paper?
- How many thematic categories of the selected sources are there in this paper?
- Your major argument (thesis statement) of this paper.

B. Write the major and referential corpus of this paper with their author and title..

C. Define the key terms of this paper with authentic sources.

- ii. First category: Your claim(s), SAFER from the sources (direct quote or paraphrase or summary) intertextual relationship between the sources and your reflection on the intertextual relationships.
- iii. Second category: Your claim(s), SAFER from the sources (direct quote or paraphrase or summary) intertextual relationship between the sources and your reflection on the intertextual relationships.
- iv. Third category: Your claim(s), SAFER from the sources (direct quote or paraphrase or summary) intertextual relationship between the sources and your reflection on the intertextual relationships.

Note:

- Organize groups into subheadings if required.
  - Use synthesis worksheet for each sub-group to see— similarities and relationship between the sources connecting with your thesis statement.
- v. Conclusion
  - vi. Works Cited/References

## **9. Conclusion**

Synthesis writing, a reading-to-writing task, requires multiple roles to be played by the students. First as a collector, they need to collect authentic, reliable and valid scholarly resources. After collecting enough sources, they have to be critical reader to integrate the source texts by extracting key information inherent in them. After extraction, they have to compare, contrast and categorize the sources using worksheet in order to build intertextual relationships among them. Following these steps honestly and responsibly, as a scholarly writer, they have to prepare the first draft integrating their distinct position in all the categories. Then, finally as an astute editor, they have to reread, monitor, review and revise the draft minutely to produce an effective synthesis paper. Such synthesis paper will not merely a knowledge-telling document but also an impactful knowledge-transforming academic document.

### Works Cited

- Barks, D., and P. Watts. "Textual Borrowing Strategies for Graduate-Level ESL Writers." *Linking Literacies: Perspectives on L2 Reading-Writing Connections*, 2001, pp. 246-247.
- Behrens, Laurence, and Leonard J. Rosen. *Writing and Reading Across the Curriculum*. 11th ed. Boston: Pearson, 2011.
- Daher, T. A., and Kenneth A. Kiewra. "An Investigation of SOAR Study Strategies for Learning from Multiple Online Resources." *Contemporary Educational Psychology*, 46, 2016, pp. 10–21. <https://doi.org/10.1016/j.cedpsych.2015.12.004>
- Graff, Gerald, and Cathy Birkenstein. *They Say/I Say the Moves That Matters in Academic Writing*. W. W. Norton and Company, 2021.
- Green, Stuart, and April Lindinsky. *From Inquiry to Academic Writing: A Practical Guide*. 2nd ed. Bedford/St. Martin's, 2012.
- Jairam, D., and Kenneth A. Kiewra. "Helping Students Soar to Success on Computers: An Investigation of the SOAR Study Method for Computer-Based Learning." *Journal of Educational Psychology*, vol. 102, no. 3, 2010, pp. 601–614.  
<https://doi.org/10.1037/a0019137>
- Kauffman, D. F., and Kenneth A. Kiewra. "What Makes a Matrix So Effective? An Empirical Test of the Relative Benefits of Signaling, Extraction, and Localization." *Instructional Science*, vol. 38, no. 6, 2010, pp. 679– 705.  
<https://doi.org/10.1007/s11251-009-9095-8>
- Kido, A., N., Masui, M. Yamamoto, and Y. Takeuchi. "Study on Formation of Urban Tissue in Bhaktapur in Kathmandu Valley, Nepal." *Journal of Science and Engineering*, vol. 1, no. 1, 2012, pp. 1-16.

- Luo, Linlin, and Kenneth A. Kiewra. "Soaring to Successful Synthesis Writing: An Investigation of SOAR Strategies for College Students Writing from Multiple Sources." *Journal of Writing Research*, vol. 11, no. 1, 2019, pp.163-209.  
<https://doi.org/10.17239/jowr-2019.11.01.06>
- Sapkota, Jib Lal. "Land as (In)security in Chinua Achebe's *Things Fall Apart*." *Crossing the Border: Journal of Interdisciplinary Studies*, vol.6, no. 1, 15 Jan. 2018. pp. 14-27.
- Segev-Miller, R. "Cognitive Processes in Discourse Synthesis: The Case of Intertextual Processing Strategies." *Writing and Cognition: Research and Applications*, vol. 20, edited by M. Torrance, L. Van Waes, and D. Galbraith, Elsevier, 2007, pp. 231–250.
- Silva, K. D. "The Spirit of Place of Bhaktapur, Nepal." *International Journal of Heritage Studies*, vol. 21, no. 8, 2015, pp. 820–841.  
<https://doi.org/10.1080/13527258.2015.1028962>
- Spivey, N. N. "The Shaping of Meaning: Options in Writing the Comparison." *Research in the Teaching of English*, vol. 25, 1991, pp. 390–418.
- Spivey, N. N. *Reading, Writing and the Making of Meaning: The Constructivist Metaphor*. Academic Press, 1997.
- Spivey, N. N., and J. R. King. "Readers as Writers Composing from Sources." *Reading Research Quarterly*, vol. 24, no. 1, 1989, pp. 7–26.  
<https://doi.org/10.1598/RRQ.24.1.1>

## References

- Barks, D., & Watts, P. (2001). Textual borrowing strategies for graduate-level ESL writers. *Linking Literacies: Perspectives on L2 Reading-Writing Connections*, 246–267.
- Behrens, Laurence, & Rosen, L. J. (2011). *Writing and reading across the curriculum*. 11th ed. Pearson.
- Daher, T. A., & Kiewra, K. A. (2016). An investigation of SOAR study strategies for learning from multiple online resources. *Contemporary Educational Psychology*, 46, 10–21. <https://doi.org/10.1016/j.cedpsych.2015.12.004>
- Graff, Gerald, & Birkenstein, C. (2021). *They say/I say the moves that matters in academic writing*. W. W. Norton and Company.
- Green, Stuart, & Lindinsky, A. (2012). *From Inquiry to Academic Writing: A Practical Guide*. 2nd ed. Bedford/St. Martin's.
- Jairam, D., & Kiewra, K. A. (2010). Helping students soar to success on computers: An investigation of the SOAR study method for computer-based learning. *Journal of Educational Psychology*, 102(3), 601–614. <https://doi.org/10.1037/a0019137>
- Kauffman, D. F., & Kiewra, K. A. (2010). What makes a matrix so effective? An empirical test of the relative benefits of signaling, extraction, and localization. *Instructional Science*, 38(6), 679– 705. <https://doi.org/10.1007/s11251-009-9095-8>
- Kido, A., N., Masui, Yamamoto, M., & Takeuchi, Y. (2012). Study on formation of urban tissue in Bhaktapur in Kathmandu Valley, Nepal. *Journal of Science and Engineering*, 1(1): 1-16.
- Luo, L., & Kiewra, K. A. (2019). Soaring to successful synthesis writing: An investigation of SOAR strategies for college students writing from multiple sources. *Journal of Writing Research*, 11(1), 163-209. <https://doi.org/10.17239/jowr-2019.11.01.06>
- Sapkota, J. L. (15 Jan 2018). Land as (In)security in Chinua Achebe's *Things fall*

apart.” *Crossing the Border: Journal of Interdisciplinary Studies*, 6(1): 14-27.

Segev-Miller, R. (2007). Cognitive processes in discourse synthesis: the case of intertextual processing strategies. In M. Torrance, L. Van Waes, & D. Galbraith (Eds.), *Writing and cognition: Research and applications* (Vol. 20, pp. 231–250), Elsevier.

Silva, K. D. (2015). The spirit of place of Bhaktapur, Nepal. *International Journal of Heritage Studies*, 21(8): 820–841. <https://doi.org/10.1080/13527258.2015.1028962>

Spivey, N. N. (1991). The shaping of meaning: Options in writing the comparison. *Research in the Teaching of English*, 25, 390–418.

Spivey, N. N. (1997). *Reading, writing and the making of meaning: The constructivist metaphor*. Academic Press.

Spivey, N. N., & King, J. R. (1989). Readers as writers composing from sources. *Reading Research Quarterly*, 24(1), 7–26. <https://doi.org/10.1598/RRQ.24.1.1>



**Appendix A: The Title Page (Sample)**

**TITLE OF SYNTHESIS PAPER**

**A Synthesis Paper**

**Submitted to**

**Central Department of . . .**

**In Partial Fulfillment of the Requirements for the Degree of**

**DOCTOR OF PHILOSOPHY**

**in**

**SUBJECT**

**By**

**CANDIDATE'S NAME**

**PhD Reg. No. 062/15**

**TU Regd. No. . . .**

**TRIBHUVAN UNIVERSITY**

**Kathmandu, Nepal**

**July, 2025**

## Appendix B: Letter of Recommendation (Sample)

### Letter of Recommendation

We certify that this Synthesis Paper entitled “**Title of the Synthesis Paper**” was prepared by '**Candidate's Full Name**' under our guidance. We hereby recommend this Synthesis Paper for final examinations by the Graduate Research Committee of the Central Department of . . . , Faculty of Humanities and Social Sciences, TRIBHUVAN UNIVERSITY, in partial fulfillment of the requirements for the Degree of DOCTOR OF PHILOSOPHY in SUBJECT.

Supervision Committee

-----  
Full Name:

Supervisor

-----  
Full Name:

Co-Supervisor

Date: