Phases of research & engagement

conducting research

communicating research

implementing what you learn/develop through research

overlapping & iterative

A. Overall vision
B. Background information
C. Possible directions & priorities
D. Propositions, Counter-Propositions
E. Design of research
F. Direct information, models & experience
G. Clarification through communication
H. Compelling communication
I. Engagement with others
J. Taking stock

developing as reflective practitioner

Processes of Research and Engagement CrCrTh 692

acknowledge affect

be here now

develop autonomy

negotiate power/standard
s

build horizontal community

Taking Initiative In and Through Relationships

University of Massachusetts at Boston
Graduate College of Education
Critical and Creative Thinking Program

Processes of Research & Engagement*

CCT 692*
Fall 2008 Syllabus

Instructor: Peter Taylor, Critical & Creative Thinking Program
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Office: Wheatley 2nd flr 143-09 (across from Counseling & School Psych office)
Class meetings: Mondays 7-9.30pm, Sept. 8-Dec. 8 (holiday on Oct. 13) in Wheatley 2-209
Office/phone call hours: Monday 1.40-3.40pm by sign up or by arrangement
Websites: Syllabus: http://www.faculty.umb.edu/peter_taylor/692-08.html, plus Assessment and Timing of Assignments and Tasks
Wiki: http://cct.wikispaces.com/692, incl. Sign up sheet to bring refreshments
Listserv/discussion forum: Emails sent to cct692@googlegroups.com will go to everyone in the course

(*formerly, CCT698, Practicum: Processes of Research & Engagement.)

Course description and overview

In this course you identify a current social or educational issue that concerns you, e.g., you want to know more about it, advocate a change, design a curriculum unit or a workshop, and so on. You work through the different phases of research and engaging others on that issue--from envisioning a manageable project to communicating your findings and plans for further work. The classes run as workshops, in which you are introduced to and then practice using tools for research, communicating, and developing as a reflective practitioner. The class activities and course as a whole provide models for guiding your own students or supervisees in systematically addressing issues that concern them. If you are a CCT student, you should integrate perspectives from your previous CCT courses and will end up well prepared for--or well underway in--your synthesis project. Students from other graduate programs and the honors program will find this course helpful for development of dissertation/research proposals and initial writing about their topics.

SECTIONS TO FOLLOW IN SYLLABUS

Additional materials on the web include:

- Notes on teaching/learning interactions, with links to relevant sections of:
- Phases of Research and Engagement, which includes notes on the tools/processes introduced during class and on the recommended assignments and tasks.
- Annotated examples of previous students' assignments (Phases A, B, C, D, E, F, G, H, I, J)
- Assessment and Timing of Assignments and Tasks

The syllabus and materials above are available as a pdf compilation (ready September 1).

- Briefings on issues in research and engagement (some of which are included in the examples for Phase I).
- Book manuscript (in development), using materials from CCT692 and 693.

Use instructor-supplied password to see online copies of final reports of past students

Note: The compilation of materials for the course can be organized with dividers in a binder. Students who prefer to access course materials online should create a bookmark to the table of contents above for this syllabus and key online materials, http://www.faculty.umb.edu/pjt/692-08.html#TOC. In either case, it is important to have ready access to a hardcopy of

the syllabus

the Notes on Teaching/learning interactions, and
the Assessment and Timing of Assignments and Tasks

Everyone should also printout the assignment check-list and use it to keep track of assignments submitted and participation items completed.
These are the most important documents to keep you oriented and informed during the semester.

Course Objectives

By the end of the semester, for each of the goals listed below, students will be able to identify

* a) things that reflect what you have achieved well related to this goal, and
* b) things you have struggled with/ need more help on/ want to work further on.

These goals are divided into two sets:

I. "My Project Product Shows That..."

A. I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose).
B. I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now.
C. I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, and decide the most important direction.
D. I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions.
E. I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence (with realistic deadlines) to realize these objectives.
F. I have gained direct information, models, and experience not readily available from other sources.
G. I have clarified the overall progression or argument underlying my research and the written reports.
H. My writing and other products Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to.
I. I have facilitated new avenues of classroom, workplace, and public participation.
J. To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing.

II. Developing as a Reflective Practitioner, Including Taking Initiatives in and Through Relationships

1. I have integrated knowledge and perspectives from other courses into my own inquiry and engagement in social and/or educational change.
2. I have also integrated into my own inquiry and engagement the processes, experiences, and struggles of previous courses.
3. I have developed efficient ways to organize my time, research materials, computer access, bibliographies, etc.
4. I have experimented with new tools and experiences, even if not every one became part of my toolkit as a learner, teacher/facilitator of others, and reflective practitioner.
5. I have paid attention to the emotional dimensions of undertaking my own project but have found ways to clear away distractions from other sources (present & past) and not get blocked, turning apparent obstacles into opportunities to move into unfamiliar or uncomfortable territory.
6. I have developed peer and other horizontal relationships. I have sought support and advice from peers, and have given support and advice to them when asked for.
7. I have taken the lead, not dragged my feet, in dialogue with my advisor and other readers. I didn't wait for them to tell me how to solve an expository problem, what must be read and covered in a literature review, or what was meant by some comment I didn't understand. I didn't put off giving my writing to my advisor and other readers or avoid talking to them because I thought that they didn't see things the same way as I do.
8. I have revised seriously, which involved responding to the comments of others. I came to see this not as bowing down to the views of others, but taking them in and working them into my own reflective inquiry until I could convey more powerfully to others what I'm about (which may have changed as a result of the reflective inquiry).
9. I have inquired and negotiated about formal standards, but gone on to develop and internalize my own criteria for doing work--criteria other than jumping through hoops set by the professor so I get a good grade.
10. I have approached the course and the program I am a student in as works-in-progress, which means that, instead of harboring criticisms to submit after the fact, I have found opportunities to affirm what is working well and to suggest directions for further development.

TEXTS AND MATERIALS

Required:

Elbow, P. (1981). Writing with Power. New York: Oxford University Press.
Hacker, D. (2000) A Pocket Style Manual. Boston: Bedford/St. Martins - OR equivalent pocket manual on writing.*
You also need: i) a workbook/journal to carry with you at all times;
ii) an organized system to store handouts and loose research materials (e.g., a 3 ring workbinder with dividers and pockets, an accordion file, or file folders); and
iii) an organized system to file and backup material on your computer.

Recommended:

- as guides to writing: Daniel et al., Kanar & Conlin (on Electronic course reserves)
  (path: Electronic reserves and Course Materials | select crcrthtaylor, enter password provided by instructor)
- as a more detailed guide on technical matters of writing scholarly papers: Turabian, K. L. (1996). A Manual For Writers of Term papers, Theses, and Dissertations. Chicago: University of Chicago Press (also in library's reference section).

Recommended: portable storage (e.g., flash drives), synchronization & bibliographic software. (For more info see http://www.cct.umb.edu/competencies.html.)

Overview of ASSESSMENT & REQUIREMENTS

Project Options

Options for the course project include: A Literature Review of what other people have written or done in the area you intend for your Synthesis or other Research Project
A Grant, Research or Project Proposal
Short versions of the options for the CCT Synthesis Project, namely,

Long essay/paper;
Case Study/Practitioner's Narratives;
Curriculum Unit/ Professional Development Workshop Series;
Original Products (with documentation); and
Arts Option (Performance) (also with documentation)

In contrast to the CCT Synthesis Project, the Final Report or Documentation of this project is shorter--10-20 pages (2250-4500 words) as against 20-40 pages--and it is typically more open, indicating where further work is planned or needed. The project is developed through a series of assignments and participations items. Detail about the assignments and expectations is provided in Notes on Teaching/Learning Interactions (with links to relevant sections of the Phases wikipages); Assessment, Assignments, and Tasks; Assignment Checklist; and in the examples from previous years downloadable from the course website (see links above). In brief:
Written assignments and presentations, 2/3 of course grade: Initial attempts for at least 11 of 14 assignments, however sketchy or minimal, must be submitted by the due dates.
At least 7 of the assignments should be revised and resubmitted in response to instructor's comments until "OK/RNR" is received. This is required for practice work in progress presentation and the complete draft report.
Participation and contribution to the class process, 1/3 of course grade. At least 20 of the 25 items should be fulfilled.
Overall course grade: The system is simple, but unusual. It is designed to keep the attention off grades and on teaching/learning interactions. Read the Rationale in the Notes on Teaching/Learning Interactions and ask questions to make sure you have it clear.
80 points or a B+ is earned automatically for 7 Written items marked OK/RNR (=OK/ Reflection-revision-resubmission Not Requested) plus 21 Participation items fulfilled. (Not requiring every assignment or item allows you to make choices based on your other commitments about which participation items and revisions to skip.)
If you reach that level, a simple rubric is used at the end of the course to add further points.
If you don't reach the automatic B+ level, your points = 3 for each writing assignment submitted on the due date + an additional 4.5 for each writing assignments OK/RNR + 1.25 for each participation item fulfilled, up to a maximum of 80.
Overall points are converted to letter grades as follows: The minimum grade for A is 95 points, for A- is 87.5, for B+ is 80, for B is 72.5; for B- is 65; for C+ is 57.5; and for C is 50 points.

ACCOMMODATIONS: Sections 504 and the Americans with Disabilities Act of 1990 offer guidelines for curriculum modifications and adaptations for students with documented disabilities. If applicable, students may obtain adaptation recommendations from the Ross Center (287-7430). The student must present these recommendations to each professor within a reasonable period, preferably by the end of the Drop/Add period.

Students are advised to retain a copy of this syllabus in their personal files.

This syllabus is subject to change, but workload expectations will not be increased after the semester starts.

SCHEDULE of CLASSES

Overview

Session 1 (9/8) Getting oriented, orienting oneself: a. The course as a process; b. Initial ideas about individual projects
Session 2 (9/15) Initial sources of information and informants
Session 3 (9/22) a. Models of engagement; b. Organizing and processing research materials
Session 4 (9/29) Initial formulations -> Governing Question
Session 5 (10/6) Propositions, Counter-propositions,...
Session 6 (10/6) Design of Research and Engagement Process. Note: **Because Columbus day is late in 2008, we will do a shorter version of session 6 in second half of our 10/6 session**
No class, October 13
Session 7 (10/20) Interviewing
Session 8 (10/27) Preparation for Public Presentations on Work-in-Progress
Session 9 (11/3) Practice Presentations on Work-in-Progress
Session 10 (11/10) Presentations on Work-in-Progress, open to Public
Session 11 (11/17) Getting and Using Feedback on Writing
Session 12 (11/24) Direct Writing & Quick Revising
Session 13 (12/1) Peer commenting on drafts
Session 14 (12/8) Taking Stock of the Course: Where to go from here?
During week after session 14: First meeting for Spring CCT Synthesis students (Provisional; Time TBA)

The Sessions are structured to introduce ten phases of research and engagement. Assignments and recommended tasks for each phase are intended to keep you moving through the phases. The order and timing of the phases for your project may vary according to the opportunities that arise, especially if your project centers on new teaching practices, workshops in the community, or other kinds of engagement as an intern or volunteer. In any case these phases are overlapping and iterative, that is, you revisit the "earlier" phases in light of

a) other people's responses to what you share with them, and
b) what you learn in the "later" phases.

See the accompanying webpage to see how to pace and prepare assignments and tasks for each upcoming session.

Session 1 (9/8)
Getting oriented, orienting oneself
a. The course as a process
Intro remarks on Developing as a Reflective Practitioner--including Taking Initiative in & through Relationships--and on Phases of Research and Engagement
Interview an alum of this course, Jeremy Szteiter, about experience of doing the course
Free writing on what your prior experiences (good and bad) in the areas of research, writing, engagement, and/or reflective practice.

b. Initial ideas about individual projects
See Phase A. Overall vision; Goal: "I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose)."
In-session exercises on Proposed investigation--Who do you want to reach? What do you want to convey to them? Why do you want to address them about that? What obstacles do you see ahead? (Individual brainstorming, pair-share, first stab at Governing question and Overview paragraph of proposed project, and verbal reports to the group)

Session 2 (9/15)
Initial sources of information and informants
See Phase B. Background information; Goal: "I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now."
Meet in TBA for a session on Reference material available through the library.
(See also on-line tutorial and library wikipage)
Use the catalogs or databases to locate articles or sections in books for your research. Look especially for scholarly articles (i.e., ones having extended bibliographies) that review the range of things that others have said and done, or discuss the state of some active controversy.

Session 3 (9/22)
a. Models of engagement (see phases F and I)
Presentation by alum, Sheryl Savage, showing how one person built on their Processes of Research & Engagement project into a CCT synthesis and beyond (see a previous years' Presentation1, Presentation2)

b. Organizing and processing research materials (see phases B and C)
Share ideas about organizing and processing research materials
Record ideas to be put into practice on research organization worksheet)
Organizing one's Computer
Note-taking, summarizing, and annotating references

Session 4 (9/29)
Initial formulations -> Governing Question
See Phase C. Possible directions and priorities; Goal: "I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, decide most important direction expressed in revised Governing Question."
From phase B: Verbal report on conversation with initial informant
For all phases: Discussion of sharing one's work with others and getting support over other concerns that arise during research.
For phase C:
Creative and critical aspects of any phase of research and writing ("opening-wide, focusing & formulating")
Discovering/inventing/defining subject-purpose-audience
Mapping--student presentation, with PT probing
In session exercise: Initial map-making, then probed by another student

Session 5 (10/6*)
Component Propositions
See Phase D. Propositions, Counter-Propositions, Counter-Counter-Propositions...; Goal: "I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions."

*** Because of the timing of Columbus day in 2008, we will do shorter versions of sessions 5 and 6 in the 10/6 session**

Session 6 (10/6*)
Design of Research and Engagement Process
See Phase E. Design of (further) research and engagement; Goal: "I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence to realize these objectives."
Strategic personal planning (handout)
Translating strategic personal planning into research design (incl. sequence and timeline).

No class 10/13, but work is recommended on phases D and E from sessions 5 and 6.

Session 7 (10/20)
Interviewing
See Phase F. Direct information, models & experience; Goal: "I have gained direct information, models, and experience not readily available from other sources."
Getting people to speak about/explain what they usually don't; dealing with experts; effective questions. 5 question activity.
Tips on interviewing
Prepare interview guide and practice interviewing

Session 8 (10/27)
Preparation for Public Presentations on Work-in-Progress
See Phase G. Clarification through communication; Goal: "I have clarified the overall progression or argument underlying my research and the written reports I am starting to prepare."
Analyze overall arguments implicated in a previous student's research.
Clarification of the overall structure of your argument.
Visual aids, and their use in aiding this clarification.
Draft sequence of visual aids that highlight your overall argument.
Supply working title for your presentation that conveys what is distinctive about your project.
For phases E & J: Discussion of Mid-term self-assessment/ (gap between where you are and would like to be) and evolving research organization.

Session 9 (11/3)
Practice Presentations on Work-in-Progress (Phase G continued)
Practice presentations (10 minutes) to class (one person) and to base groups (each student) with peer evaluations.

Session 10 (11/10)
Presentations on Work-in-Progress, open to Public(Phase G cont.)
Titles of current students' projects can be viewed on the course wiki when available.
Session 11 (11/17)
Getting and Using Feedback on Writing (Phase G continued)
Activities

Varieties of ways to respond
Peer review of narrative outlines or overall arguments, in the class as a whole (one person) and then in pairs
Writing Preferences

Session 12 (11/24)
Direct Writing & Quick Revising
See Phase H. Compelling communication; Goal: "My writing and other products Grab the attention of the readers/ audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to."
Direct Writing & Quick Revising (to produce narrative draft)
Journal/workbook/research system perused by instructor: bring all materials to class this week or next.

Session 13 (12/1)
Peer commenting on drafts
(Phase H continued)
Drafts commented on by other students.
Journal/workbook/research system perused by instructor: bring all materials to class.
Phase I. Engagement with others; Goal: "I have facilitated new avenues of classroom, workplace, and public participation."
You should be ready by this point to practice/present what you've developed/discovered in, e.g., the spring CCT Orientation or CCT in Practice Open House.
(See also briefings on the grant-seeking, participatory action research, facilitation of group process, writing a business plan, video resources, volunteering, and others)

Session 14 (12/8)
Taking Stock of the Course: Where to go from here?
See Phase J. Taking stock; Goal: "To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing."
PT's evaluation process (evaluation form), including Sense of Place Maps
GCE course evaluation

12/15 Submit by email attachment: Report and Self-assessment in relation to goals

Use instructor-supplied password to see online copies of final reports

First meeting for Spring Synthesis students, during this week, provisional -- time TBA

Processes of Research and Engagement

NOTES ON TEACHING/LEARNING INTERACTIONS

including

- guidelines for written assignments & presentations
    - in the form of links to relevant sections of Phases of Research and Engagement
- guidelines for participation and contribution to the class process
- other processes used in the course

Refer also to

- Links to examples of previous students' work (%) for each phase and supplementary items; and
- Assessment & Timing of Assignments and Tasks, including:
    - Requirements, Due Dates, and Grading
    - Pacing and Preparing the Assignments and Other Tasks.
- *% This semester students will be asked to help identify the most helpful examples to be linked to these notes and the phases wikipages for future classes. Supplementary items will also be incorporated into or linked to the wiki as we go through the process this time.*

- ***If you are reading a printed version of this, visit the actual wikipage, http://cct.wikispaces.com/692-08Notes, for live links.***

Options for the course project

- * a Literature Review of what other people have written or done in the area you intend for your Synthesis or other Research Project
- * a Grant, Research or Project Proposal
- * short versions of the options for the CCT Synthesis Project, namely,
    - Long essay/paper
    - Case Study/Practitioner's Narratives
    - Curriculum Unit/ Professional Development Workshop Series
    - Original Products (with documentation)
    - Arts Option (Performance) (also with documentation)

In contrast to the CCT Synthesis Project, the Final Report or Documentation of this project is shorter--10-20 pages (2250-4500 words) as against 20-40 pages--and it is typically be more open, indicating where further work is planned or needed.

Stages of development of project

The project should not be seen as producing a "term paper," but as a process of development that involves:

- dialogue with the instructor and other students;
- ongoing self-assessment; and
- revision (re-seeing) in light of that dialogue.

To facilitate that process, a sequence of assignments is required. You are welcome to propose alternative assignments for the various phases (see additional note on accommodating different kinds of students). If you submit an initial version of the assignment on the due date, the instructor's responses will be designed to help you move towards the goal of the relevant phase and move your project along. If you get behind, don't submit a stack of work all at once—the intended learning rarely happens without time for comments and then your responses. In any case, if you want to make progress that you'll be proud of, don't get far behind and then try to fast forward to the final report.

At least 7 of the assignments should be revised and resubmitted promptly in response to instructor's comments until "OK/RNR" (=OK, Reflection-Revision-Resubmission not Required) is received. If you change your project, redo the earlier assignments as quickly as possible.
Public work-in-progress presentation is also required (= revision of practice work-in-progress presentation). Revision in response to comments on a complete draft report (H) is required before submission of final report. I sometimes request revise and resubmit on complete drafts before submission of final report and sometimes even on final reports. If not enough time is left for revisions, I submit an incomplete grade. Only if you specifically ask me, do I calculate and submit a final grade without an OK/RNR for the report.

Assignments

A. Governing question and initial single-paragraph overview of your project.

- Build on your initial thinking in session 1 and bibliographic searching in session 2.
- This overview may, several revisions later, end up setting the scene in the introduction of your project. Previous semesters' projects are available for viewing through a password-protected link to the course website.

B1. Sense-making digestion of relevant article
B2. Review or controversy article w/ paragraph OR
Report on conversation with initial informant.

B3. Annotated bibliography of reading completed or planned.
C. Revised map (incl. updated governing question).
D. Summarize the different sub-arguments for your topic
E. Research & engagement design
B4. Updated Annotated bibliography
F1. Interview guide
G1. Presentation on Work-in-Progress

- Communicate with the instructor about your audiovisual needs (overhead projector, computer projector for powerpoint, etc.), the supplies you need (e.g., blank overhead sheets, pens, photocopying onto overhead transparencies, etc.), and your title for publicity.

F2. Brief written report on i/view, part. obs., or workshop (say, 200-400 words)
G2. Narrative Outline
H. Report

- 2250-4500 words, plus bibliography of references cited.
    - If the report presents an activity for a class, organization, or your own personal development, you may have fewer words for the same number of pages, i.e., 10-20.
- For the report to be counted as final, you must have revised in response to comments from instructor and peers on a **complete** draft. Allow time for the additional investigation and thinking that may be entailed.
    - To count as complete, a draft must get to the end, even if some sections along the way are only sketches.

J. Final self-assessment of your work in relation to goals of the different phases of research and engagement.

Accommodating different kinds of students
This course aims to accommodate students of various skills and experience, so you need to assess what kind of student you are and let me know how you plan to approach class activities and assignments. Be prepared to revise your assessment as the semester unfolds.
If you are experienced in extended research projects, adjust the sequence and make-up of assignments to suit your project and your style of research and writing. Use the course as an opportunity to make sense of what you have done (or regret not having done) and practice teaching others during class. Provisos: Keep me informed about what you're doing; take note of the goals of the phases (e.g., many people are able to compile a bibliography, but an annotated bibliography is different—it disciplines your to check that the readings relate to your Governing Question), experiment with new tools, and be open to surprises.
If you are experienced in term paper research projects and confident about extending that to semester-long project without cramming in work at the end of the semester, the explicit phases/goals should help you meet the challenge of not cramming work in at the end of the semester. Consult with me about adjusting the sequence and make-up of assignments to suit your project and style of research and writing.
If you are experienced in term paper research projects, but liable in a semester-long project to cram work in at the end of the semester, I recommend for this semester taking the role of someone looking for more experience, structure and tools re: research, writing, and forms of engagement.

Participation and contribution to the class process

a. Building learning community
Prepared participation and punctual attendance at class meetings are expected, but allowance is made for other priorities in your life. I do not require you to give excuses for absence, lateness, or lack of preparation. Simply make up the 80% of participation items in other ways (b-i) and catch up with out-of-class work. Cell phone calls during class & lateness: two allowed then count as –1 participation.
See also:

- pointers on class preparation and participation and
- good etiquette for email.

b. Syllabus treasure-hunt
This exercise acquaints you with the different dimensions of the syllabus, requirements, and on-line materials.

c. Conferences
in-office or phone, for discussion of comments on assignments (see Dialogue around written work), the overall direction of your project, your workbook and research organization, and the course as a whole. They are important to ensure timely resolution of misunderstandings, and a chance to open up significant issues about one's relationship to audience and influencing others. If you are falling behind, conferences are especially important for checking in, taking stock,
and getting a recharge. Minimum of two conferences--one before "session 5", the other before session 11.

d. Research workbook and organization
e.g., Journal/workbook, organized system to store handouts and loose research materials, copy of system of folders/files from your computer, system for backup.
This will be perused during conference before session 5 and again during session 12 or 13, checking for changes made in response to comments.
Changes should be made in response to early- and mid-semester comments. Nobody has time not to be organized! If you do much of your work on a computer, I still recommend carrying a notebook for freewriting and thoughts that arise away from the computer. I encourage those of you who find it hard to make space for reflection to stay 10 minutes after class and write while your thoughts are fresh.

e. Mid-semester self-assessment of the gap between where you are and where you'd like to be, with respect to your

- Project
  - Print out, fill in, and keep a copy for yourself.
- Research competencies
  - Print out and use the left margin to take stock of what you already do well and what your priorities are for next steps.

- Research organization
    - Extract and complete worksheet from the wikipage and append the following information:
        - Organization of your computer files (be as specific as possible in listing the directory/folder structure you're using).
        - Organization of your paper files (be as specific as possible in listing the sections you're dividing your material into & how you're using any other notebook etc.).

f. Peer commentaries
on other students' assignments. Five times during the semester, at the end of class, pick up a submission from another student (from the "Comment on This!" folder) and give them comments at or before the next session.
Include your comments in your workbook.
One component of taking initiative in or through relationships is sharing one's work at the same time as defining the kinds of response you need at that point. Keep Elbow, Writing with Power, chapters 3 & 13 and Varieties of responses in mind when you decide what approaches to commenting you ask for as a writer and what to use as a commentator. In the past I made lots of specific suggestions for clarification and change in the margins, but in my experience, such suggestions led only a minority of students beyond touching up into re-thinking and revising their ideas and writing. On the other hand, I believe that all writers value comments that reassure them that they have been listened to and their voice, however uncertain, has been heard.

g. Assignment check-list
(Downloadable)
Please keep track yourself of your assignments and revisions submitted and when they are returned marked OK/RNR (=revision & resubmission not requested). If you miss the due date for initial submission ask for an extension or skip the assignment/item—the intended learning rarely happens if you submit a stack of late work all at once. Show me the checklist in time to resolve discrepancies (in session 12 or 13, no later).
Two aspects of taking initiative in or through relationships are i) not to rely on the instructor to remind you of what you have not completed; and ii) making your choices strategically in light of your other commitments. Using the Assignment Check-list to keep track of your own progress helps keep interactions with the instructor focused on your project, not on grades. To gauge whether you are on track for at least a B+, note whether you have revised and resubmitted 1/2 of the assignments and fulfilled 2/3 of the participation items to date.

h. Extra, optional item: Briefing on research and engagement issues
For this item select a topic on which to prepare a summary (2-4 pages) in written form that gives other students a quick start when they face that topic. These briefings are intended to provide or point to key resources = key concepts, issues and debates, lesson plans, web sites and bibliographic references, annotations on and quotes or paraphrases from those references, informants/contacts on and off campus, relevant workshops, etc. Imagine as your audience peers who you can interest in your topic, but who do not want to start from scratch in finding key resources on this topic and learning how to think about it. To begin preparing their briefings, students view previous versions linked to course website or meet with me to get initial suggested resources. It's OK to revise/refresh/update a previous briefing .
The briefing assignment addresses the goal of students becoming better able to fulfill the needs of

your school, community or organization, address the information explosion, adapt to social changes, and collaborate with others to these ends. (a summary of key resources that gives other students in this and future sessions a quick start when they face that issue) (draft by session 7)

i. Extra, optional item: Volunteering to have your work discussed in front of session for certain assignments, session 4, 6, 9, 11. See sign-up sheet.

Other Processes in the Course

Submission of Writing in a Professional and Instructor-friendly manner

Triplicate copies
Students should submit **three** copies of all typed assignments: one to be commented on by a peer; one that I give you one back with my comments so you have it when you read them; and one that I keep (with a carbon copy of my comments) in a portfolio that I can refer back to.)

Dialogue around written work

Rationale for the Assessment system
The different assignments are commented on then "graded" either OK or revise & resubmit. An automatic B+ is awarded for 80% (approx.) of written assignments OK/RNR and participation items fulfilled. The rationale for this system is to keep the focus of our teaching/learning interactions on your developing through the semester. It allows more space for students and instructor to appreciate and learn from what each other is saying and thinking. My goal is to work with everyone to achieve the 80% satisfactory completion level. Students who progress steadily towards that goal during the semester usually end up producing work that meets the criteria in the syllabus for a higher grade than a B+.
Use the Assignment Check-list to keep track of your own progress. To gauge whether you are on track for at least a B+, simply note whether you have revised and resubmitted 1/2 of the assignments and fulfilled 2/3 of the participation items to date. If you are behind do NOT hide and do NOT end the semester without a completion contract. You are free to do revise and resubmit more than 50% of the assignments and fulfill more than 80% of the participation items, but it does not hurt your grade to choose strategically to miss some in light of your other work and life happenings. Ask for clarification if needed to get clear and comfortable with this system.

Learning Community,
including activities for self-affirming learning, email group/list and discussion about the group as a support & coaching structure
Individually and as a group, you already know a lot about research and engagement. If this knowledge is elicited and affirmed, you are more able to learn from others. Activities such as guided freewriting bring to the surface insights that you were not able, at first, to acknowledge. Over the course of the semester, you are encouraged to recognize that there is insight in every response and share the not-yet-stable aspects of your thinking. The trust required takes time to establish. The email group or list (i.e., emails sent to cct692@googlegroups.com) can be used to help the community develop (although it often ends up used mostly for logistics, e.g., such and such a link is broken on a webpage or wiki). An open question, that is, one always worth discussing is: By what means can the group function as a support & coaching structure to get most students to finish their reports by the end of the semester?

Previous classes have contributed to a survey and practical vision cardstorming process on this question. (See compilation of responses 2003, 2002, 2001 and results of cardstorming on the peer support surveys 2003, 2005.)

Taking stock
with the aim of:

- a) feeding into your future learning (and other work), you take stock of your process(es) over the semester;
- b) feeding into my future teaching (and future learning about how students learn), I take stock of how you, the students, have been learning.

Some of session 8 involves discussion of the Mid-semester self-assessment, and the whole of the last class is devoted to multiple ways of "taking stock."

Through the mid-semester self-assessment and the support survey, I also encourage students to approach this course as a work-in-progress. Instead of harboring criticisms to submit after the fact, we can find opportunities to affirm what is working well and suggest directions for further development. Throughout the semester please make suggestions about changes and additions to the course activities and materials. Also email me addresses of valuable websites with a brief explanation (1-2 sentences) of their value. Support me as I experiment in developing this course (see "Teacher-research on CCT698 in Fall 1999").
Open question: What is the means of best presenting the group's work to the wider public, and of supporting each other in doing so?

PHASES

PHASES OF RESEARCH & ENGAGEMENT

The order of the phases may vary according to the opportunities that arise during your project, and in any case
these phases are overlapping and iterative. *Iterative* development means that you revisit the different phases in light of:

- a) other people's responses to what you share with them, and
- b) what you learn in other phases.

This sequence and iteration allows researchers to define projects in which they you take your personal and professional aspirations seriously, even if that means letting go of preconceptions of what you “ought” to be doing.

The activities and tools under each phase are organized in relation to 14 "sessions," which could be weeks in a semester of a course or fractions of the total time available for the project.

A. Overall vision

- Goal:I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose).

B. Background information

- Goal: I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now.

C. Possible directions and priorities

- Goal: I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, and decide the most important direction.

D. Component Propositions

- Goal: I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions.

E. Design of further research and engagement

- Goal: I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence (with realistic deadlines) to realize these objectives.

F. Direct information, models & experience

- Goal: I have gained direct information, models, and experience not readily available from other sources.

G. Clarification through communication

- Goal: I have clarified the overall progression or argument underlying my research and the written reports.

H. Compelling communication

- Goal: My writing and other products Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to.

I. Engagement with others

- Goal: I have facilitated new avenues of classroom, workplace, and public participation.

J. Taking stock

- Goal: To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing.

See also Processes and Tools Applicable Across More than One Phase.

Peter Taylor, Critical & Creative Thinking Program

Phase A—Overall vision

Goal

"I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose)."

Processes

Iterative Development of Governing Question and Paragraph Overview of project through:

- Think-Pair-Share,
- Initial Written Expression,
- Dialogue around Written Work,
- One-on-one Session,
- Freewriting,
- Models from Before,
- Sharing of Written Work.

In session 1
Think-Pair-Share on:

- your area of interest
- the specific case(s) you plan to consider
- the more general statement of the problem or issue beyond the specific case
- how you became concerned about this case/area
- what you want to know about this case/area by the end of the semester
- what action you think someone (specify who) should be taking on this issue
- what obstacles do you foresee and help you might need in doing the research
- who the audience for your research report might be

Initial written expression of: Governing Question and Paragraph Overview of proposed project.

- For the very first stab at this, read the descriptions below just once. You will develop a better idea of Governing Questions and Paragraph Overviews by revising in response to comments. The point of this exercise is not to have your project defined straight away and stay with that, but to begin and then to continue the process of defining and refining it.

Governing Question

The Governing Question is not your thesis, but what you need to investigate to make progress in your project. It should be expressed in a way that orients your work, e.g., "In what ways can approaches for effectively teaching empathy-based personal interaction be combined into a course for employees and managers?" or "What do I need to know to influence people who prescribe or seeks drugs for behavioral modification of children?" The Governing Question should focus you on what you need to find out that you don't already know or can't yet demonstrate to someone else. Keeping the Governing Question in mind as you do research will also help guide you through the complexity of possible considerations so that you more easily decide priorities about what to read, who to speak to, and, in general, what to do in your project.
The gap between the Governing Question and the Paragraph Overview (see below) is often a very good diagnostic of unresolved issues about your subject, purpose, and audience. When you write about your project--whether at the early stages, such as in an Annotated Bibliography or in the later stages of preparing a draft report--putting your Governing Question at the top of your first page, like a banner, helps remind you to check that what you are writing sticks to what you intended or claimed to be writing about—You're not waiting for another reader to point out discrepancies. If the Governing Question and what you are writing don't match, something has to be reconsidered.

Paragraph Overview

In a single paragraph (not a set of bullet points), orient readers to your project, that is, where you're going (i.e., what steps in investigation) and where you're intending to take your intended audience. In so doing convey your audience, subject, purpose: Who you want to reach? What you want to convey to them? Why do **you** want to address them about that? (The topic may be worthy, but what makes **you** a person to address it.) Some autobiographical info or personal motivation may help. The Governing Question could be woven into the paragraph or even lead it off.

Sharing of Written Work: Read your paragraph to the group to hear how it sounds shared out loud with others.

After session 1
Freewriting Try out free-writing for 10 minutes at least a few times a week. See free-writing topics on the course website and chapters 1 and 2 from Elbow regarding the interplay of the creative and the critical in thinking and writing.

One-on-one Session: Discuss your ideas with advisor (a.k.a. instructor) in office hours or a phone conference.

Models from Before: Review previous reports to get a sense of the scope of previous projects and the look of the final products.

Sharing of Written Work: Keep sharing your written work with peers -- see Elbow, Writing with Power, chapter 3, for an evocative account of sharing. Note that sharing runs through the entire process of research and writing.

By session 3
Through Dialogue around Written Work, that is, responding to comments from your advisor, arrive at revised versions of your Governing Question and Paragraph Overview of project. The point is not to

have your project fixed by this point, but to begin the process of defining and refining it, a process that continues iteratively, and to have a well-considered question and statement to guide your work and priorities as your move ahead and to guide the feedback others give you on your work. The paragraph may, several revisions later, find its way into the introduction of your report and the question may, somewhat shortened, be reflected in your report's title.

With each new phase

Iterative Development: Because your topic will change or be more focused as time goes on, take stock of that and begin subsequent submissions and work you share with the latest revision of your Governing Question and Paragraph Overview. Trying to write a tighter overview will also help to expose changes, gaps, and ambiguities in your project.

All Phases | **Next:** Background information

Phase B—Background information

Goal

"I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now."

Processes

Background research in the library, on the internet, and by phone to find out who's done what before/ who's doing what (through writing & action) that informs your evolving project, including:

- allowing for interplay among the 5 Fs,
- locating a Key Article,
- connecting with initial informant to guide your inquiries in their early unformed stage,
- digestion and annotation of readings and conversations to clarify how they connect with your project.

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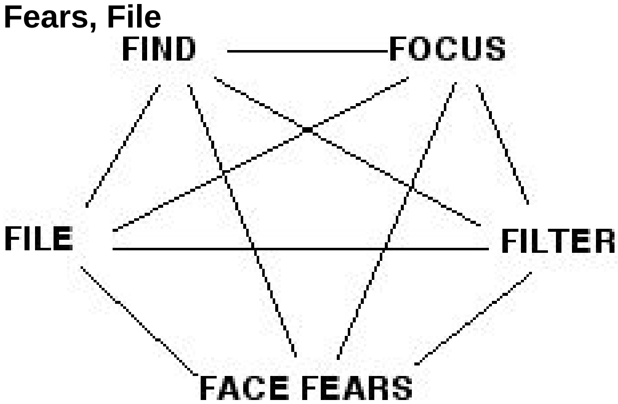
Background research

Background research involves a continuing interplay among the **5 Fs: Find, Focus, Filter, Face Fears, File**



- Find: Develop skills in using bibliographic searches, enlisting timely assistance from library personnel, identifying informants, etc. to help you find what you are Focused on as well as material that leads you to refine or rethink that Focus..
- Focus: What am I looking for now? What do I need to clarify what I know/need to know and keep moving forward? This will evolve as you Filter and digest what you Find.
- Filter: You can't read everything you find, so use your Focus to push some items to the side

(or into the recycle bin). What you do read should be digested actively, so you can refine your Focus.

- Face Fears: Your Finding may be inhibited if you Fear that others have already done what you want to, or if you Fear your work is not important unless it is Completely Original. Instead, accept—even embrace—that the work of many others overlaps or intersects with your work. And be confident that, in the end, your project will be original because no-one before has ever been weaving that project into your work and life.
- File: To help you Focus, clear your desk (and computer desktop) of material you are not using right now. Put the printouts and notes in places organized and labeled so you can Find them again easily.

Expect to be fuzzy or unfocused at first, but don't wait till you have, for example, clarified your Focus before trying to Find material. Instead, start with your initial Focus and let it evolve as you see what you Find (or don't find), Filter it, and Face your Fears. Keep the 5F's in play as you proceed through the steps to follow.

In session 2

- Learn or refresh bibliographic searching skills on and off the internet.
- Use the catalogs and databases to locate articles or sections in books that provide what you need to move forward in your research. In order to identify the range of publications relevant to your project now -- rather than when it is too late in the project to be useful -- look especially for a:

Key (review or controversy) article

It's relatively easy to find an article that matches your project and gives you entry points, but a key article is much more than an entry point or affirmation of your gut feelings. It must point to many references to other publications and gets you close to being able to say, "I know what others have done before that informs and connects with my project."

After session 2

- Establish off-campus connection to the University or local library (after getting your ID, barcode, etc.)
- Establish your on-paper and on-computer Research Organization, including your bibliographic and note-taking systems, your journal/workbook/notebook, organization of research materials and any other handouts.
- Continue background library, internet, and phone research to find out who's done what before/ who's doing what (through writing & action) that informs your evolving project. Actively digest what you read.
- Work on both of Elbow's "creative" and "critical" aspects—opening up your topic to more and more considerations, and seeking order and priority in the overabundance of material produced by the creative aspect. Elbow's insight is to alternate these aspects, not to let them stifle each other, as you define and refine a manageable project.
- Don't give up on finding written material on your topics, even if it's to clarify the ways in which what you are doing is unique. It's a common trap to say you've tried and failed to find

something when you're protecting yourself from unarticulated fears/self-doubts by not trying very hard, making time, asking for help, following leads... Better to face your demons now rather than have them limit what you can do.

Active digestion

It's easy to collect articles to read, but it's important for the progress of your project to sort out which give you what you need to move your project along. So you need to read "actively" -- Develop a process for reading that ideally involves the 5 F's, especially:

- Focus: What do I want to learn now? Check out the title, intro, topic/thesis, ending, and subheadings of the article to see whether and how it connects. If not put it aside.
- Filter: Although you can't read all of every article, it is worth the time to make "dialoguing" notes (e.g., putting these in brackets or on a facing page) so that at the end you have digested the article enough to say: What was argued? What was not? Where could it have been taken further? Where does all this connect with my project? Writing a summary forces you to push your own thinking further and make the material your own, and provides bits of text to use when you write your report.
- File (see Research Organization)

Another approach to active digestion is a "Sense-making" response (see endnote to this Phase):
a) I appreciated...
b) I learned...
c) I wanted to know more about...
d) I struggled with...
e) I would have been helped by...
f) My project connects with this in the following way(s)...
g) I disagreed with...
h) I think the author/presenter should consider...

A third approach to active digestion is annotating your references (and compiling them in an Annotated Bibliography). Through annotation you check the significance of the reading against your current project definition and priorities, as well as compose sentences that may find its way into your writing. Annotations, therefore, should indicate the relevance of the article to your topic.

By session 3
For an article or section in a book you have found, submit a "sense-making" response to show how it affirms and extends your thinking about your proposed research.

by session 4

Initial informant

Identify an initial informant to guide your inquiries in their early unformed stage, make contact, make appointment for a time before session 4, use your conversation with this initial informant to learn

about leads, i.e., key people to read and/or contact, and give a brief verbal report in class 4 on the conversation. It is important to connect with others in your area as part of developing your own approach; it does not help to procrastinate on this as if other people's work threatens yours. (This assignment is different from interviews, which make sense under phase F.)
OR
Submit a photocopy of key article (or link to it online) with a paragraph describing how it provides you with a rich set of references to follow up on (and thus meet goal B, see above).

Annotated bibliography

of reading completed or planned. The primary goal in annotating is for **you** to check the significance of the reading against your current project definition and priorities, and secondarily for readers to review the bibliography and help you identify holes and any mismatch between what you are reading and your Governing Question.
An annotated bibliography also allows you to

- a) compose sentences that may find its way into your writing, and
- b) have your citations already typed in (use the format/citation style you intend to use for your final report).

Relationship to your Focus is more important than quantity. Don't pack or pad this with zillions of references you've found in your searches, but instead use the compilation of a bibliography to stimulate your clarifying whether and in what ways an article is relevant to your project. Omit readings that no longer relate to the current direction of your project.
Because your topic might have changed or should be more concise by the time you submit this bibliography, take stock of that and begin with a revised single-paragraph statement of the current topic and Governing Question. Writing a tighter statement will also help to expose changes, gaps, and ambiguities. Comments by others on your initial statement also helps, provided you ignore those rendered irrelevant by changes in your direction.

Footnote on sense-making

Brenda Dervin, in the Department of Communication at Ohio State University, has developed a "Sense-Making" approach to the development of information seeking and use. One finding from Sense-Making research is that people make much better sense of seminar presentations and other scholarly contributions when these are accompanied by the contextual information in the items below. Reference: Dervin, B. (1999). "Chaos, order, and sense-making: A proposed theory for information design," pp. 35-57 in Robert Jacobson (ed.) Information Design. Cambridge, MA: MIT Press.

Author(s)
Title of paper
a) The essence of the project is...
b) The reason(s) I took this road is (are)...

c) The best of what I have achieved is...
d) What has been particularly helpful to me in this project has been...
e) What has hindered me has been...
f) What I am struggling with is...
g) What would help me now is...

This "Sense-Making" approach also leads to recommendations about forms of response that authors/ presenters learn most from -- and readers/listeners also. The response format suggested for active reading both acknowledges different voices and facilitates connections.

All Phases | **Next:** Phase C--Possible directions and priorities

Phase C—Possible directions and priorities

Goal

"I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, and decide most important direction."

Processes

Alternating between creative and critical aspects of any phase of research and writing - "opening-wide, then focusing in & formulating"

- Mapping, prepared (making use of questions for opening wide and probing), then probed by others (using these same questions), for discovering/inventing/refining subject-purpose-audience

possibly supplemented with

- Pyramid of questions
- Ten questions
- Discussion with instructor and peers
- Sense-making contextualization applied to one's whole project

Mapping

The goal of mapping is the same as for phase C.
The idea is to do mapping BEFORE you have a coherent overall research design and overall argument.

Step 1 (opening wide)
Start in the center of a large sheet of paper with the current social or educational issue that concerns **you**—concerns you because you want to know more about it, advocate a change, design a curriculum unit or a workshop, and so on.
Draw connections to related considerations and other issues. (Post-its are useful, so you can move things around.)
To tease out connections, you might want to start with a dump-sheet (or stack of post-its) in which you address the questions below.

Step 2 (opening wide & beginning to focus in)
When you have arranged these on a map, explain it to someone else, inviting them to

i) ask questions until they are clear about each your [[PhaseA#|subject, purpose, and audience]], and
ii) probe with the same set of questions listed below.

The interaction between the mapper and the questioner(s) should expose holes in the research proposal, force greater clarity in definitions of terms and categories, and help you see how to frame your inquiries so they satisfy your interests but don't expand out of control.

Step 3 (focus in & formulate)
Out of this interaction you should eventually see an aspect of/ angle on all the complexity that engages you most and be able to define or refine the Governing Question that conveys what you need to research (and what you no longer need to research).
E.g., for the map on the color of hospital rooms, the question might be: "What research needs to be done to convince hospital designers/administrators that room color is one of the environmental features that can contribute to patient healing?" Use free-writing after mapping to help define such a question for yourself.

Questions for opening wide and for probing

- Where is this an issue—where is the controversy happening?
- Who are the different groups implicated?
- What changes could be promoted?
- What are arguments for change for the change & counter-arguments.
- What categories of things (and sub-categories) are involved in your subject?
- What definitions are involved?
- What related questions have other people investigated?
- Where is there a need for primary vs. secondary research?
- What is the general area & what are specific questions?
- What are the background vs. focal issues?
- What is your provisional proposal?
- What are the research holes that need to be filled?
- What would I be able to do with that additional knowledge?
- What ambiguity emerges in all this—what tensions and oppositions?

In session 3

- Create a draft version of your map
- Work with a peer to review your map, as described in Step 2 above. with respect to the probing questions above, as well as to your Governing Question.

By session 4 or 5

- Revise your map
- Work with a peer to review it
- Compose a revised Governing Question
- Submit the map and revised Governing Question.

Supplementary processes for opening wide and/or focusing & formulating

Pyramid of Questions

Compile a "pyramid of questions" in a part of your workbook separate from the freewriting, personal reflections, and other mess. "Pyramid" because later questions build on earlier ones. In the list would go the initial questions (general & specific) for your projects, successive variants of your Governing Question, questions that arose during library research, possible questions to ask informants, and so on. These questions could be crossed out when no longer central to your evolving project and checked when satisfactorily addressed.

Ten Questions

State your topic. Write down 10 questions within that topic. Circle two that interest you the most. Take these two and list 10 questions under each. Circle two that interest you the most. Now define/ refine the Governing Question that conveys what you need to research (and what you no longer need to research).

Discussion with instructor and peers

Explaining your project to others and responding to their questions or suggestions can work both to open wide and to focus in and formulate. To keep your train of thought going, you might ask the other person to take notes or record highlights of what you say.

Sense-making contextualization applied to one's whole project

All Phases | **Next:** Phase D--Component Propositions

Phase D—Component Propositions

Goal

"I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions."

Processes

Teasing out the Propositions (Ps), Counter-Ps, C-C-Ps for the different aspects of your issue.
Identifying areas exposed by the Ps, C-Ps, C-C-Ps where additional research is needed.
Presenting the Ps, C-Ps, C-C-Ps to others who probe and discuss your thinking.

Note: This is a different level of *argument* from the overall argument of your writing or your GOSP: how you Grab people's attention, Orient them, move them along in Steps, so that they appreciate the Position at each step that you've taken them to, and where you end up. Clarifying your GOSP can come later. Instead, phase D concerns the various small and large premises and propositions that are implicated in your issue.

In session 5
If you identify the premises and propositions and then formulate counter-propositions, you can take stock of the thinking and additional research you need to do to counter those counter-propositions or to revise your own propositions. Doing so will open up your project, just as mapping and probing of maps does.
It's better to work on phase D's goal now, rather than admit in a month or two, when time for new research is short, that you need to grapple with alternatives to the premises and propositions that your project depends on.

To tease out your various premises and propositions, you usually have to ask someone else to play devil's advocate and be prepared for others not seeing the issue in the same way as you do. It is possible to take the devil's advocate role for yourself—take each branch or angle in your map and ask whether there's any controversy there, whether anyone else would formulate it in a different way.

By session 6
Summarize for 4-6 different propositions: the proposition; counter-proposition; counter-counter proposition; and the areas that this process has exposed that need more research.

All Phases | **Next:** Phase E--Design of (further) Research and Engagement

E. Design of (further) research and engagement

Goal

"I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence to realize these objectives."

Processes

Develop a Research and engagement design by

- Strategic Personal Planning
  - proceeding through 4 stages: Practical Vision-> Underlying Obstacles-> Strategic Directions-> Action Plans.
- Preparing a timetable with a thought-out and realistic Sequence of Steps

Design in phase E refers primarily to planning so that you can undertake what you really need to do during the course of completing your project. This is easier said than done. (This sense of design does not encompass preparation of effective questionnaires, determining a statistically valid sample of people to complete them, and so on. As an entry point into that kind of Research Design, see qq.)

In session 6
Strategic Personal Planning through the Practical Vision stage.

By session 7
Complete Strategic Personal Planning or formulate specific action plans by freewriting after the Practical Vision stage.

By session 8

Research and engagement design

A research and engagement design should reflect your answers to the following questions:
• What do you most want to see happening in your project in the next two and a half months? ("Happening" refers both to process and content. It includes, but should not be limited by, who you might be able to influence and what you hope to influence them to do, a.k.a. audience and purpose. Take note of your evolving Governing Question .)
• What things might be blocking you from realizing this vision?

• What can you do to deal with the obstacles and realize the vision—what new directions do you need to move in?
• What achievable steps would move you in these directions?

You will have already done this if you completed the whole personal strategic planning process. If you have only done the practical vision stage or used some other process of reflection, you will need to do some brainstorming.
As part of this design restate your title and Governing Question. Check and revise these if needed. Do they match each other? Do they dictate what you actually have to do?
The design may be in note form provided you make evident the reasons for the sequence of steps you include.

Sequence of Steps

Map out your research onto the weeks ahead—be more specific about the immediate future. Check whether the steps you propose allow you to fulfill your purpose, answer your Governing Question, support your arguments. Check whether the sequence works--when you get to any step are you prepared for it?

All Phases | **Next:** Phase F--Direct Information, models and experience

Phase F—Direct information, models & experience

Goal

"I have gained direct information, models, and experience not readily available from other sources."

Processes

Interviewing
Questionnaires & Surveys
Observation
Evaluation
Participant Observation

Interviewing

moves you out of the library/WWW and into the world of actual people you can talk or interact with about your projects. The goal is to get answers to questions for which you can't easily get answers from published literature. (If you want suggestions of what to read, who to contact, or other guidance, think of that as talking with an initial informant, not as an interview.)

By session 7
Write down five questions you would like someone to answer for you—not just any questions, but ones for which you can't easily get answers from published literature.
During session 7
Draft interview guide (see model in handout) and practice interviewing
Refine the interview guide. Do this only if it helps you actually interview someone who would help you meet the goal of this phase. Write out fully your opening and closing "script," but an outline is usually sufficient for what's in-between.
After session 7
Identify practitioners who can be interviewed about their work.
Establish contacts with and interview practitioners or activists who can help you interpret the controversies and politics around your issue.
Prepare interview guide, practice mock interviews using equipment, arrange and conduct interviews and digest recordings or notes.

more information on the following to be added in due course

Questionnaires & Surveys

Conduct a pilot survey or intervention and then design and undertake a revised version.

Observation

Identify practitioners who can demonstrate their work.
Attend demonstrations of practices that might be incorporated in project.

Evaluating

Prepare evaluations, conduct them, and analyze the data.

Participant Observation

Arrange participant observation at workshops on practices that might be incorporated in project.

After the interview, observation, etc.
Prepare a brief written report on interview conducted, participant observation, or workshop attended. Write this report in a form that is useful to you in drafting your project report—don't address it to the advisor. No need to give blow by blow or a transcript—focus on the "direct information, models, and experience [you gained] not readily available from other sources."

All Phases | **Next:** Phase G--Clarification through Communication

Phase G—Clarification thru communication

Goal

"I have clarified the overall progression or argument underlying my research and the written reports I am starting to prepare."

Processes

Clarification of the overall structure of your argument
Work-in-progress presentations

- preparing text and visual aids; practicing; delivering; digesting feedback.

Exploring your writing preferences to identify strengths and issues to work on
Narrative outlining

Preparing to communicate about your project does not presuppose that you have finished your research. In fact, you could continue to do research up until the day you submit your final report. At this point in the project you will probably still be rethinking the direction and scope of your research. Nevertheless, because preparing talks and writing are excellent ways to clarify your ideas, your research will be helped by preparing a work-in-progress talk and starting the process of outlining, writing, and revision.

Overall structure of your argument

In session 8
Analyze overall structure of argument implicated in previous research project.
Initial draft of overall structure of your argument/progression of thought.
TBA

Work-in-progress presentation

In session 8
Draft sequence of visual aids, both to prepare for Work-in-progress presentation and to clarify the structure of your overall argument.
In session 9
Practice work-in-progress presentation in preparation to give it and to clarify the structure of your overall argument.
In session 10

Work-in-progress presentation
After session 10
Digest feedback on Work-in-progress presentation

When you prepare to give a presentations (freewriting on your desired impact, designing visual aids, etc.), when you hear yourselves speak your presentations, and when you get feedback, it usually leads to self-clarification of the overall argument underlying your research and the eventual written reports. This, in turn, influences your research priorities for the remaining time. Presentations a little over half way through the project must necessarily be on work-in-progress, so you'll have to indicate where additional research is needed and where you think it might lead you.
If there is not time for extensive discussion, the rest of the group should write notes to provide appreciations, suggestions, questions, contacts, and references.

Visual aids, the simplest of which are overhead transparencies, should aid your presentation, not duplicate it. Indeed, use of simple, readily assimilated visuals can allow you to provide a quick overview and essential background for the project so you can use most of your time to focus on the areas in which you need most feedback.
Tips (which apply to powerpoint slides as well as overhead transparencies):
• Include only key words or prompts to what you're going to say
• 15-20 words only on any one visual
• Text should be 1/2 inch high or more
• Be wary of bullets (except when the topic is a list of items such as these tips).

- Although all of the bulleted points may be relevant and interesting the challenge is to give them names and an ordering that conveys a flow so that each point prepares the way for the one that follows. If you are accustomed to making bullet points, ask a peer or your advisor to take notes as you speak the words that link the bullets, then use those notes to rephrase and order the bullets so the flow/logic is evident in the visual, i.e., even without your spoken narrative.

• Design your visual aids not on full size sheets, but by printing by hand inside quadrants of a single sheet of paper divided into 4 parts. Then scale up to your actual visual aid.

The Work-in-Progress Presentation is your first opportunity to "GOSP" your audience. Note that the P in GOSP--"Position"--for a work-in-progress presentation may be your plans to find out what you need. In general, think of the talk less in terms of performing to the public and more in terms of getting the help you need from others to make further progress. In that spirit, make sure you allow time to present the *leading edge* of your work even if that means being brief on educating the listeners about the facts you've established.

Narrative outline

This is an outline or plan of your report with explanatory sentences inserted at key places:

- to explain in a declarative style the point of each section;
- to explain how each section links to the previous one and/or to the larger section or the whole report it’s part of.

The object of doing a narrative outline is to move you beyond the preliminary thinking that goes into a standard outline or even a nested and connected table of contents. Insertion of explanatory sentences helps you check that your ideas and material really will fit your outline.

Preparing visual aids for presentations can help order your thoughts for an outline, and vice versa. You might also try to lay out the overall argument or GOSP for your project and get feedback before preparing your outline.

Before session 11
A standard outline that looks like a table of contents has some value for some people, but not much. The first step to ensuring that when you write your ideas and material really will fit your outline, it to turn the standard outline into a "nested and connected table of contents":

- nest or indent subsections inside sections, and sub-subsections inside subsections; and
- indicate with arrows and annotations how each section or subsection connects with the previous one, and how each connects with the larger whole (including the paper) of which it is a part.

The second step is to turn the nested and connected table of contents into a narrative outline by inserting the explanatory sentences (see above).

By session 11
Complete your narrative outline. Give it a title that is long and descriptive, not short and cryptic. Follow this by a restatement of your Governing Question and Paragraph Overview—these may need to be revised since your most recent submission. Having these at the start of the outline will help you think as you write and help any reader offer well-focused feedback.

Around session 11
Explore your writing preferences and ways to use knowledge of your preferences. One way to think of writing preferences is to position yourself in relation to one of each of four pairs of profiles that Barbara Legendre created based on Myers-Briggs personality types (also summarized on p. 12-13 of the document. When you see your strengths you may keep that in mind as a resource; when you see your weakness, you may do remedial exercises to try to reduce that as a liability. (For more discussion of how to make use of knowledge of writing preferences, see p. 13-14 of Legendre's document.)

All Phases | **Next:** Phase H--Compelling Communication

Phase H—Compelling communication

Goal

"My writing and other products Grab the attention of the readers/ audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to."

Processes

From Phase G

- Exploring your writing preferences to identify strengths and issues to work on
- Narrative outlining

GOSP
Direct Writing & Quick Revising
Narrative draft
Complete Draft
Reverse Outlining
Eliciting comments on a complete draft
Revising in response to comments
Final report

GOSP

A report on your project should:
GRAB the audience's attention. (It's often helpful for listeners/readers to hear/read something that explains how you personally got involved in this, or what it means to you.)
ORIENT the audience to

- the direction of movement in your project, and
- where your talk/paper will take them.
    - In the spirit of orienting the audience to what you are working towards, verbs are important. E.g., Instead of a report title such as "Lack of funds for girls sport," consider "Convincing Corporations to fund girls sport."

STEPS = the overall argument/progression that leads your audience to the
POSITION you want them to appreciate, if not to agree with.

In-session 12

Direct Writing & Quick Revising

for 90 minutes with the goal of completing an extended narrative outline or short draft (say 4-5 pages). As described in Elbow, chapters 4 and 5, this technique involves splitting the time in two, using the first half to write complete sentences (without extensive finetuning) and the second half to: a. put them in order (e.g., by numbering them); b. adding any necessary transitions; and c. tidying up what you have. It may be short, but it is something that is finished.
After completing this outline or draft, read Elbow section III on revising, take stock of comments received on your outlines, and then prepare the draft of your research report.

Narrative Draft

TBA

Complete draft

For a draft to be complete you have to get to the end even if you only sketch some sections along the way. Unlike an incomplete draft, it allows readers to see if you are clear about the Position you want to lead them to and the Steps needed to get them there (see GOSP).

Reverse outlining

Work through systematically, paragraph by paragraph, making a note on a separate sheet of paper on the topic(s) or thesis(theses) of each paragraph. Then see how these can be rearranged, streamlined, discarded, combined, split, so that each paragraph makes a distinct contribution to a definite GOSPing path. If you have not made a narrative outline before this may be the time to do so.

Eliciting comments

After the draft is completed, you should pair up with a peer and comment on each other's draft. Keep in mind Elbow's chapters 3 & 13 and varieties of responses when you decide what approaches to commenting you ask for as a writer and what approaches to use as a commentator. In the past I made lots of specific suggestions in the margins for clarification and changes, but such suggestions led only a minority of writers beyond touching up into re-thinking and revising their ideas and writing. So I focus more now on trying to capture where the writer was taking me and making suggestions for how to clarify and extend the impact on readers of what was written. I believe that all writers value comments that reassure them that they have been listened to and their voice, however uncertain, has been heard.

Revising in response to comments
to be developed

Project report

Whatever form your report takes, explain why you have pursued this project, convey your process of development during the project, and lay out your personal/professional development plans for the future. The report should not be directed to the advisor or instructor, but conceived as something helpful to peer readers—what would they need to know to get interested in and understand what you've done?
Cite references consistently in text and in a bibliography. Only references cited in the text should be in the bibliography, but a Supplementary bibliography of references used but not cited can be helpful to readers. For a guide on technical matters of writing scholarly papers, see Turabian, K. L. (1996). A Manual For Writers of Term papers, Theses, and Dissertations. Chicago: University of Chicago Press, or TBA

All Phases | **Next:** Phase I--Engagement with Other

Phase I—Engagement with others

Goal

"I have facilitated new avenues of classroom, workplace, and public participation."

Processes

Pilot run of activities and other group processes

- commented on/evaluated by participants,
- revised in light of evaluation.

Plan for future development of activities or group processes.
Plan future written and spoken presentations.
Explore avenues of public participation.
Define proposals for (further) engagement/action.

All Phases | **Next:** Phase J--Taking Stock

Phase J—Taking stock

Goal

"To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing."

Processes

Taking stock of your process(es) over the semester in order to feed back into your future learning (and other work), including

- Feedback to oneself on progress through the sessions/phases
- Discussion about the group as a support & coaching structure
- Mid-project (mid-semester) self-assessment
- Sense of Place map
- Written evaluation, beginning with self-assessment
- Written self-assessment of goals achieved and further work ahead
- Process review, including annotations and cover note

Note: Most of these also contribute to the instructor/advisor taking stock of how you have learned in order to feed back into their teaching/advising (and future learning about how students learn).

during semester ("formative evaluation")

Self-assessment with respect to Goals of Research and Engagement

This self-assessment should be prepared and submitted along with your final project, but it is also useful to undertake this self-assessment along the way and attach the latest version with each submission. If there are discrepancies between the advisor/instructor's assessment and what you record, this can be noted in their comments on the submission. The discrepancies can be discussed and a shared understanding arrived at.

Discussion about the group as a support & coaching structure

Individually and as a group, you already know a lot about research and engagement. You can learn a lot from each other and from teaching others what you know. One way to pursue this is to address the question: By what means can the group function as a support & coaching structure to get most participants (students) to finish their reports by the target date (end of the semester)?

Mid-project (mid-semester) Self-evaluation

(This brief self-assessment of your project can be expanded to encompass a report on the gap between where you are where you'd like to be in relation to research organization --both on paper and on your computer-- and research and study competencies.)

at end of project
Standard evaluation forms are not very conducive to the participant taking stock of their own process (es). This can be achieved in multiple, complementary ways:

Sense of place map

Written evaluation

- of the process/course that begins with a quick self-assessment (as distinct from the extended self-assessment below).

Process review

- including annotations and cover note

Self-assessment with respect to two sets of goals

- I. Phases of Research and Engagement; and
- II. Developing as a reflective practitioner, including taking initiative in or through relationships

You should describe for each goal two things:
a) one that reflects what you have achieved well related to this goal, and
b) one you have struggled with/ need more help on/ want to work further on.
(Even though you may have many examples for some items, one is enough.)

Optional: After you have written something for all the items, mark in the left margin beside each goal either
** [= "fulfilled very well"],
OK [= "did a reasonable job, but room for more development"], or
-> [= "to be honest, this still needs serious attention"]
If there are big discrepancies between the advisor's assessment and yours, you should discuss the discrepancies and try to come to a shared understanding about them.

Processes and Tools Applicable Across More than One Phase of Research and Engagement

(see Phases of Research and Engagement)

Dialogue around Written Work
Guided Freewriting
Models from Before
One-on-one Session
Reflective Practitioner Goals
Research Organization
Self-Assessment, mid-process/course
Sense of Place Map
Sharing of Written Work
Strategic Personal Planning
Written Evaluation, at end of process/course

Dialogue around Written Work

From the instructor to student (advisor to the advisee):

- I try to create a dialogue with each student around written work, that is, around your writing, my responses, and your responses in turn. For each assignment I make comments on a cover page that aim to show you your voice has been heard and to reflect back to you where you were taking me. After the overall comments I make specific suggestions for how to clarify and extend the impact on readers of what was written. I usually ask you to revise and resubmit the assignment. The idea is not that you make changes to please me as the teacher or to meet some unstated standard, but that you as a writer use the eye of others to develop your own thinking and make it work better on readers. I may continue to request revision when I judge that the interaction can still yield significant learning. Such a request does not mean your (re)submission was "bad"—even when the first submissions of written assignments are excellent, angles for learning through dialogue are always opened up.

- I hope my comments capture where you were taking me and that my suggestions help you see how to clarify and extend the impact on readers of what you have written. After letting my comments sink in, you may conclude that I have missed your point. In that case, my misreading may stimulate you to revise so as to help readers avoid mistaking the intended point. However, if you do not understand the directions I saw in your work or those I suggest for the revision, a face-to-face or phone conversation is the obvious next step—written comments have definite limitations when writers and readers want to appreciate and learn from what each other is saying and thinking. Please arrange to meet with me without delay if you do not see how you are benefiting from the whole "Revise and resubmit" process. I recognize that this process departs from most students' expectations of "produce a product one time only and receive a grade." And I know that most students are uncomfortable at first exposing their work and engaging in extended dialogue over it. So I continue to look for ways to engage students in this process that take into account your various backgrounds and dispositions and my own.

Freewriting

Freewriting is a technique that helps you clear mental space so that thoughts about an issue in question can emerge that had been below the surface of your attention--insights that you were not able, at first, to acknowledge (see also Supportive Listening).

In a freewriting exercise, you should not take your pen off the paper. Keep writing even if you find yourself stating over and over again, "I don't know what to say." What you write won't be seen by anyone else, so don't go back to tidy up sentences, grammar, spelling. You will probably diverge from the topic, at least for a time while you acknowledge other preoccupations. That's OK--it's one of the purposes of the exercise. However, if you keep writing for seven-ten minutes, you should expose some thoughts about the topic that had been below the surface of your attention--that's another of the aims of the exercise. Reference: Elbow, P. 1981. Writing With Power. New York: Oxford U. P.

In a guided freewriting exercise, you continue where a sentence provided by the instructor leads off (examples follow).

At the start of a project

- "I would like my work on X to influence Y to make changes in Z..."
- "I often/ sometimes have trouble getting going until..."
- "The differences between investigating ... and investigating .... might be that..."
- "There are so many aspects to my topic. I could look at..... and...."
- "If I was given more background in how to analyze..., I would be better able to..."
- "From my past experience, the kinds of issues or aspects of research I tend to overlook or discount include..."

Early on in a project

- "When I think about sharing my incomplete work, what comes up is.... And this means I should....."
- "It may be very premature to lay out the arguments involved in my research, but it may help me define where I am going, so let me try..."
- "Incorporating regular freewriting into my research practice is (difficult? wonderful? a not yet achieved ideal?)..."
- "In the next two months what I most want to see happening in my project is... What is blocking me realizing this vision is...."
- "Usually when I try to plan my work, what happens is.."
- "Some aspect of research I'd like to be able to explain clearly for my project is.."
- "If I had to state a question that keeps my subject, audience and purpose most clearly in focus, I would say..."

When you begin to draft a report

- "My ideal report would lead readers to see... I would grab their attention by... and lead them through a series of steps, namely....."

Models from before

At the start of a research process, review previous reports to get a sense of the scope of previous projects and the look of the final products.

By making notes and digesting what you are reviewing, you can begin to define your own direction: "This interests me," or conversely, "This is not my cup of tea" -- "What is it that they have done?" (e.g., insertion of real cases; not enough reference to research; too much text without illustrations; etc.)

One-on-one Session

The researcher/writer meets with the advisor to discuss progress and plans, concerns and questions. Although such discussions are typically free-form (with the advisor offering advice that may or may not be what the researcher/writer is looking for), it is possible to give them a more mindful structure. For example, a 30-minute meeting can be divided into phases:

- first 1/4, researcher and advisor freewrite separately to take stock of where things are at and identify their goals and priorities for the discussion
- middle 1/2, discussion following the researcher's agenda first with, time permitting, additions from the advisor
- final 1/4, researcher and advisor separately make notes of what they learned from the discussion

Developing as a reflective practitioner

Including Taking Initiatives in and Through Relationships

Goals

1. I have integrated knowledge and perspectives from my current and past courses into my own inquiry and engagement in social and/or educational change.

2. I have also integrated into my own inquiry and engagement the processes, experiences, and struggles of previous courses.

3. I have developed efficient ways to organize my time, research materials, computer access, bibliographies, etc.

4. I have experimented with new tools and experiences, even if not every one became part of my toolkit as a learner, teacher/facilitator of others, and reflective practitioner.

5. I have paid attention to the emotional dimensions of undertaking my own project but have found ways to clear away distractions from other sources (present & past) and not get blocked, turning apparent obstacles into opportunities to move into unfamiliar or uncomfortable territory.

6. I have developed peer and other horizontal relationships. I have sought support and advice from peers, and have given support and advice to them when asked for.

7. I have taken the lead, not dragged my feet, in dialogue with my advisor and other readers. I didn't wait for the them to tell me how to solve an expository problem, what must be read and covered in a literature review, or what was meant by some comment I didn't understand. I didn't put off giving my writing to my advisor and other readers or avoid talking to them because I thought that they didn't see things the same way as I do.

8. I have revised seriously, which involved responding to the comments of others. I came to see this not as bowing down to the views of others, but taking them in and working them into my own reflective inquiry until I could convey more powerfully to others what I'm about (which may have changed as a result of the reflective inquiry).

9. I have inquired and negotiated about formal standards, but gone on to develop and internalize my own criteria for doing work--criteria other than jumping through hoops set by the professor so I get a good grade.

10. I have approached this course and the program as works-in-progress, which means that, instead of harboring criticisms to submit after the fact, I have found opportunities to affirm what is working well and to suggest directions for further development.

Research Organization

in development

Principles

“I don’t have enough time in my busy life to have trouble finding a note, a piece of paper, an email, a computer file, an idea or to spend time recovering them when they are lost.”
In other words, nobody has time not to be organized!

Do yourself-in-the-future a favor. (Analogy: Doesn't it feel better to come home after a day's work and not find dirty dishes that you left in the sink that morning.)

Tips

Use a journal/workbook; number the pages; make an index at the end; carry it with you at all times and use it—not pieces of paper—to write notes on.

Use **worksheet** based on the table below for taking stock of and reporting on your research organization: Spend some time to fill in (or update) the table below, then mark 5 new things with a * that you plan to implement in the next 5 weeks.

	Organization of materials on paper.........	of computer files & records...........
Things that I do that are good (+) or that I avoid as inefficient (-) . . .		
Suggestions of others about good (+) and inefficient (-) practices . . .		

Mid-project (mid-semester) self-assessment

NAME:

1. This is what I like about what I have done so far.

2. This is what I plan to do differently from now on.

3. The most difficult thing for me to do is... and so I need support of the following kind...

4. I need more help from my peers on... and from my advisor on...

5. Other comments on the process to date -- what you have appreciated and what could be improved?

Sense of Place Map

Create a picture of whatever form that occurs to you -- text is allowed -- that addresses the three questions:

- Where am I?
- Where have I come from?
- Where am I going?

By shifting from verbal or textual reports to a pictorial representation new insights emerge (or insights to come to the surface). (This is akin to the effect of guided freewriting.)

This map can be used at the start of a project to provide an impressionistic picture of your aspirations. Or at the end of the project to place the project into a longer trajectory of your work and lives. There should be no obligation to share or display what is on your map, but the typically diverse aspirations and trajectories among maps made by a group can be thought-provoking.

References:

This version of sense of place map evolved from a more ecological version in Thomashow, Mitchell. 1995. Ecological Identity: Becoming a Reflective Environmentalist. Cambridge, MA: MIT Press.

Sharing of Written Work

to be developed
Read your paragraph to the group to hear how it sounds shared out loud with others.

Keep sharing your written work with peers -- see Elbow, Writing with Power, chapter 3, for an evocative account of sharing. Note that sharing runs through the entire process of research and writing.

Strategic Personal Planning

1. In order to complete a satisfying project you need to focus on something tight and do-able. Strategic Personal Planning allows you to find this focus paradoxically by first opening out and acknowledging a wide range of factors and wishes that your work could (should?) take into account.

2. Strategic Personal Planning is based on the Strategic Participatory Planning workshop process developed by the Institute for Cultural Affairs (ICA). The basic propositions of the ICA workshop process include:

- Notwithstanding any initial impressions to the contrary, everyone has insight (wisdom) and we need everyone's insight for the wisest result.
- There is insight in every response. (There are no wrong answers.)
- We know more than we are, at first, prepared or able to acknowledge.
- When a person is heard, they can better hear others and hear themselves. This causes us to examine decisions made in advance about what the other people are like, what they are and are not capable of.
- The step-by-step workshop process thus aims to keep us listening actively to each other, foster mutual respect, and elicit more of our insight.
- Your initial conclusions may change -- be open for surprises.
- What we come out with is very likely to be larger and more durable than what any one person came in with; the more so, the more voices that are brought out by the process.
- In particular, we will be engaged in carrying out/carrying on the plans we develop.
- In sum, the workshop process aims for the "greatest input, with greatest commitment and the least confusion, in the least time."

3. Adapting these principles to Strategic *Personal* Planning means you should hope to come out with a plan for your project that is richer, deeper, and has more dimensions than what you came in with. The more angles on yourself that are brought out by the process, the more likely you are to create something you did not anticipate. The experience of that creativity, in turn, leads you to be more likely to carry out the plan you arrive at.

4. The Strategic Personal Planning Process begins with the Practical Vision stage. This is meant to generate a larger vision of your work, something that informs the specific project you are doing (e.g., for a course or degree). In that spirit, do not focus specifically on your project topic. Instead, consider a more global question: What is needed for your Personal & Professional Development in [insert general area required to be addressed by the project]?

Steps

Post-it brainstorming

4.1. Imagine yourself some time after the project is over looking back with a sense of

accomplishment on how far you have come in the area of [insert general area required to be addressed by the project]. (Construe *accomplishment* broadly so it can include your own reflection and growth.) What happened to make this so?--What different kinds of things do you envisage having gone into or contributed to that personal and professional development?
To prepare for this brainstorming, note:

- These things can span the mundane and inspiring; tangible and intangible; process, as well as product; relationships as well as individual skills. (By mundane, think of all the different tasks on your plate -- over and above those for this project -- that potentially affect your ability to carry out your project in a way that is satisfying.)
- Reread any externally-dictated context and requirements for the project (e.g., the description, objectives and expectations given in a course syllabus).
- For other ideas—but feel free to depart from these—review handouts from previous post-it brainstorming by students in a course on Action Research and Educational Evaluation.

4.2. Keep in mind the question in 4.1 above, brainstorm your 3-5 word answers onto post-its in block letters.

4.3. Pair up and get more ideas from hearing about the kinds of things the other person came up with. Make more post-its.

Clustering

4.4. Once you have about 30 post-its

- Move the post-its around into groups of items that have something in common *in the way they address the question*
- Describe the groups *using a phrase that has a verb in it* or, at least, indicates some action. For example, instead of "Holistic Artistic Survival Project," an active name would be "Moving holistically from surviving to thriving as artists." (See more examples of clustering and naming.)
- Group the groups in pairs or threes and give these larger groups descriptive active names
- Group these groups and name them, until you arrive at a descriptive active name for the practical vision post-its as a whole.

4.5. Pair up again and discuss your overall vision.

4.6. After the session, redraw the groups in a neat form (without the original post-its) so you can refer back to it as you define and undertake your project.

Translate Strategic Personal Planning into a concrete research and engagement design

5.1 Quick option: Freewrite (for 7-10 minutes) on the specific actions you might take so as to complete a project that fulfills your practical vision as well as any more specific objectives and expectations. Keep these action ideas in sight, together with your practical vision, as you plan the remainder of your work.

5.2 More time-consuming option: Pursue the other three stages of Strategic Personal Planning, starting with brainstorming on the obstacles to your realizing this vision. Re-vision those obstacles (perhaps with peer or advisor interaction) until you see the underlying issues and a gateway through to new, strategic directions, and then to specific actions that follow those directions.

Original page by Peter Taylor, 4/03, rev. 12/07

End-of-process (end-of-semester) evaluation

This is written as a course evaluation, but the same format can be used for an extended process of research supervised by an advisor.
The wording needs to be adapted in various places to match the specific course/process.

Part I

The primary goal here is to make notes as preparation for Part II, a synthetic statement. Nevertheless, try to be legible because some reviewers might read these as well.

1. Start with a self-evaluation:

- Did you achieve your personal goals? How would you have proceeded differently if you were doing this course again? What have been your major personal obstacles to learning more from this course?

- What have you learned about making a workshop format class stimulating and productive? What would your advice be to prospective students about how to get the most from a course like this?

2. General evaluation:

- How did the course meet or not meet your expectations? How did your attitude to doing the course change through the semester? How do you think the course could be improved? What was special about this course (+positive & -negative)? How does it compare with other courses? What would be your overall recommendation to prospective students?

3. Evaluation in relation to the course description:

- Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met. From the syllabus (e.g. http://www.faculty.umb.edu/pjt/692-08.html):
    - In this course you identify a current social or educational issue that concerns you—you want to know more about it, advocate a change, design a curriculum unit or a workshop, and so on. You work through the different phases of research and engaging others on that issue—from envisioning a manageable project to

communicating your findings and plans for further work. If you are a CCT student, you should integrate perspectives from your previous CCT courses and will end up well prepared for—or well underway in—your synthesis project.

- The classes run as workshops, in which you are introduced to and then practice using tools for research, communicating, and developing as a reflective practitioner. The class activities and course as a whole provide models for guiding your own students or supervisees in systematically addressing issues that concern them.

Part II

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/ build in your comments from part I.) Please make comments both to help me develop the course in the future and to enable some third party appreciate the course's strengths and weaknesses. (Imagine a reader who may not be willing to wade through all the notes on the other side, but is willing to do more than look at numerical averages.) Among other things you might comment on the overall content and progression of classes, the phases of research & engagement, and the in-class activities.

EXAMPLES

CCT692
Processes of Research & Engagement

PHASES OF RESEARCH & ENGAGEMENT

Examples of Student work from previous years

A. Overall vision

• Six examples of project descriptions. Note: These are revised versions—Expect your initial version to need revision.

Rob Norris
Practicum
September 22

Revised project thesis question and description

<u>Researchable Question</u>: What does it mean to have found your personal center of imagination and what can be done to facilitate maintaining this type of mindset?

This summer I devoted my free time to creative writing. It was a struggle from the beginning to the end. Wrestling with plots, characters, details, questions, perspectives, and techniques made creative writing an endeavor more difficult than I had expected. But towards the end of the summer I felt like I made a breakthrough: I found my center of imagination and words began to flow easily. The words were flashing across my laptop, images flashing in my mind's eye, scenes acted out in my head. As I sat in front of my laptop during these sessions I felt like I was beside myself. I was speaking in a voice that had been silenced long ago by external forces. The experience of letting out this creative capability was invigorating and rather emotional. It is this feeling, this moment of epiphany, this inspiration, this "being in the zone" is what I wish to center my initial project inquiry around:

- What is this experience all about?
- What are its effects on the person and his or her work?
- What can be done to stay in this center of imagination?

In my initial research I have found sparse information directly addressing this topic. It's strange, in my opinion, that such a profound part of an artist's experience has not been individually focused upon more. There is a massive potential of insight to be gained regarding the nature of creativity within this question. And since this has not been studied in detail I feel like I have something to contribute. Very exciting.

One of the few figures who *has* dedicated much study on this specific aspect of creativity is Gaston Bachelard. He was a French scientist turned philosopher from the nineteenth/twentieth century. His ideas are significant because he based many of his ideas on human perception upon the powers of imagination. Bachelard also acknowledged the significant input emotions have on human perception.

I intend to further study Bachelard's ideas as a beginning to my own inquiry into the topic. I will also be looking for more thought on the topic, allowing my question to morph when necessary.

<u>AUDIENCE OF MY INQUIRY:</u>

Those people who are frustrated while attempting to be fully invested in the creative process. My audience is whoever have tried but failed to maintain focus on being a creative person. The range of demographics will be broad because I believe the appeal of creativity is universal among all positions in life.

<u>PURPOSE OF MY INQUIRY:</u>

Personally—so I can be a more fluid creative writer and so I can maintain a more creative perspective on my life and work.

Generally—to provide more public knowledge over the creative process and its beneficial effects on a person's psyche and their work.

Tim Eagan Revised: 10/9/99 12:19 PM

Thesis Question & Statement:

How can I create an argument for content-based/enriched middle school foreign language instruction—supported by research in language acquisition and second language instruction—which convinces teachers to redesign curricula and teaching methods?

Statement:

Large numbers of American school children study a second language beginning in middle school or in high school, yet most of them complete their language study and cannot communicate in that language. This fact should be shocking to foreign language professionals, yet while we write and publish research for journals, we have effected little substantive change in the classroom; our students continue to complete four or more years of study without becoming proficient in the language.

In the last twenty years or so there has been a lot of research in linguistics and language acquisition. This research has led the way for research in second language instruction and has provided an opportunity for foreign language teachers to reflect on their practice and rethink their curricula. Research clearly demonstrates that students develop proficiency in a second language when the language instruction occurs within a meaningful context. A meaningful context is one that holds a level of interest for students and has relevance to their lives and their experiences. Disconnected themes like Marta and Jose go to the beach are ineffective for building proficiency because they don't provide students with the possibility of communicative tasks that are meaningful to them. On the other hand, a curriculum designed around students' eating habits provides students with a meaningful context because it is real. I want my research project to empower me and my school (I think at this point it is unrealistic to hope to effect wider-spread change) to begin to redesign our foreign language curriculum.

Harriet R. Griffin
Project Overview
November 1, 1999

Developing Writing Workshops for the Empowerment of Low-Income Women

The focus of the project will be on the importance of developing supportive communities for both leaders and participants of a Writing Workshop for low-income women.Close attention will be paid to the elements necessary for sustaining writing communities that persist through their careful attention to developing horizontal relationships in a supportive environment. Membership in a writing group of leaders trained by Pat Schneider will provide for the on-going support community needed to transfer successful AWAI writing workshop methods to low-income women. Positive feedback initiated by responses to "What did you remember?" and "What did you like?" will serve to encourage women to keep on writing. Writing and discovering voice will lead women to build their writing skills and to seek further education out of poverty.

A generic grant proposal for Writing Workshops for Low-Income Women will further summarize and define the problems, goals, and strategies for such a program. Personnel, timelines, and subsequent evaluations will also be discussed. Specific places for a Writing Workshop program will likely be more carefully explored after the completion of this part of my intended project.

Initial research description 26 January 1992

"The construction of Down Syndrome as a maternal problem"
Peter Taylor

When women who would like to be mothers enter their thirties childless they hear a biological clock ticking. Menopause is usually many years off; it is the increased incidence with age of many certain genetic abnormalities that set's the clock's alarm. The routinization of amniocentesis and development of other prenatal diagnostic tests builds on such concerns. Together with the selective abortions that usually follow a "positive" diagnosis of genetic condition in the fetus, these technologies are providing a new power over the types of individuals which may be born. Of course, we might respond differently to abnormalities associated with genetic conditions, by enhancing the community and social supports given to differently abled and sick individuals. My concerns about the consequences for society in emphasizing the "genetic purification" route motivates this investigative research project into people's understanding of and social policy regarding the major genetic condition diagnosed pre-natally, Down Syndrome (DS).

DS refers to a suite of physical conditions of variable severity resulting from the individual bearing three, rather than the normal two chromosome 21s. The incidence of DS is known to rise with age at birth of the mother. Several years ago it occurred to me that a DS child might equally well have obtained its extra chromosome from the father. Yet I hadn't heard any mention of a father's biological clock. In this research project I propose first to ascertain what is known about the paternal contribution to trisomy 21 and its age-dependency, and how this is known. Then I want to investigate the history of DS research to see whether any differential contribution of fathers and mothers was known when the publicization of DS relationship to maternal age wound up the women's biological clock.

By examining the way responsibility for a genetic condition is assigned in the case of DS, I hope to have illuminated an issue of more general interest given that social responses and genetic purification are vying for our imagination, attention, funding and other resources.

General areas

Genetic purification
Routinization of amniocentesis
Main case: Down syndrome (Trisomy 21)

Specific questions to investigate

1. What is the incidence of DS fetuses in the USA & other countries?
2. How does this vary by maternal age?
3. How does this vary by paternal age? If unknown, why?
4. When were figures first collected for DS vs. age of mother?
5. What's the relative contribution of males and females to trisomy 21?
6. What's the science used to establish this?
7. Who did this science and how recently?
8. Who decides today what data should be collected?

Suzanne M. Clark
CCT 698 - fall 2000
Due: 10-2
Revision
Thesis Question:
Can the Asian healing arts of tai chi, chi gung and ba gua play a role in performing arts medicine as therapy for a musician's recovery from an overuse injury and/or be used for prevention of such injuries?
Thesis Statement:
Performing arts medicine has developed in recent years as an answer to the unrelenting injuries that musicians face. Across the globe, various institutions have formed organized networks for distribution of information to musicians and the professionals who treat them. Related clinics and practitioners provide specialized services, such as nutritional therapy, neurological assessment and testing, acupuncture, laser therapy, homeopathy, muscular therapy, physical therapy, and chiropractic care as treatment for playing injuries.

Despite the services available, many musicians do not recover fully, and some not at all, from their debilitating injury. Unfortunately, overuse injuries not only interrupt or even displace a career, but often they inhibit everyday life due to their penetrating and relentless nature. Simple tasks like combing one's hair, washing dishes, taking out the garbage, buttoning shirts, or picking up a child are no longer within an injured person's ability. Since many musicians feel their playing is their "true voice", the sudden onset of musical speechlessness can be disturbing on a deeper level. The loss of one's career, autonomy and emotional expression can be devastating.

Since the available treatments may not cure the problem, perhaps one needs to consider a different approach to healing. In China, the Asian healing arts are used as prevention and treatment for serious diseases, such as cancer and arthritis. How do these therapies work and could they fill in the gaps that Western medicine and alternative therapies have not been able to fill? My project will look at the healing arts on a physiological level as well as emotional, mental and spiritual. They will be viewed not only in contrast to the therapies used in performing arts medicine for healing overuse injuries, but also as a foundation to support and enhance those therapies. Perhaps the missing link between a limited, painful music career and its restoration will be found.

B. Background information

- One student's reflection on his resistance to finding out what others have done
- Resources for reminding you to acknowledge intellectual debts
- First page of a well chosen review article for a project on teaching creativity
- Four examples of "sense-making" responses to readings
- One example of reflection on key article
- Xerox of 2 pages from PT's notebook to illustrate active "dialogue" with what you're reading
- Three reports of initial meetings with informants
- An email couched as a request for an interview (phase F), but really trying to find out about "what others have done that informs and connects with [her] project"
- Seven examples of annotated bibliographies—the fourth also includes a revised thesis question and intro to his project

Peter Taylor
Practicum

Robert Drake
12/12/99

Notes on my Bibliographic Road Trip

You're right about the onset of my search- there wasn't any books that I could find *directly* relating to my topic. It wasn't until later that I started seeing my arguments in a new light. I never wondered why I didn't see my ideas out there. I was pretty sure they were original. What I was struggling with was *how* original. I didn't know where to begin to find works that were overlapping in ideas or pedagogy. Originally I wasn't surprised to see nothing come up in my searches because I didn't know how to make or even define my search quary! This was an important revelation for me, because I was making up the words I was lacking in, i.e. L-Sim's, ect. I have since thrown those out and stated using words that I felt most closely resembled my ideas. They were:

1. Toys
2. Play
3. Playgrounds
4. Manipulatives
5. Teaching methodologies
6. Interactive Models
7. Prob-BL, Proj-BL, Goal-BL, etc.
8. Student's Misconceptions
9. Adventure Playgrounds
10. Peer collaboration, peer tutoring, and peer cooperation
11. Etc.

By doing this, I found a wealth of information as it *overlaps* with the ideas I had. I also started appreciating the ideas that others have contributed to this work. I think initially, I was confused about how to present my ideas since I perceived them as being mine (the big picture). I didn't see that my big picture, original or not, was made up of very many small puzzle pieces that have been contributed by others. I was only seeing how I was putting the pieces together and therefore it must be 'my' idea. I think that was one of the best things I learned this semester. It enabled me to see and appreciate the ideas of others before me and give them proper credit. It also make me see my project in a new and exciting light – it showed how it was connected with others and not a stand alone without any support!

I learned this late in the semester, but am I am greatful for it. I feel I have learned more that I have been able to show so far, but hopefully my draft and these assignments I am working on will be reflective of this fact.

August 4, 2000
Dear Faculty Member:

As you prepare to address academic integrity on your syllabus and in the classroom, you might find the following resources of some help:

An example of a short, written introduction on "Acknowledging Intellectual Debts" from the Computer Science Department: www.cs.umb.edu/cs310/handouts/honesty.html

Two handouts from the Political Science Department on "Guidelines to the Documentation of Academic Work," and "Documentation Styles for Research Papers:" www.pol-sci.umb.edu/homestuff/styledoc1.html and styledoc2.html

UMB rules regarding academic dishonesty and the Code of Student Conduct can be found in both the Undergraduate and Graduate Catalogs, and in the Student Handbook (Note: Healey Library is preparing a handbook for the fall which will include a page on academic dishonesty):

UNDERGRADUATE CATALOG: www.umb.edu/academic_programs/Undergraduate_Catalog/index.html At the index, click on "Standards, Regulations, and Procedures." Then click on "Academic Standards, Cheating and Plagiarism" for a statement of the rules, and on the "Code of Student Conduct."

GRADUATE CATALOG: www.umb.edu/academic_programs/graduate_studies_info/ind ex.html At the index, click on "Student Rights and Responsibilities," and then click on the "Code of Student Conduct."

STUDENT HANDBOOK: This document will be available on the UMB website in the fall.

The Joint Discipline and Grievance Committee is in the process of creating a resource website on internet-based plagiarism (Note: suggestions are welcome): www.pollycyber.com/jdgc/

If you are aware of additional resources on academic integrity that could be helpful to the UMB community, please contact the chair of the JDG Committee, Janis Kapler, Department of Economics, University of Massachusetts at Boston, jk.kapler@umb.edu

Who is Creative? Identifying Children's Creative Abilities

Anne S. Fishkin
Aileen S. Johnson

Some schools use measures of creative abilities in addition to measures of intellectual and academic abilities to identify children of varied talents. The question remains, to what extent can we identify children with high potential to be creatively productive when they have not yet demonstrated creative talent? Can we have confidence in such decisions? This article compares strengths and weaknesses of methods of assessing creativity and lists more than 60 standardized measures used to assess children's creativity. Procedures for using formal and informal measures in the decision-making process are also discussed.

Anne S. Fishkin, a research specialist in education at Marshall University Graduate College, South Charleston, West Virginia, is director of its Community Clinical Service Center. **Aileen S. Johnson** is professor and chair of the reading department at the University of Texas at Brownsville.

This article examines assessment instruments, measurement considerations, and factors that impact understanding of a child's demonstrated and potential creativity. Its purpose is to examine the major categories of standardized measures and also alternative measures that may be used to assess children's creativity, and discuss issues of assessing such complex behaviors. In addition, the authors list a variety of commonly used and promising methods of assessment and discuss appropriate practices to incorporate data from multiple measures in order to make eligibility decisions.

Applying a Definition of Creativity to Youth

It is important for researchers and educators to first clarify their theoretical position or understanding of creativity prior to selecting assessment instruments. Otherwise, they might select assessments that are inconsistent with their own implicit (Runco, 1993a) idea of creativity or inconsistent with needed adjustments to the students' curriculum (Hunsaker & Callahan, 1995). For example, an educator who implicitly views creativity as talent in the visual arts may plan a program in which children with budding literary or musical talent are overlooked. Likewise, a researcher's theoretical perspective and definition of creativity influences the behaviors and subjects selected for study as well as methods of data analysis.

Definitions of creativity reflect a host of diverse characteristics of creative adults and creative children. Many definitions recognize the complexity of creativity (e.g., Davis, 1997; Isaksen, 1987; Treffinger, 1987). Isaksen (1987) noted that creativity occurs in many people, in differing degrees and manners, and should be viewed as "a multi-faceted phenomenon rather than as a single unitary construct capable of precise definition" (p. 8).

MacKinnon (1961) proposed that clarity may be achieved when a researcher develops an operational definition of creative behavior from one or more of four perspectives: **personality, process, press** (situation), or **product.** Rhodes (1961/1987) indicated that it was only in the intertwining and unity of the strands of the **four P's** of creativity that the complexity of creative behavior occurred. More recently, Murdock and Puccio (1993) recommended that researchers might enhance the generalizability of their findings by studying creative behavior in the combinations or interactions of the **four P's.** That is, they would reframe their questions to ask how at least one of the **four P's** would interact meaningfully with at least one other **P.** "For instance, when considering how person overlaps with press, a researcher can examine the ways in which motivation, abilities, or personality characteristics interact with physical environment, psychological atmosphere, or task demands" (p. 265). Other recent multidimensional models (e.g., Magyari-Beck, 1993; Hong & Milgram, 1996) and conceptualizations of creativity support its multi-faceted nature, apply to various disciplines, and allow multiple measurements of creative phenomena (Magyari-Beck, 1993; Murdock & Puccio, 1993; Rogers, 1998).

Creative behavior may be viewed as a process resulting in a product unique to the individual who produced it; this product also may be unique and valuable to society (Parnes, 1972). However, when the primary interest is to identify children with the potential to demonstrate significant adult creativity, we must examine evidence of less obviously identifiable creative acts. Fishkin (1998) has proposed the phrase, **germinal creativity**[1], as useful to describe children's budding creative potential. For example, a young child's possibly poorly skilled rendition of a creative idea may show promise of later full-flowered creativity. The child, however, may not yet have the skill to adequately express or fully communicate the unique idea. In addition, children who show such germinal creativity are likely to display creative behavior only on tasks in which they are interested.

In order to identify children with germinal creativity, those with the potential to be creatively productive adults, it is important to consider information derived from multiple sources. There are unsolved difficulties in determining a child's likelihood to be a creative producer during the developmental years, and greater uncertainty in predicting potential for future creative productivity. Broad parameters must be used to identify children's creativity, because creativity is a complex construct. Children's emerging creativity may not clearly correspond with creative behavior in mature, creatively productive adults. Most important, the degree to which children may exhibit their creativity can vary markedly depending upon numerous factors such as their developing skills, the response requirements of a task, and their interest in the task at a given time. Therefore, it is critical to deliberately examine a variety of methods to assess a child's creativity, and to use a combination of measures to make decisions.

Methods of Assessing Creativity

Methods of assessing creativity may be grouped into categories representing the **four P's:** process, personality, product, and press or situation (MacKinnon, 1961). We developed Table 1 to categorize the variety of instruments used to assess

[1]This use of the term "germinal" differs from Besemer and O'Quin's (1987) term used to describe one of nine dimensions of a creative product.

Manuscript submitted May, 1997.
Revision accepted July, 1998.

Suzanne M. Clark
CCT 698 – fall 2000
Due: 9-25-00
Sense-making Protocal

This is a good example of the use of sense-making but it is not really a "key" article

Article: Toufexis, Anastasia, "The Oh-So-Not-So Prime Players; Special Clinics for Performers Draw Rave Reviews", Time v131 n13 (March 28, 1988) p81-82

A) **I appreciated** the fact that the author compared performance injuries/medicine to sports injuries/medicine, thereby recognizing the need for specialized care for performing artists. In addition, I liked the fact that the article was in Time. There is more of a chance for the arts-related world, as well as the general public, to become more aware through this magazine than an article written in JAMA or NESM.

B) **I learned** that the field is older than I had realized. The article, written in 1988, states that performing arts medicine had sprung up within the previous decade, yielding a dozen clinics and programs. My professional playing career started in 1979, yet throughout all of that time, I had never heard of any of these clinics or programs, either through formalized education or word-of-mouth.

C) **I wanted to know more about** the clinics themselves. Where are they? What do they offer? Are they affiliated with any music institutions or other universities? Are they regular AMA MDs or are there alternative practitioners also?

D) **I struggled with** the way the article was constructed/written, although it's probably appropriate for Time. The tone was more like trying to convince or legitimize the field, rather than present it or actually show what the field is. I don't believe such a presentation would happen in the sports field – it's widely accepted that care for athletes is important. It seems like the struggle for recognition the arts has always had to cope with when dealing with the public.

E) I would have been helped by a more comprehensive listing of where to go for such help, rather than having to decipher contacts from the quoted physicians.

F) My project connects with this in the following ways:

- The article was placed in a widely read magazine in 1988, yet there is little information throughout the Boston music world about performing arts medicine.
- Despite the reference to clinics and programs, where does a Boston musician go to be treated? What can be done for prevention?
- The article states that musicians have more at stake since playing is an emotional outlet. This support the idea that an inability to play can take on an emotional dimension as well as physical, thus giving rise to the potential for other problems.
- The University of Texas, well-noted for their music department, has a clinic in Houston. There are three major music colleges in Boston, as well as other universities well-known for their music curriculum, swimming with music students. For years, Boston, and it surrounding towns, has been a hub for the music scene in the state of Massachusetts. Does such an entity exist in Boston?

Suzanne M. Clark
CCT 698 – fall 2000
Due: 9-25-00
Sense-making Protocal

G) **I disagreed with** the MD who stated that "frequently you tell that anything is wrong until you see them play." Seeing a musician play their instrument is imperative in fully understanding the complexities of diagnosis and treatment; however, there are plenty of warning signs and general symptoms that can show a problem exists.

H) **I think the authors should consider** giving more information about performing arts medicine itself as opposed to so much information on what types of injuries exist.

Summary:

The article gave a very good overview of problems that exist for performers. The author referred to a variety of performers, as well as to specific musical instruments. She captured the idea that people who enjoy what performers have to offer have little idea as to what performers go through to entertain their audience. The reference to sports is impacting as it shows the division in support for athletes and performers. The article refers to many comments and observations from medical practitioners. These are very helpful in showing support for such specialized care as well as the unique the practitioners are who treat performers. Also outlined is the desire to treat an injury without resorting to surgery or steroids, which also shows a division between sports and performance medicine. One physician referred to, Dr. Michael Charness, shows the keen insight he has regarding musicians as he showed while treating me for my injury. His inclusion in this article is probably a main selling feature for me, as I know he is a reliable source. The title of the article refers to special clinics, but I don't think she truly stuck to what her title infers. She writes more about the injuries themselves, rather than the actual clinics. Thankfully, the physician references give some way to connect with the clinics. I think she should have included more information in this area as opposed to so much information on the injuries. It almost seems a bit sensationalized and not practical enough, although I wonder if it has to do with Time.

This assignment has helped to bring more focus and direction to where this project is going. At first, reading so many different articles added more confusion and made the boundaries of my project more flimsy. Zeroing in on one article with the sense-making protocol helped to dissolve the flimsiness and add a tighter shape. I'm able to apply what I want to cover more clearly to an existing situation. I learned more about the time line of performing arts medicine, which is an important factor in my project.

Tim Eagan
CCT 698
September 26, 1999
Assignment for Class 3

Sense making protocol for :

Davis, Robert L. 1997. "Group Work is NOT Busy Work: Maximizing Success of Group Work in the L2 Classroom." ***Foreign Language Annals,*** **30, No. 2: 265 -279.**

a) I appreciated the author's clear explanations of the differences between quality, well-thought-out group work and group work that is not effective for language learning goals. His explanation of why the new paradigm in language teaching and learning has not often worked-that is has to do with teachers' unwillingness to adopt new paradigm and shed old paradigm (sort of Old habits die hard).

b) I learned that there are some simple steps one can take in designing group work that will help assure it is successful. In fact, I am going to copy these criteria and put them into my lesson planning binders at school and will begin to use them immediately.

c) I wanted to know more about specific group activities and why they did or did not work well and what the students' reactions were to these activities (i.e, did they find them useful? Did they understand the rationale behind the activities?)

d) I struggled with how the topic of this article impacts my project. I am now thinking that I may need to narrow my topic to contextualizing language, that maybe content-based language is a larger topic. Perhaps I need to do research and work on the idea of context first, then focus on Content-Based. Or maybe not. This needs to be sorted out.

e) I would have been helped by a focus on the age group I teach (middle school). I often (not always) find that research by university faculty is done with university students and that middle school children are quite a different audience.

f) My project connects with this in that group work is about meaningful communication in meaningful context and my premise is that these two items are necessary for learning a second language.

g) I disagreed with nothing. I'm sure that further reading will elicit some disagreement on my part-I'm full of opinions.

h) I think the author should consider (as should more researchers in L2 learning/teaching) that many readers of the Foreign Language Annals are K-12 teachers, not university level professors. While his article was very useful to me, I would have liked to see some samples of successful and unsuccessful group work with other age groups.

Sheryl Savage
Practicum CCT 698
Professor Peter Taylor
September 25, 2006
Assignment B1: Key Article

Article: Romero, Eric J. and Cruthirds, Kevin W.," The Use of Humor in the Workplace," *Academy of Management Perspectives*, Volume 20, Issue 2, (May 2006) p58-69

Sense-Making:

a) I appreciated the authors' thoughts that concisely stated the same views I have pertaining to humor having a serious impact in the work environment and in the culture of the organization.
b) I learned that humor has many positive sides that can lead to better communication and work production as well as comfort level for colleagues.
c) I wanted to know more about the different styles of humor that were identified in this article as well as the Organizational Humor Model that was shown. I also wanted to identify which of the many references listed could be crucial in my continuing work.
d) I struggled with the idea of possible negative effects of humor as being called the "double-edged sword."
e) I would have been helped by more charts and diagrams.
f) My project connects with this in the following ways:
    - The article clearly validates my initial thoughts on humor in the workplace as a tool for creative thinking and greater collaboration.
    - The article further defines my thoughts on the different types of humor that can be incorporated into the workplace setting as a benefit to the bottom line of the company or organization.
    - The article specifically lists creativity and its link to humor as proven in various literature and past research.
    - The article discusses the power of humor in leadership of an organization.
    - The article has an excellent discussion on how to integrate humor into an organization.
    - The article has a wealth of references in two full pages of authors and articles.
g) I disagreed with nothing in the article thus far. I will read it in more depth and consider all statements,
h) I think the authors should consider writing a second follow up article with additional information from their ongoing research.

Kathleen Leavitt
September 30, 2006
CCT 698
Sense-making

Article: Porto, G. & Lauve, R., "*Disruptive Clinician Behavior:* A Persistent Threat to Patient Safety", *Patient Safety and Quality Healthcare,* (2006, July/August).

I appreciated the degree to which the authors described the interpretation of disruptive behavior and the fact that physicians are the worst offenders. This is related to their positions of power within the institution or organization.

I learned that disruptive clinicians not only has impact upon patient safety, productiveness of a patient care area, nurse retention, but that administrative and material resources devoted to addressing this issue can be a financial burden.

I wanted to know more about institutions that are currently addressing this problem such as adopting a code of conduct and enforcing compliance. I also am curious about the staff that comes forward to disclose their experience with a disruptive colleague and their experience with the person after the episode.

I struggle with the reality of this issue everyday and the negative effects that result from these interactions. The article made tackling the issue seem relatively easy and I find that I am offended by that. I have difficulty envisioning a code of conduct being enforced with some of the physicians who are able to get their way by bullying and intimidation. It is due to this struggle that I am researching this topic and am focused on identifying methods to counteract it in my workplace environment.

I would have been helped by more information that would encourage people to hold others accountable for their bad behavior and come forward to the leadership, administrative groups within their institution regarding disruptive behavior. This topic should be expounded upon for the purpose of supporting people to share their experiences.

My project connects with this because my staff works very closely with a number of physicians who can be physically and verbally abusive and intimidating. At times it is directed to the surgical fellows and not the nursing staff but still it effects all who are present in the specific OR providing patient care. This situation does not allow people who are highly skilled and proficient in their area perform to their best ability. Instead, these occurrences create an environment where the priority becomes saving your own hide and becoming one with the OR wall so that you do not become the target of the tirade.

I disagreed with the simplicity in which the advice is given for organizations to handle this issue. In the article it was clearly stated that some physicians who practice this behavior succeed in obtaining their requests because of the behavior. This can be interpreted as a reward and in my workplace I have had physicians who practice the behavior tell me that they will continue to behave in this fashion because it works. The problem is much more complex and requires a great deal of support in order for change to occur.

I think the author should consider providing information about institutions that are strictly enforcing this code and what the results have been and also how the whistle blowers have been treated.

Summary: The article provided, in detail, summary and facts to support the issue that I am intent on addressing. The impact that the behavior has, not only on patients, but also t on financial and teamwork matters represents the magnitude of the problem and the need for it to be acknowledged and consequences to those who partake in this behavior. The description of disruptive behavior is excellent as it defines clearly what is not acceptable and does not provide for exceptions. Sometimes bad behavior is excused because the physician is under much stress or the surgical procedure is deemed to be very complex. These situations demand the team work and function as a cohesive group and are allowed to perform to their best ability in order to meet the goal of providing the best care possible for the patient.

The authors provide a thorough plan and approach for dealing with and stopping disruptive behavior. Many important points are presented in their article as to reasons that the physicians are allowed to continue. These observations I found to be very helpful and coincide with situations I see in the workplace on a continuous basis.

David Gray
2/4/96
Bio&S 300

Two Journals Articles Targeting Clinicians Differ in Conclusions Drawn From Research of Stimulant medication of ADD(As of 1990)

In their introductions both articles cited statistics from Baltimore County, Maryland which show that the use of stimulant medical treatment for attention problems in school children had doubled every four years from 1971-1987 to the point where 6% of all public elementary students were receiving medication. In the October 1989 article published in *The Pediatrics Clinics of North America*, Richard Stevenson concluded that "stimulant medication is an effective treatment modality for most children with ADHD"(1193). His grounds for this conclusion are that its short term efficacy is well documented. He also believes that "long term outcome may be improved when stimulants are used with other therapeutic strategies." In contrast, Jacobvitz in *The Journal of the American Academy of Child and Adolescent Psychiatry,* September 1990 "would urge greater caution and a more restricted use of stimulant treatment pending more research on long-term effects(of stim. med."(685).

Although the articles demonstrate differing interpretations of research and attitudes towards pharmacological intervention they are also remarkably similar in assessing the areas which need further investigation. I will emphasize their individual assessments of research on the long term effects of medication which appears to be the main dividing point. Stevenson concedes that "long-term studies have not revealed consistent improvement"(1186). But he goes on to add that "this may be due to the logistical problems associated with obtaining rigorous long-term data"(1186). He is optimistic in stating that "although the literature does not document any long-term efficacy of stimulant medication use, it does provide some support for the suggestion that stimulants may improve long-term outcome when used in the context of multimodal therapeutic strategies"(1186).

Jacobvitz is more critical. She assesses long-term research on the subjects of academic performance, peer relationships, antisocial behavior and multimodal treatment. She states that "to date, there is no evidence that stimulants enhance academic performance." Although one study showed immediate improvement in arithmetic and spelling she dismisses it as only a superficial change, "best interpreted as improved ability to function in the test setting"(680). Regarding peer relations she states that "effects of stimulant medication show few positive effects and a high incidence of negative effects"(681). Her assertion is supported by literature references(which I haven't read). On the issue of drugs used in conjunction with other modalities, Jacobvitz is reluctant to give her endorsement. She discusses a study which demonstrated more positive long-term outcomes in a Multiple Method Treatment (MMT) group than a Drug Treatment Only (DTO) group, emphasizing that there was no psychological only group studied. Thus, it doesn't prove the effectiveness of medication.

These two articles pertain to the first of my initial research objectives which is to critically review research literature for and against drug treatment. These articles are not original research. They are reviews of such research aimed at the clinician. For me, they highlight how different interpretations and, subsequently, differing policies can originate from the same body of knowledge. A next step would be to evaluate factors that inform these attitudes.

Excellent choice of articles & summary of their point of opposition √+

Latour We have never been modern

21 Feb '94.

UNDERLYING PROGRESSION/
CONTRAST

START AT THE END

p142 sciences, Enlightenment

superfluous divisions → most interesting

never managed to attain these anyway { objectivity / truth / coldness / extraterritoriality

daring, experimentation, uncertainty

warmth

incongruous blend of hybrids

crazy ability to reconstitute the social bo

scientists as representatives of things

p143 Q But do they betray things? (similarly, do political representatives pursue their own interests) > contrast

collapse into one

constant suspicion & desire to eliminate mediators = naturalism socialism

1989 collapse of Berlin Wall ⇒ both failed [?]

page number for quote

p143 "Scientists appear to be betraying external reality only because they are constructing their societies & their natures at the same time. The Sovereign appears to be betraying his constituents only because he is churning together both citizens and the enormous mass of nonhumans that allows the Leviathan to hold up."

[OK], but]

[dubious equivalence]

["only because" ??]

Personal response

p145 leaves it to others to take the new Constitution into a new "Parliament of things."

p144 Conclusion: let us talk about mediation, about networks

[existence then again w/o construction]

given that this is what is already happening

BACK TO BEGINNING

p3 hybrids * analysis → nature things-in-themselves politics, humans-among-themselves a discourse meaning effects + language games

p4 but things sci, techn are tred into our "collectives" and to subjects

p4 but the "context and the technical content turn out to be redefined every time"

p5 but not w/o "simultaneous impact on the nature of things + on the social context"

epistemology facts | social sciences power | study of texts discourse

critics: naturalization | socialization | deconstruction] powerful but impossible to combine

EO Wilson | Bourdieu | Derrida

societies vanish | subjects vanish | discourse vanish

Repeatedly used Three part scheme

B. Latour

p6 "networks are simultaneously real, like nature, narrated, like discourse and collective, like society

Way ~~above~~ forward:

p.7 anthropologists deal w/ "seamless fabric of ... nature-culture" [but they systemize (culture) (nature-) culture]

Tension

Resistance: only analysis back home

p.8 ⊄ 1989 "socialism had magnified that exploitation immeasurably"
["victory communiqué" or Latour? If the latter, then L. is de-networking, system-izing E. European command economies - how (token) offset against parlous state of the Earth.
reject both anti-socialism + ~~eco~~ deep ecology Easy (my terms)]

p.9 [post-modernists] "remain suspended b/w belief and doubt" (ie. impotent)

@ "task of domination and emancipation" p10

Definitions

Modern = break

advance on the past

ϕ. generation of new hybrids

~~O~~ analytic purification, form of denial ϕ

vs.

Latour: slow down ϕ by representing it, not denying it i.e. abandon ~~ϕ~~

Initial Informant
Ivy Frances
CCT 698

Informant: Susan Butler
October 19, 2003

Susan gave me three resources that I will follow up on: **The Photographic Resource Center** in Kenmore Square has a very large inventory of books and other materials where I could spend several days, weeks or years exploring their materials! She also said **Double Take Magazine** would be a good resource for the kinds of philosophy questions I was exploring about photography. As I explained further about my project she explained that, a photography book about a **Fishing Community in Maine by Olive Pierce** kept coming to her mind, so I will try and find this book.

Susan also gave me some key advice and pieces of wisdom that I want to keep in the front of my mind during this project:

- It is about the practice of staying open – put yourself in position
- It is very frightening
- Let it be what it is
- Make sure you dialogue with yourself afterwards
- Invent as you go along
- What will be in the frame or not
- Shed false expectations
- Give yourself maximum permission to be expressive
- Find out what part of the photograph is important – abstract, their view, your view
- Think of it as a journey, not a book for publication
- Don't worry about the product – follow your heart

From: Alschulers@cs.com
Date: Thu, 11 Nov 1999 11:01:57 EST
Subject: Alfie's informant for CCT 698
To: peter.taylor@umb.edu
MIME-Version: 1.0

Peter,

I spoke with Susan Keller-Mathers, the head of the creativity division of the National Association for Gifted Education about one month ago. She was marginally helpful. Most of her suggestions were to references I had already located and to the big names in creativity, Torrance, Finke, Sternberg, etc.

She did suggest Frank Williams, who has 8 elements of creativity. I had not been aware of him.

She agreed to speak with me at a later time if I had more questions.

Other more helpful informants since then have been my mother and Nina Greenwald. Nina has given me some of her own earlier work that is very close to my own and helpful. My mother has sent many articles and chapters that have made understanding Piaget and applying his theories to my own possible.

-Alfie

David Gray
2/4/96
Bio&S 300

Initial Meeting with Psychology Faculty Informant Kristi Lockhart Psych. professor

Kristi Lockhart's research interests include: "development of children's understanding of social and moral rules; childhood and adult psychopathology, particularly depression." I met with her Thursday Feb. 1st during her office hours. She was receptive and open to discussing various aspects of my topic. We spoke for nearly an hour. What follows are my paraphrases of what Lockhart said during our conversation. I did not use a recording device. Instead, immediately after our meeting I wrote down all that I remembered. During the weekend my brain released more memories of what was said. However, for producing direct quotations, I see that a tape recorder is necessary.

- She thinks Ritalin is over prescribed. However, she believes it is a genuine psychopathology rooted in neurological dysfunction

- She would be interested to learn about individuals coping with the disorder without drugs. However, she believes that to be a very small percentage of ADD individuals.

- She believes that it is the people with high IQ's who could develop compensatory mechanisms and, thus, avoid diagnosis or drug treatment. (She seemed adamant on the issue of inherent intelligence.)

- She said that today parents (and teachers) are not willing to accept that some children aren't good learners and that we (society) should find alternatives for them.

- She knows two families with children taking Ritalin. In one case, she believes that the child is certainly benefiting from drug treatment because it allows him/her to participate in life in a "normal manner." In the other case she suspects that the parents are unnecessarily drugging their children. She suspected poor parenting to be the cause of the children's behavior. (I neglected to ask how or why she made the distinction between the two families.)

- She agreed that larger class sizes might precipitate more ADD diagnoses. Teachers are somehow less likely (these days) to deal with children acting out. (e.g. "I'm a math teacher not a psychologist.")

- She said teachers expectations effect their treatment of a student. Thus, if the teacher suspects ADD they might be less likely push the child to excel.

- She said that some learning disable children (e.g. dyslexic) might be misdiagnosed with ADD because without special reading techniques they can't read, making concentration on learning tasks difficult.

- She said that humans haven't evolved to sit still for prolonged periods and that it is ironic that ADD people should be labeled maladaptive.

- She warned me that the Ithaca school system is difficult to penetrate for purposes of psychological testing. Also, it might be difficult to get statistics on Ritalin use because of confidentiality.

- She suggested I contact a local child psychologist named Linda Mack, as well as, post signs in pediatrician's offices to generate interviews with parents.

- See Mark Haagnard HDSF

Subj: **Re: CCT (umb) Graduate Thesis**
Date: 10/30/99 12:13:40 PM Eastern Standard Time
From: izzy@izzyg.com (Izzy Gesell)
To: AKW926@aol.com

Hi Angi,

I'd love to talk wwith you about this. Give me a call this weekend if you'd like. I'll look over the questions but prefer to talk rather than write.

Also you may want to contact Jenny Trotter at the Wholistic stress Control Institute in Atlanta. Jenny's mission is to remove violence from the school system. her number is 404-755-0068. Use my name. * called 10/31 left voice mail

Izzy

At 11:58 AM 10/30/1999 EDT, you wrote:
>Izzy- Peter Taylor gave me this address that I may use a small amount of your
>time for an interview. I also left a voice mail to be on the safe side
>
> I am an RN/health educator, doing my thesis on the use of humor in the
>schools to promote violence prevention. At this point I have alot of info
>about v. prevention/conflict resolution (serious stuff!).
>
> I have now taken a step backwards to look at:
>Humor-->decrease stress/anger-->conflict resolution-->violence prevention
>
> I have been following Loretta Laroche for about 12 years, and I do use
>humor in my classes and at the hospital with colleagues, but now I need to
>formally document my thoughts and actions. I was pleased when Peter
>suggested I contact you for additional insight.
>
> Is there any time available when I could discuss this topic with you? I
>have class on Mon. evening, but I'm available other evenings after eight by
>phone. If more convenient, I will leave a few questions which are in my
>concept mapping, perhaps you could respond by e-mail? Thanks in advance
>Angi
>
>1. Kids lives have become very complicated, constantly involved in activities
> to "keep them busy". Do you think in class, or after school workshops
> with humor would decrease stress and internal conflict?
>2. Should/could we also involve parents/siblings? ideas?
>3. We were raised in a less complicated period of time, do you feel the
> use of humor in the classroom would decrease/eliminate problems?
>4. You have (3) books which I located via Amazon, but not in the bigger
> bookstores. Which one(s) would be most helpful to me doing this
> research? Others I am using are: Gesundheit! - Patch Adams, and
> Don't get mad, get funny - Leigh Ann Jesheway, and Jim Henson.
>5. Are there specific areas of focus which I have overlooked and should
> include?
>
> The written paper (phase 1 - practicum) is due December 13. We will be
>doing an informal presentation Sat, Dec. 4th. I would like to use my ideas

Jeanne Hammond
Assignment B3
October 20, 2002

Annotated Bibliography

Guiding Question:
What can I learn about developing a climate for teamwork to enhance job satisfaction, improve unit morale, and decrease staff turnover through review of current literature and observation of related efforts?

Cox, K.B. (2001). The Effects of Unit Morale and Interpersonal Relations on Conflict in the Nursing Unit. Journal of Advanced Nursing, 35 (1) 17-25.
Greater unit morale and better interpersonal relations were associated with lower intragroup conflict and less anticipated turnover. Nurse managers need to promote an environment that supports a team-oriented culture by encouraging collaboration and collegiality, while minimizing the conditions for conflict. Nursing is teamwork, therefore nurses need to learn to be effective team players. Developing as a team player needs to begin during basic nursing education

Fawcett, D.L. (2002). Mentoring: What It Is and How to Make It Work. Association of Operating Room Nurses Journal, 75(5) 950-955.
A mentor is a role model for a new nurse that provides a nurturing environment to help the new nurse grow professionally. The responsibilities of a mentor include knowing the mentee, able to communicate openly with the mentee, communicating standards of practice, and assist in the socialization of new nurses to the unit. A mentor is a friend, teacher, advocate and confidant. The relationship is built on trust. Whether a mentor or not, every nurse on the unit is responsible for the success of a new nurse. They are responsible for teaching new skills or accepting a new staff member as part of the team.

Fullam, C., Lando, A.R., Johansen, M.L., Reyes, A., & Szaloczy, D.M. (1998). The Triad of Empowerment: Leadership, Environment, and Professional Traits. Nursing Economics, 16 (5) 254-259.
Empowerment is moving decision making down to the lowest level where competent decisions can be made. In the hospital setting it would be at the unit staff level. Empowerment is a process that includes the professional nurse, a supportive environment and transformational leadership. It is an environment in which there is mutual trust, respect and autonomy. Developing an empowered staff is a win-win situation for all involved including the leadership team, nursing staff and institution. Empowerment results in increased employee satisfaction.

Hetherington, L.T. (1998). Becoming Involved: The Nurse Leader's Role in Encouraging Teamwork. Nursing Administration Quarterly, (Fall), 29-37.
The benefits of effective teamwork include a shared vision of patient care and unit practice, enhanced professional relationships amongst caregivers, increased unit morale and reduced staff burnout. The manager can help promote job satisfaction by promoting joy in the work we do. Job satisfaction and joy in work is related to involvement. Meaningful involvement will encourage staff to participate in professional development committees and unit based projects. The nurse manger can lead by role modeling.

Katzenbach, J.R. & Smith, D.K. (1999). The Wisdom of Teams: Creating the High-Performance Organization. New York: HarperBusiness Book.

Mills, A.C. & Blaesing, S.L. (2000). A Lesson from the Last Nursing Shortage: The Influence of Work Values on Career Satisfaction with Nursing. Journal of Nursing Administration, 30 (6), 309-315.
As another nursing shortage looms over healthcare, the reasons that nurses chose nursing as a profession and would they encourage others to enter the profession are explored in this research article. Concerning is the dissatisfaction of nurses with their career, to the extent they would not encourage others to enter the profession nor would they chose nursing as a profession if they had the chance to do it over again. A lesson

learned from the last nursing shortage is nursing cannot respond to financial pressures to reorganize nursing activities that would alter nurses core work values which include the rewards in the nurse-patient relationship.

Roman, M. (2001). Mentors, Mentoring. MedSurg Nursing, 4 (2) 57-58.
Mentoring is a nurturing relationship. Mentoring helps new nurses to grow professionally by providing knowledge, advice and emotional support. "Novice nurses today still seem most frustrated by the lack and care of concern they are shown by staff nurses, their peers and colleagues. It has been said "Nurses eat their young." Why don't we nurture our young and watch them grow?

Roman, M. (2001). Teams, Teammates, and Team Building. MedSurg Nursing, 10 (4) 161-163.
"Current staff on a unit plays a major role in minimizing turnover." "When a nurse fails to succeed on the unit, it's because the current staff failed that person." There are tips to enhance positive relationships among staff. It is everyone's responsibility to encourage new staff and provide positive feedback to increase confidence and self-esteem. Mentoring and providing corrective feedback can help guide practice and help achieve self-efficacy.

Senge, P., Kleiner, A., Roberts,C., Ross,R., & Smith, B. (1994). The Fifth Discipline: Strategies and Tools for Building a Learning Organization. New York: Doubleday.
Chapters Shared Visions and Team Learning will be read and added to this annotated bibliography.

Senge, P., Kleiner, A., Roberts,C., Ross,R., & Smith, B. (1994). The Fifth Discipline Fieldbook: Strategies and Tools for Building a Learning Organization. New York: Doubleday.
Chapters Shared Visions, Team Learning and Arenas of Practice will be read and added to this annotated bibliography.

Watson, D.S. (2002). The Perfect Storm. Association of Operating Room Nurses Journal 75 (6), 1068-1070.
Factors that contribute to improved staff morale and staff retention are performance recognition, flexible work schedules, empowering staff at the unit level, and time allowed for professional development. We need to promote and celebrate nursing as a profession and create work environments that nurses want to work in. Improvements in the work environment include elimination of mandatory overtime and provision of optimal staffing for acuity.

Wieke, K.L., Prydun, M., & Walsh, T. (2002). What the Emerging Workforce Wants in Its Leaders. Journal of Nursing Sholarship, 3rd Quarter, 283-288.
A phenomenon of 4 generations working together has emerged. Each generation has values and ideals unique to each generation, but is in conflict with the values of other generations. The emerging workforce values flexibility, training, mentoring, money and a balanced home/work life. The emerging and entrenched workforce desire some of the same attributes in leaders, but the emerging workforce prefers more nurturing qualities. Nurse leaders will need to respond to the needs of the generations to develop a cohesive work environment in which everyone's values are respected.

Zemke, R., Raines, C. & Filipczak, B. (2000). Generations at Work: Managing the clash of Veterans, Boomers, Xers, and Nexters in Your Workplace. New York: Amacon.

Cyndie Mignini
Annotated Bibiliography
CCT 698
Nov. 12, 1999

Thesis Question: What elements are to be incorporated in a successful "active learner curriculum"?

Alper, Lynne, Dan Fendel, Sherry Fraser, Diane Resek, "Designing a High School Mathematics Curriculum for All Students," *American Journal of Education* v106 (Nov. 1997) p. 148 – 178

Authors are directors of IMP; Fendel and Resek are authors of IMP curriculum

The article states each of the four principles the IMP curriculum is based on:

1. *Students must feel at home in the curriculum*
2. *Students must feel personally validated as they learn.*
3. *Students must be actively involved in their learning.*
4. *Students need a reason for doing problems.*

The authors go on to discuss how each principle figures into the program and what considerations/obstacles were presented. Other issues: teacher support and training, accommodating various learning styles, concrete examples, heterogeneous grouping with challenging enrichment problems for top level students, cooperative group setting, involving families and communityThe article concludes with a brief look at how IMP students have fared during the program, after the program, and into college.

Alper, Lynne, Dan Fendel, Sherry Fraser, Diane Resek, "Is This a Mathematics Class?," *The Mathematics Teacher* v88 (Nov. 1995) p. 632 – 638

Overview of IMP program, focusing on Cookies

Modifications necessary for IMP-like framework: group learning, extended problems, student writing, assessment and grading pivots on demonstrations of conceptual understanding

Overall, similar to "Problem-Based Mathematics"

Alper, Lynne, Dan Fendel, Sherry Fraser, Diane Resek, "Problem-Based Mathematics—Not just for the College Bound," *Educational Leadership* v53 (May 1996) p. 18 – 21

Article gives overview of IMP program; Describes support recommended for teachers new to the program (inservice workshops, one period per day to study and share experiences with other IMP teachers, team-teaching, maintaining network of telephone contact among teachers); Units begin with motivating problem too difficult for almost any of the students to solve at first (sounds like Japan)

This will be an important article for phase 2 as it describes some preliminary results fro IMP success study (IMP students stay with mathematics longer, score at least as high on SAT, greater achievement growth over the course of a school year, more active in college classes)

Attaining Excellence: A TIMSS Resource Kit

Kit contains (among other items) Teaching Module, Curricula Module, and Videotaped lessons

I have found the videotaped lessons very useful. The typical Japanese class structure contains elements I would like to incorporate in my curriculum. I do not know how to reference the tapes, however.

Boud, David, Ed., Feletti, Grahame I., Ed., *The Challenge of Problem-Based Learning*

Book has been ordered through Barnes and Nobles;

Fostering Algebraic and Geometric Thinking: Selections from the NCTM Standards

Outlines the Professional Standards for Teaching Mathematics

- *Worthwhile Mathematical Tasks*
- *Teacher's Role in Discourse*
- *Students' Role in Discourse*
- *Tools for Enhancing Discourse*

Glasgow, Neal, *New Curriculum for New Times: A Guide to Student-Centered, Problem-Based Learning*

Book defines problem-based learning and student-based learning The book states advantages and disadvantages to each type of learning. Qualities of a good problem are listed. This book will be very beneficial in Phase II.

Manaster, Alfred B, "Some Characteristics of Eighth Grade Mathematics Classes in the TIMSS Videotape Study," *American Mathematical Monthly* v105 (Nov. 1998), p. 793 – 805

Contains charts with percentages in various categories for each country based on TIMSS videotape study;

Conclusions about U.S. lessons: no instances of explicit math reasoning; more arithmetic lessons; significantly more fragmented; less us of solver controlled and multi-step problems; also contains results with comparisons to Japan and Germany

Overall concerns of TIMSS: few examples of explicit math reasoning and scarcity of realistic problems across the three countries

McNeely, Margaret, Ed. *Guidebook to Examine School Curricula.* (Washington, D.C.: U.S. Government Printing Office, 1997).

Summarizes TIMSS results as they relate to curriculum.

Also outlines Project 2061 procedure for reviewing curriuculum

Peak, Lois. *Pursuing Excellence: A Study of U.S. Eighth-Grade Mathematics and Science Teaching, Learning, Curriculum, and Achievement in International Context;*

Initial Findings from the Third International Mathematics and Science Study. (Washington, D.C.: U.S. Government Printing Office, 1996).

Summarizes the results of TIMSS. Conclusions are divided into: Achievement, Curriculum, Teaching, Teachers' Lives, and Students' Lives

Stigler, James W., James Hiebert, "Understanding and Improving Classroom Mathematics Instruction: An Overview of the TIMSS Video Study," *Phi Delta Kappan* v79 (Sept. 1997) p. 14 – 21

Goals which guided study: to learn how eighth grade mathematics is taught in U.S., to learn how eighth grade mathematics is taught in the two comparison countries, and to learn how American teachers view reform and to see whether they are implementing teaching reforms in their classrooms

Articles outlines how study was conducted; States some results and typical lesson for each of three countries;

Describes obstacles for improving U.S. classrooms (cannot simply import a system into a different culture, solutions too often focus on individual features of teaching instead of entire system)

Ways to improve: lesson study groups (major plus for Japanese system); groups of teachers focus on one lesson and consistently work to improve that particular lesson; driving belief of group: students' opportunities to learn will improve with beatter lessons and that better lessons come through collaborative planning and testing; improvement is steady, gradual, cumulative

Willems, J., "Problem-Based (Group) Teaching: A Cognitive Science Approach to Using Available Knowledge," *Instructional Science* v10 (April 1981): p. 5 – 21.

Building on a cognitive psychology foundation, the article explains the need for problem-based learning in terms of how information is encoded in memory. Education must provide opportunity for recall to be available and flexible.

Terese BYRNE
Annotated Bibliography: Oct. 26 '98

needs statement of thesis question and/or project description

Marzano, Robert; and Arredondo, Daisy E. "Restructuring Schools Through the Teaching of Thinking Skills," Educational Leadership. V. 44. May, 1986. pp. 20-25.

This article serves mostly as background information. It does mention analogical reasoning as one of the most commonly included thinking skills being taught. It describes the analogical relationship as A:B:C. This would influence the type of test items I might design.

Gentner, Dedre; and Holyoak, Keith J. "Reasoning and Learning by Anology," American Psychologist. v. 52. January, 1997. pp 32-34.

The article indicates that support data is now available for some of the assumptions about the effectiveness of teaching by analogy. This verifies its value. It supports my feeling that simile and metaphor, categorization, and similarities/differences are included under the analogy umbrella, and might be valid testable areas. It also reiterates the most general forms of analogy as including structural information, and goals of the triggering episode - which will be important in designing questions.

Holyoak, Keith J.; amd Thagard, Paul. "The Analogical Mind." Americal Psychologist. v. 52. January, 1997. pp 35-44.

Evidence exists that clear analogical reasoning begins as young as 24 months of age. It is therefore not just the "intelligence" indicator that it has been elevated to.. It is a natural human thinking skill which can be nurtured and developed to higher levels than previously thought. Holyoak sets up a clear path of steps in analogical reasoning. I will surely use the first several: target analog, source analog, access, retrieval, mapping, inference, and learning when I design the lessons on which the students will ultimately be tested. I will have to consider them at test design stage, but at this time I am not certain of any direct usefulness of this interesting but detailed article. One consideration I have had to take into account is whether I want to go as far as analogical reasoning itself, or the precursor steps of understanding and generating analogies which are not *completely* valid by his standard,but may be an appropriate maximum reasonable expectation for the age of the students targeted in this study.

Gentner, Dedre; and Markman, Arthur B. "Structure Mapping in Analogy and Similarity." American Psychologist. v. 52. January, 1997. pp45-56.

Gentner brings to the front, salient features in successful interpretation of analogies. She points out the importance of *causal* relationships in considering analogies. The examples used to clarify the concepts are interesting, but a bit too advanced for direct use. One thing it does well is to show just how common analogies are. Once made aware of this, students realistically should be able to generate them for the posttest of a unit.

Swartz, Robert J.: and Parks, Sandra. Infusing Critical Thinking into Content Instruction. Critical Thinking Press & Software. Pacific Grove, CA. *1994.* pp459, 462, 463, 465, 470, 471,473, 476.

Provides a graphic organizer for students to use in analogical reasoning. Suggests that this would be a valid evaluation device which is not like any of the laboratory evaluations nor the typical a:b::c:d format, as such. It is the closest thing I have found to an open ended evaluation format.

Zook, Kevin B.; and Maier, Jean M. "Systematic Analysis of Variables that Contribute to the Formation of Analogical Misconceptions." Journal of Educational Psychology. v.86. 1994. pp 589-600.

At first I didn't appreciate the importance of this article. Then I realized that in designing the test items, it will be necessary to indicate options available to the students that will indicate the nature of error in reasoning, if any. I will design some answer choices to include typical thinking errors. The study includes two models for testing. It includes a few actual test items. *Finally!* Like several other of the studies, it depends on a story being read to the students prior to testing. The structure of the story directly influences the students' preparedness for the target reasoning. I am not sure that I like this particular format since the recency effect could cause a type of response that may indicate mastery of the process beyond the actual level.

Pauen, Sabina; and Wilkening, Friedrich. "Children's Analogical Reasoning about Natural Phenomena." Journal of Experimental Child Psychology. v. 67. 1997. pp. 90-113.

This article describes the typical format for experiments measuring analogical reasoning. One weakness of the typical system is the fact that analogies are selected by the tester rather than the student. The indication here for me is twofold: I need to listen actively to the students I encounter prior to designing test items to be sure that they include commonly held background information expectations; and second, a valid test ought to include at least some opportunity for students to generate their own analogies, which may be evaluated on the basis of salient similar features without necessarily expecting a parallel reasoning that can be taken to absolute completion. A problem with Pauen's test is its complexity and laboratory requirement. My goal is still to design a test administratable within a classroom setting without elaborate equipment. I would not rule out activity based lessons during instruction or relatively simple equipment requirements for testing. I am hopeful that students might suffice with pictoral representations, multiple chioce items, and desscriptive short answers for their responses on the test. The article does describe three very different tests.

In addition to these resources, I do have access to a number of tests of cognitive skill administered from time to time in our school system. The tests do have sections on analogies. I may select some of their formats; I may not.

Thesis Question:

How can I create an argument for content-based/enriched middle school foreign language instruction — supported by research in language acquisition and second language instruction— which convinces teachers to redesign curricula and teaching methods?

Thesis Statement:

Large numbers of American school children study a second language beginning in middle school or in high school, yet most of them complete their language study and cannot communicate in that language. This fact should be shocking to foreign language professionals, yet while we write and publish research for journals, we have effected little substantive change in the classroom; our students continue to complete four or more years of study without becoming proficient in the language.

In the last twenty years or so there has been a lot of research in linguistics and language acquisition. This research has led the way for research in second language instruction and has provided an opportunity for foreign language teachers to reflect on their practice and rethink their curricula. Research clearly demonstrates that students develop proficiency in a second language when the language instruction occurs within a meaningful context. A meaningful context is one that holds a level of interest for students and has relevance to their lives and their experiences. Disconnected themes like *Marta and José go to the beach* are ineffective for building proficiency because they don't provide students with the possibility of communicative tasks that are meaningful to them. On the other hand, a curriculum designed around students' eating habits provides students with a meaningful context because it is real. I want my research project to empower me and my school (I think at this point it is unrealistic to hope to effect wider-spread change) to begin to redesign our foreign language curriculum

#	Citation	Annotation
1	Davis, Robert L. (1997). Group work is not busy work: maximizing success of group work in the L_2 classroom. *Foreign Language Annals,* (30, No. 2), pp. 265 - 279.	Davis outlines GW and explains how it represents a meaningful paradigm shift in L_2 teaching, i.e. teaching language within a meaningful context. He explains good task design and implementation , when and why GW can be unsuccessful, and why teachers have failed to adopt it or the new paradigm in general.
2	Ballman, Terry L. (1997). Enhancing beginning language courses through content-enriched instruction. *Foreign Language Annals,* (30, No. 2), pp. 174 - 186.	Discussion of content traditionally being put off until intermediate or advanced L_2 study. Lays out rationale for including content at beginning level and proposes a 6 day lesson plan .

3	Krashen, Stephen D. (1999). Seeking a role for grammar: a review of some recent studies. *Foreign Language Annals,* (32, No. 2), pp. 245 - 254.	Krashen outlines and reviews research in direct grammar instruction to support his Monitor hypothesis that direct instruction in grammar produces modest change. The article is not in-depth enough, but I think Krashen's work might support Davis' finding in cit. #1.
4	Gousie, Laurent. (1998). New methods and tools for teaching foreign languages. *Technological Horizons in Education Journal,* (April, v25, n9), p 54.	Gousie describes the history of using technology in the classroom and takes the reader to current times. He discusses how a teacher might use different technologies and their impact on FL teaching (greater exposure to native cultures, native language use). He finally argues that teachers need to be trained in these new technologies if they are expected to use them. ***Not a very relevant article for my research.***
5	Rivers, Wilga. (1997). Principles of interactive language teaching. Retrieved October 2, 1999 from the World Wide Web: http://agoralang.com/rivers/10principles_0.html	A somewhat superficial treatment of the issue. Rather surprising and disappointing from Rivers.
6	Spinelli, Emily. Languages across the curriculum: a postsecondary initiative. An ACTFL Professional Issues Report. Retrieved from the WWW on October 3, 1999. http://www.actfl.org/htdocs/pubs/curriculum.htm (a member's only site -see me if you'd like to see the page).	Some useful info., but really just a review of practices. Not all that useful.
7	Met, Myriam. (1991). Learning language through content: learning content through language, *Foreign Language Annals* (24, No. 4), pp. 281 -295.	Provides history of CBI, a rationale such as promotion of higher-order thinking skills, connections to cognitive psychology, and purposeful communication vs. isolated content-poor communication. Discusses different ideas for integration with various subjects. Upon re-reading, better article than originally expressed in notes.

8 Omaggio, Alice C. (1986). *Teaching language in context*. Boston: Heinle & Heinle.

A large volume. Omaggio covers many aspects from background, to trends in FL teaching, to why's and how-to's for contextualizing L_2 teaching. I have the 1986 edition from my student teaching practicum, but *-I've seen a more recent edition quoted in the lit, and will investigate it to see if there are any significant changes which warrant obtaining it.

9 Mohan, Bernard A. (1987). *Language and content*. Reading, MA: Addison-Wesley. ISBN: 1 201 05288 1

Reading recommended by Paul García at U. of Kansas (president of ACTFL). Mohan discusses research and classroom application. His perspective on ESL students, but the concept is relevant to any L_2 learning/instruction.

10 Cantoni-Harvey, Gina. (1987). *Content-area language instruction*. Reading, MA: Addison-Wesley. ISBN: 0 201 14097 7

Reading recommended by Paul García at U. of Kansas (president of ACTFL). Haven't got book yet.

11 Bragger, Jeannette D., Rice, Donald B. (1999). The message is the medium: a new paradigm for content-oriented instruction. *Foreign Language Annals*, (32, No. 3). (pp. 373 - 391).

Very excited to have found this article. Authors address the National FL Standards and are critical of how they dismiss content as something of an extra that already exists in FL courses as a matter of fact. They provide some definitions of CBI for clarity and expand upon Krashen's Input Hypothesis
(i +1) b/c they do not think it allows for CBI. The authors also provide models and suggestions for application. Very useful material. *They cite Krashen, Met, and Mohan, whose work I've read.*

12	Brooks, Frank, Donato, Richard, McGlone, J. Victor. (1997). When are they going to say "it" right? Understanding learner talk during pair-work activity. *Foreign Language Annals*, (30, No. 4). (pp. 524 - 541).	The authors address the issue of learner discourse and the fact that students are using what linguists call *interlanguage* (the authors do not use this terminology). FL teachers often express frustration that students do not say "it" right. The authors make the point that learner-to-learner communication entails much more than linguistically accurate messages. They make one point which is different from other literature I've read: "forms of collaboration and social interaction unite the development of second-langauge orality with an individual's cognitive functioning). This point seems to support my project from a different perspective, but I think I must be careful not to allow this to expand my in a way that makes it unrealistic.

Bob Blackler CCT698, Fall 2000

Annotated Bibliography: draft (B3)

1. **Osborne, R. and Freyberg, P. *Learning in Science: The implications of children's science.* New Zealand: Heinemann, 1985.** Very readable introduction to the issues involving the role of students' theories in teaching science. Particularly valuable as a resource for designing interviews for data collection about student theories.

[These are conventional annotations, i.e., not very helpful for student thinking + writing.]

2. **Carey, S. and Smith, C. "On the Understanding the Nature of Scientific Knowledge", Educational Psychologist, 28(3), 235-251, 1993. This article is important in clarifying the nature and levels of conceptual change for students.**

3. **Nussbaum, J (1985) "The Earth as a Cosmic Body" (pp.170-192) and "The Particulate Nature of Matter in the Gaseous Phase" (pp.124-144).** Both In, R. Driver, E. Guesne, & A. Tiberghien. Children's Ideas in Science. Philadelphia,PA. Open University Press. One of the pioneers in research about children's theories, Joseph Nussbaum also has some great techniques for gathering this type of data. He especially enjoys using pictures or having students draw what they think is happening at the microscopic level.

4. **Strike, K and Posner, G.J. "A Conceptual Change View of Learning and Understanding" in Cognitive Structure and Conceptual Change by L. West and A. Pines (211-230).** A seminal article, which contrasts the traditional empirical epistemology with their defense of a constructivist epistemology, grounded in Piaget's idea of "accommodation".

5. **diSessa, A.A. "What Changes in Conceptual Change?", International Journal of Science Education,v20, n10, 1155-1191, 1998** Andrea diSessa raises some issues around clarity regarding conceptual change that are relevant to the clarifying criteria for what counts as a "conceptual change". He directly criticizes Strike & Posner as well as Carey.

[Note inconsistent citation style — that creates extra work for student later.]

6. **Watts, D. Michael. "Some Alternative Views of Energy". Physics Education; V.18 n5 p213-17 Sept. 1983.** Watts used the "interview about-instances approach" to collect a series of seven "alternative frameworks" about energy. He strongly asserts that these "alternative frameworks" are not merely misconceptions " but are part of a complex structure which provides a sensible and coherent explanation of the world from the youngster's point of view. He is asserting that students' living in the world facilitates their construction of conceptual frameworks, which often provide coherent explanations for how the world works. At worst these may be misconceptions, but often they are common-sense foundations for the abstract theories that fly in the face of our every day observations. Watts formulated these "alternative conceptions" by analyzing the interpretive responses given by English high school students to "a series of line drawings that depict various situations where the concept of energy may or may not be thought to be involved"

[This annotation is helpful to the student in his subsequent writing]

C. Possible directions and priorities

• Several examples of maps follow. The fourth map invites the map-maker to work on identifying audience and purpose so that not everything on the map has to be done immediately—which is, of course, impossible.

• After the maps there's an example of sense-making applied to a student's whole project (see footnote to phase B).

Luanne E. Witkowski
CCT 698
Map
October 15, 2002

Research the ways artists are prepared:

- School (different disciplines)
- Community
- Law (business, environmental)
- Other institutions

Are artists interested in Basic Training?
- incentives
- health
- live/work space
- alternatives
- which artists are/aren't

In light of the current curriculums for fine artist training, what do I need to know about existing artist preparation to advance my Basic Training Program for a holistic artistic lifestyle across all visual arts disciplines?

How do other institutions do it?
- SMFA
- Art Institute
- Pratt
- RISD
- MD Institute

What tools can I use/create to reach multiple disciplines?
- Handbook/guide
- Workshops
- Support groups

How do different disciplines do it?
- 2D
- 3D
- Design
- Photo
- Arch.

RESEARCHABLE QUESTION:

WHY IS THE EVOLUTION OF 19TH C. AMERICAN ROMANTICISM AND ITS VISCERAL IMPACT ON POST-COLONIAL NEW ENGLAND IMPORTANT TO REVISIT ~~TO~~ TO GAIN INSIGHT INTO WHO WE ARE TODAY AS READERS AND WRITERS AND HOW HAVE THESE HISTORICAL PRECEDENTS IMPACTED MY INTELLECTUAL DEVELOPMENT?

MINDSET IN EARLY 1900'S IN NEW ENGLAND (LITERARY COMMUNITY)
- European Predecessors
  - Rousseau
  - Gothic Romance
  - BRITISH ROMANTICISM
- American Experience
  - Tension betw. superiority/inferiority
    - boundless opportunity
      - build new country on high moral ground
    - lack of tradition
      - colonial subjugation
    - no "ruins"
    - lack of existing literary achievements
- [Revolt/Rebellion]
  - Subversive?

EMERGING THEMES
- Morality
- The Individual
  - Inward Destiny
  - Potential
  - Emotional Landscape
- Nature
  - self-reflection
    - Divine reflection
  - "eternal life"
    - [George]
- Science
  - Truth
  - evolution
- Supernatural as subconscious
  - psychological drama

EMERGING FORMS
- Revolt against classical/Formalist lit
- colloquial speech
- short stories

DISSEMINATION
- Publishing
  - [E. Peabody]
  - rotary press 1846
- LETTERS/MAIL
  - [George]
- MAGAZINES/NEWSPAPERS
- CRITICS
  - [Irving]
  - [Poe]
- LITERARY DISCUSSION GROUPS
  - Fuller
  - Trans. club
- PEDAGOGY
  - Alcott
  - Mann
  - University
  - Female Ambition

VISCERAL IMPACT
- UNLIMITED OPPORTUNITY IN AMERICAN LANDSCAPE EVOLVES TO UNLIMITED BOUNDS OF INTELLECTUAL CREATIVITY
- INDIVIDUAL REPRESENTATIVE OF ALL INDIVIDUALS
- REFLECTIONS OF NATURE GENERATING SELF-CULTIVATION
- EMOTIONAL RESPONSES TO EMOTIONAL WRITING
- IDENTIFICATION WITH ANXIETY ABOUT "BECOMING" IN RAPIDLY EVOLVING SOCIETY
  - MY IDENTITY
    - intellectual development

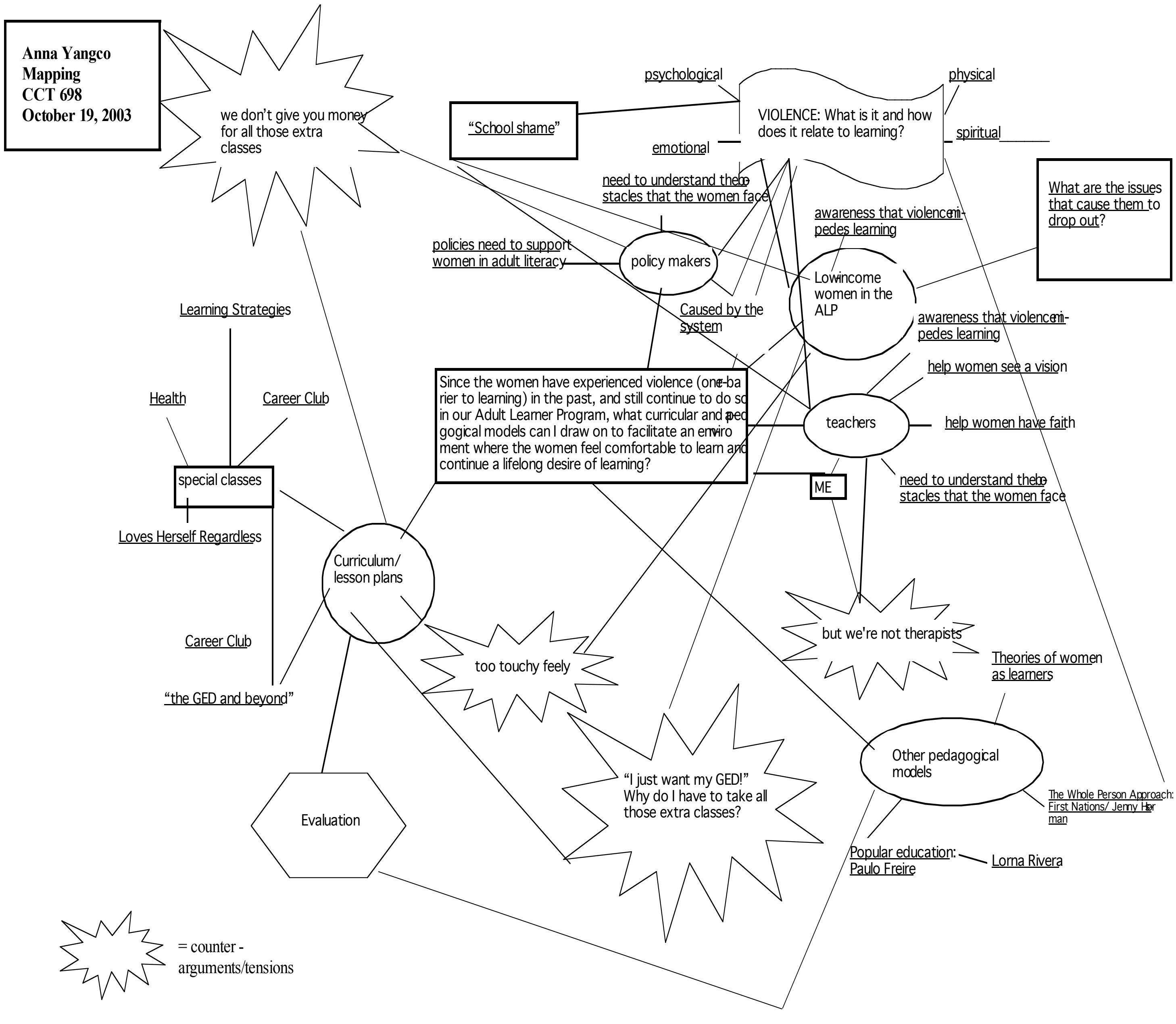
HOW DO WE "STAND OUT" TODAY AS READERS/WRITERS
- [IRVING]
  - OVERWHELMING AMT OF MATERIAL TO BE READ
- OVERWHELMING AMOUNT OF CRITICISM
- ANYONE CAN PUBLISH ONLINE
  - everyone's an individual but there are millions
- What is the paradox ~~betw~~ of the individual in the context of the Internet
- INANE RHETORIC FORM MODERN LIT
  - TURN BACK TO CLASSICS
    - HOW DO I MAKE THEM "NEW"?

Why was self/inward reflection so interesting then?

What role does self-refl. take in lit today?

How do we see ourselves as readers and writers?

KRISTEN BENNETT
CCT 698
PHASE C-2
10/17/05


Anna Yangco
Mapping
CCT 698
October 19, 2003
we don't give you money for all those extra classes
"School shame"
psychological
physical
VIOLENCE: What is it and how does it relate to learning?
emotional
spiritual
need to understand the ob-stacles that the women face
What are the issues that cause them to drop out?
awareness that violence im-pedes learning
policies need to support women in adult literacy
policy makers
Low-income women in the ALP
Caused by the system
awareness that violence im-pedes learning
Learning Strategies
help women see a vision
Health
Career Club
Since the women have experienced violence (one bar-rier to learning) in the past, and still continue to do so in our Adult Learner Program, what curricular and peda-gogical models can I draw on to facilitate an environ-ment where the women feel comfortable to learn and continue a lifelong desire of learning?
teachers
help women have faith
special classes
ME
need to understand the ob-stacles that the women face
Loves Herself Regardless
Curriculum/ lesson plans
but we're not therapists
Career Club
too touchy feely
Theories of women as learners
"the GED and beyond"
Other pedagogical models
"I just want my GED!" Why do I have to take all those extra classes?
The Whole Person Approach: First Nations/ Jenny Horsman
Evaluation
Popular education: Paulo Freire
Lorna Rivera
= counter - arguments/tensions

Map:


Think Tanks
Research
CCT Alumni Synthesis
College Websites
CCT Professors
Search Firms
Resume & Cover Letters
Build It
Assistance to write
Teaching to Young Adults
Effective
Create
Memorable
Counsel
Inspiring
Fun
Why?
Mentor
Guide
Emotional
No certification
Obstacles
Fear
NoExperience
UMASS
Friends in ed.
Alma Mater
Network Interview
Administration
Nobles
&
BFCCPS
Teachers

The 'Aha' experience

aided by remote association

Based on Unconcious Associations

Initiates thought process

Models of Creativity

Integrated Model

Based on Concious Analogies

attention span

Expansiveness

based on knowledge

manipulation of knowledge

allocation of attention

construction of mental model

comb. and reorganize

"It is only through combination and reorganization ... new understanding." p.15

1st

evidence supports the model

Structure of Creative Thought and its implications on education

2nd

teach base concepts

then allow for application

what is needed are p.18 packages of educational activities intended to develop diff. components of creative thought.

Focus on relationships between ideas and concepts

Implications for Education

Structure

start with base concepts

then application

focus on critical thinking as well

encourage associational thinking

ex. how are current events related

to reorganize one must have only the good stuff around.

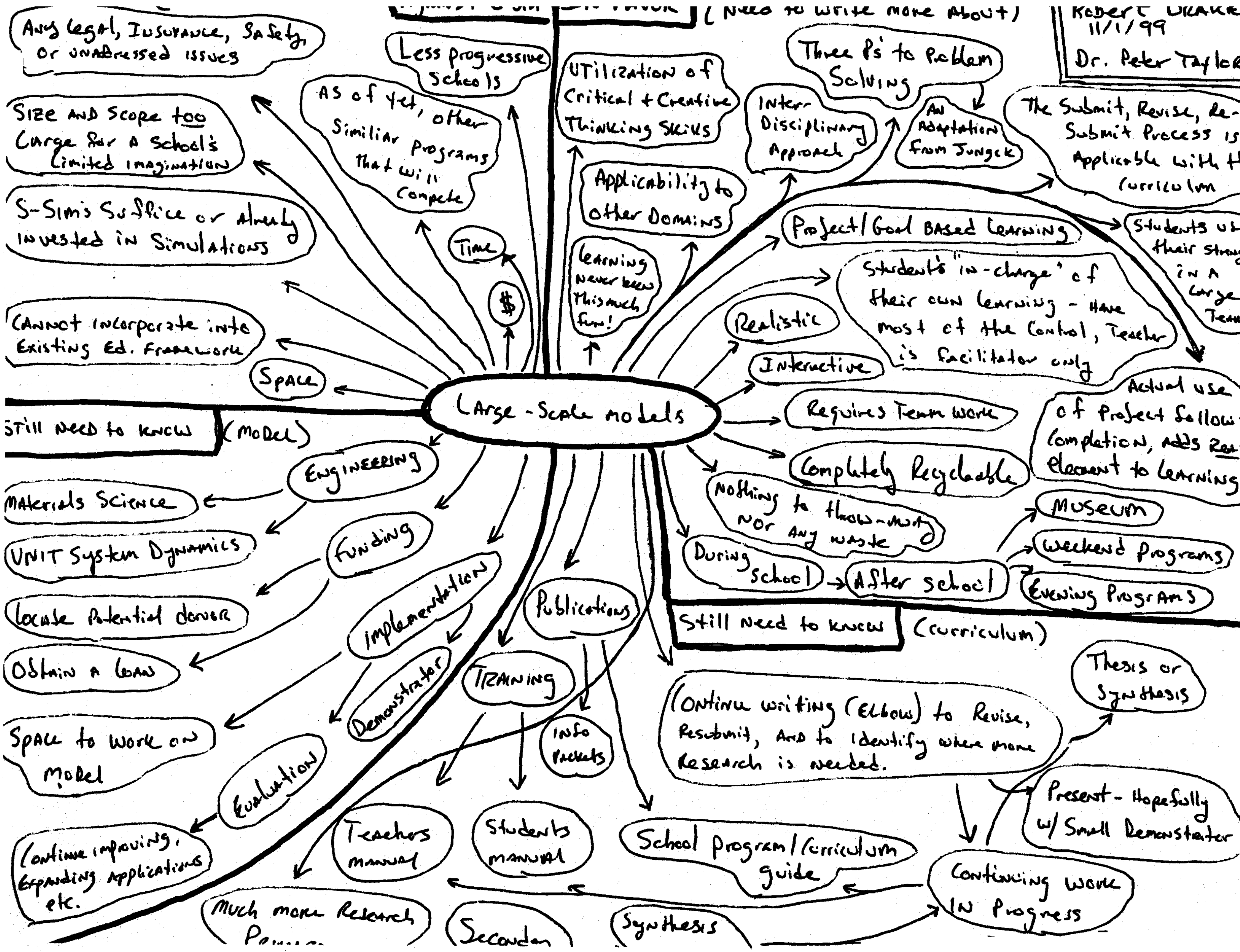
Assesment

better predictors

problem construction

combination

Article: Mumford, Michael D. 'Creative Thought: Structure, Components, and Educational Implications'
Roeper Review, Vol. 21 No. 1 p.14-19


Robert Drake
11/1/99
Dr. Peter Taylor
Large-Scale models
(Need to write more about)
Three P's to Problem Solving
An Adaptation from Jungck
Inter-Disciplinary Approach
Utilization of Critical + Creative Thinking Skills
Applicability to other Domains
Learning never been this much fun!
The Submit, Revise, Re-Submit Process is Applicable with the curriculum
Project/Goal Based Learning
Students use their strengths in a Large Team
Student's "in-charge" of their own learning - have most of the control, Teacher is facilitator only
Actual use of Project follows completion, adds Real element to learning
Realistic
Interactive
Requires Team work
Completely Recyclable
Nothing to throw-away nor any waste
During School
After School
Museum
Weekend Programs
Evening Programs
Still need to know (curriculum)
Continue writing (elbow) to Revise, Resubmit, and to Identify where more Research is needed.
Thesis or Synthesis
Present - Hopefully w/ Small Demonstrator
Continuing Work in Progress
School program/curriculum guide
Synthesis
Secondary
Much more Research Primary
Teachers manual
Students manual
Info Packets
Publications
Training
Demonstrator
Implementation
Evaluation
Continue improving, Expanding applications etc.
Space to work on model
Funding
Obtain a loan
Locate Potential donor
UNIT System Dynamics
Engineering
Materials Science
Still need to know (model)
Space
Cannot incorporate into Existing Ed. framework
S-Sim's Suffice or already invested in Simulations
Size and Scope too Large for a School's Limited imagination
Any legal, Insurance, Safety, or unaddressed issues
As of yet, other similiar programs that will compete
Time
$
Less progressive Schools

Map

Harriet,

Your map shows the kind of thinking to write into your ~~one~~ 1-2 paragraph project description. The two part nature of your project stands out dramatically. This should be reflected in your writing, your research design, and your practice.

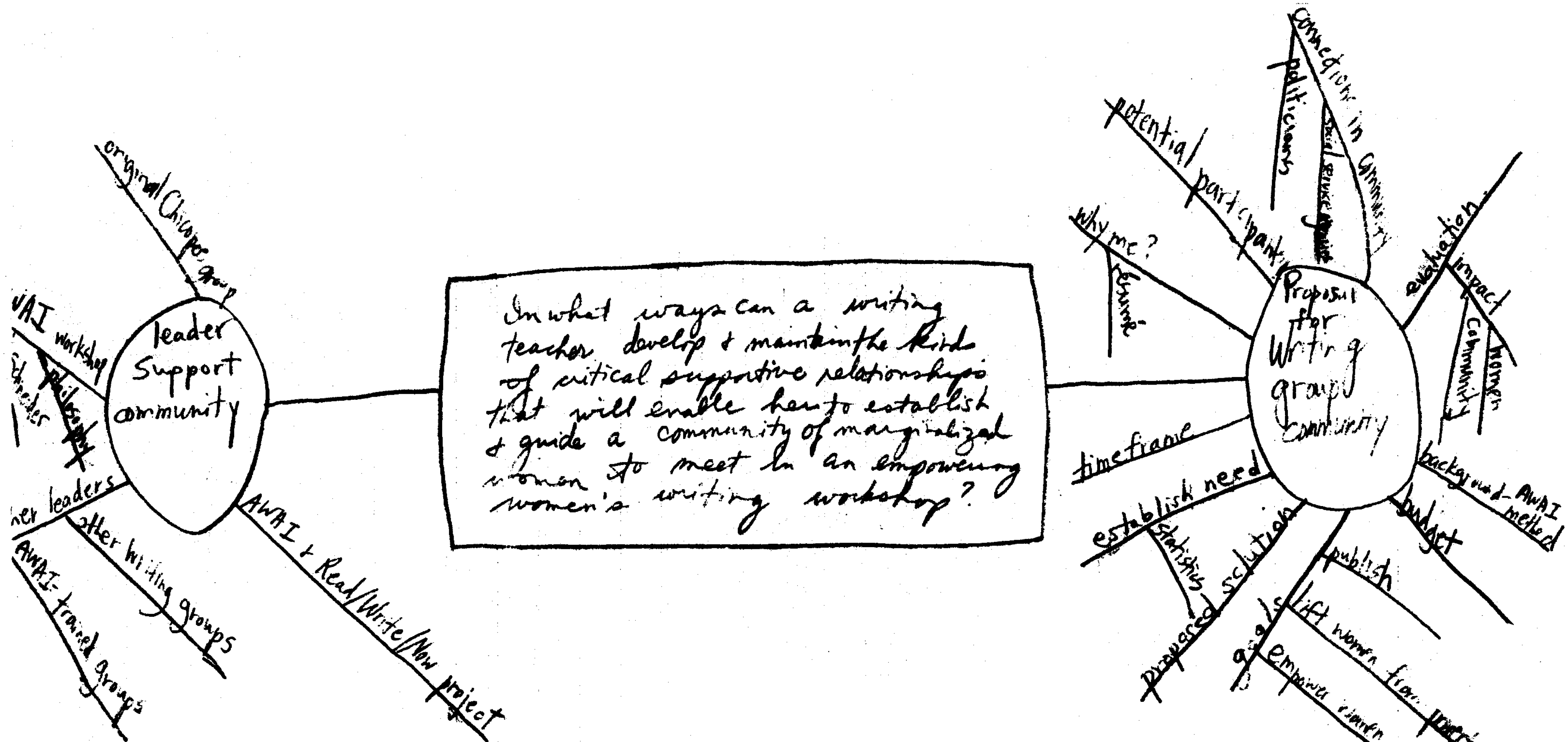
There is, however, a link between the two clusters — The same principles that produce empowerment in the writing group community underlie ~~your~~ the need for leaders to have a support community, no? Articulate those principles and you'll be able to write a stronger proposal (and move the clusters of branches closer together)

As a map — that is, a deliberate over-production of branches — you could have added an extra layer ~~of~~ or two of branches eg. spell out ways women lift themselves from poverty & where the writing community might & might not influence that.

OK/RNR for map

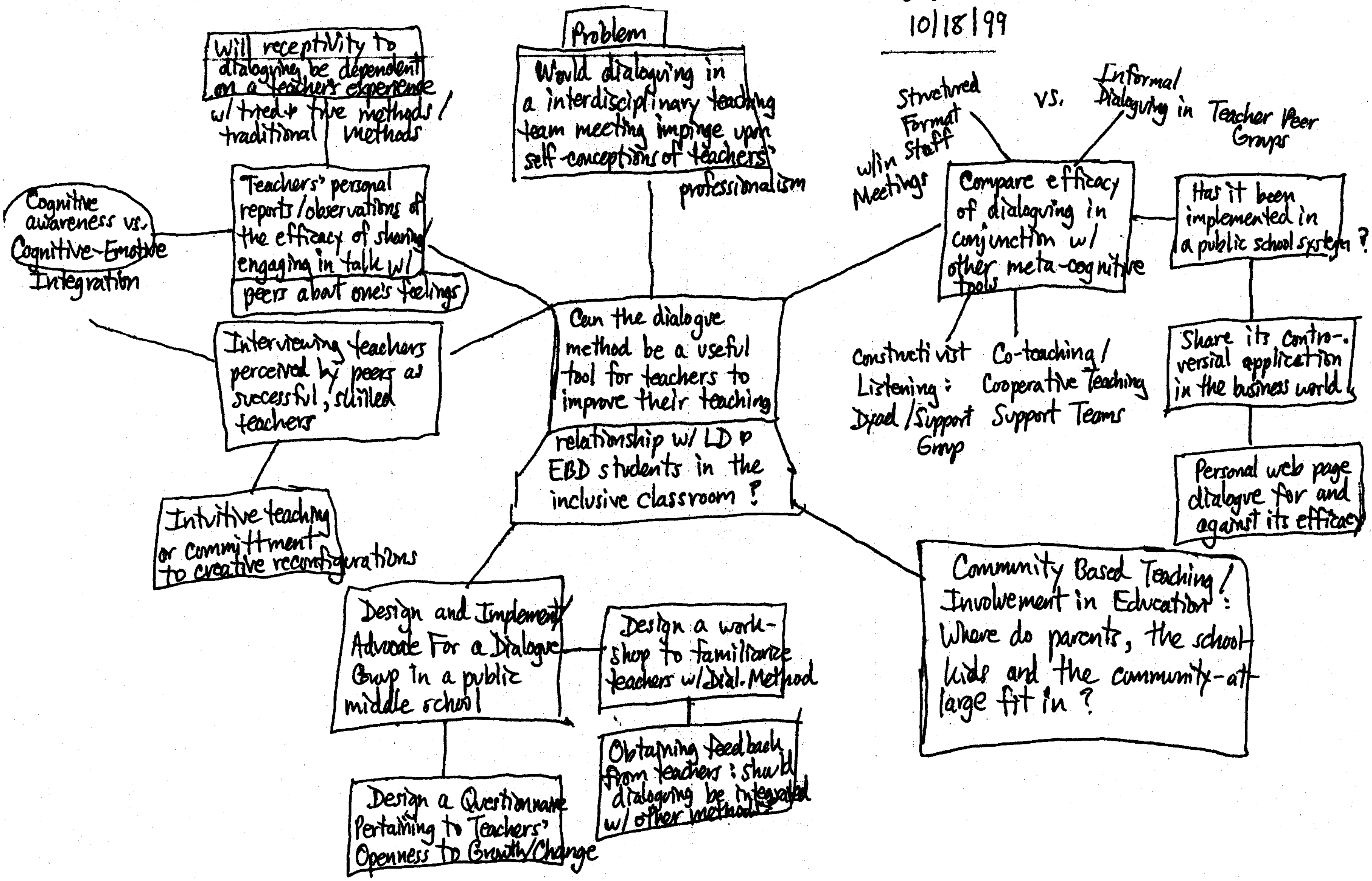
✓ peter

but if you go further with your mapping, I'm happy to look ~~at~~ over th results.



Harriet Griffin
10/18/99

Jack Sullivan
CCT 698
Class 5
10/18/99



Nature is everywhere--
including the cities!

Challenge of combining
local contingencies
with general principles

Issue: recommendations for management
of urban ecology are needed

Issue: urban ecology should
be a proper subject for
ecologists to study

ISSUE: understanding ecology of carabids in urban environments — Funding

theoretical
devts.

survey

Issue: how to
sample meaningfully

sampling method

exploratory
data analysis

autecology

habitat
dispersal&
colonization,
phenology,
population
size

carabid
assemblages

structure
relative
abundance,
diversity

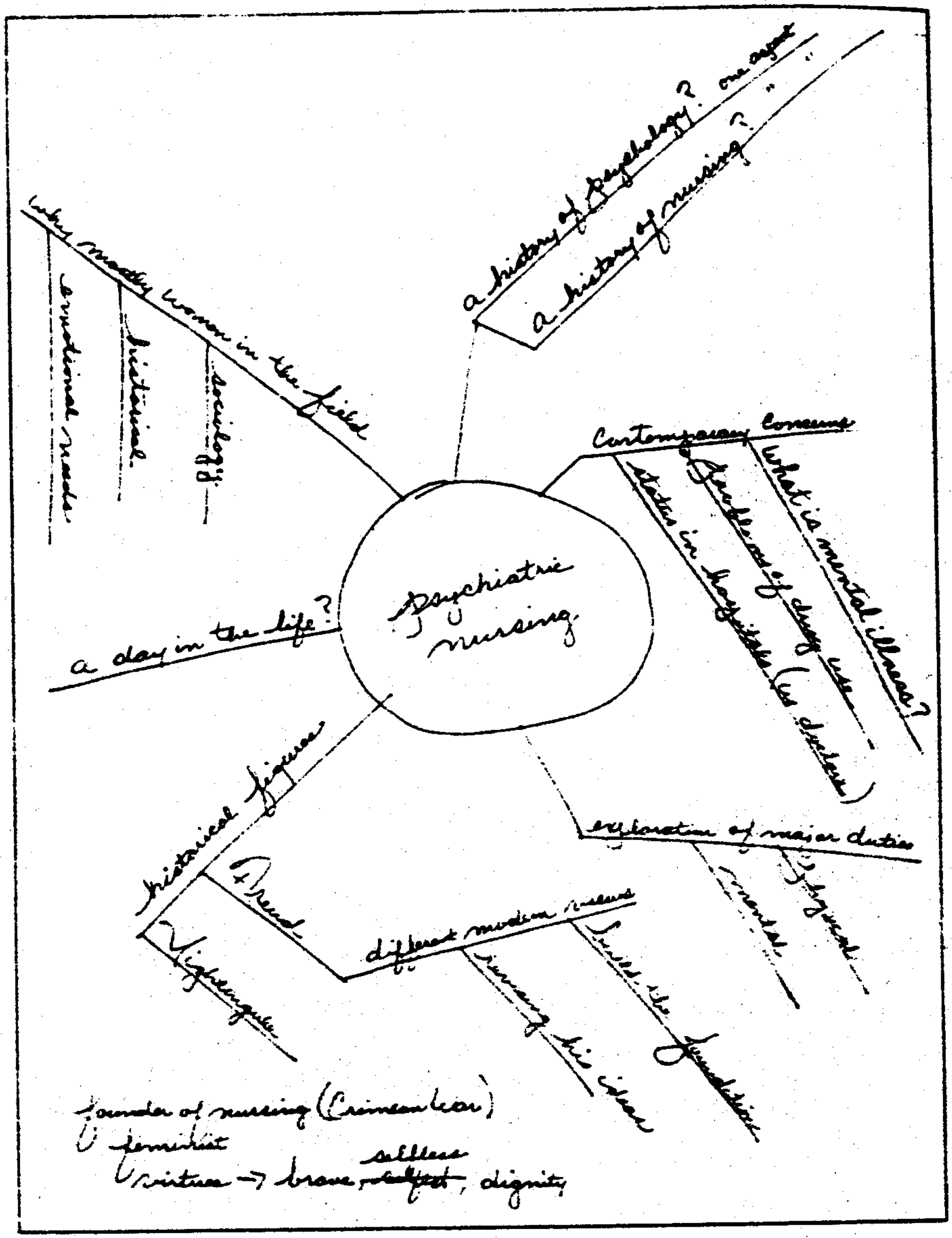
rural-urban gradients

disturbance

climate

isolation
of patches

Issue: minimum requirements
(why are some spp. able to survive in
urban areas?)


Psychiatric nursing
a history of psychology? one aspect
a history of nursing? " "
why mostly women in the field
emotional needs
historical
sociology
a day in the life?
Contemporary concerns
what is mental illness?
problems of drug use
status in hospitals (vs doctors)
exploration of major duties
physical
mental
historical figures
Freud
Nightengale
different modern views
surveying his ideas
founder of nursing (Crimean War)
feminist
virtues → brave, selfless, dignity

HOLES:

- There are studies that I have not found, yet
- There are environmental psychologists I have not spoken with, yet.
- I still need to talk to hospital admin. (which hospital? What Admin.?)

PURPOSE

Urge hospital (admin.? design?) to use appropriate colors (colors that promote healing) in patient rooms

What are these colors?

Urge govt (?) to fund experimentation in discovering healing colors

Hospital Rooms – how do colors affect healing?

Environmental design – how are hospitals designed?

Psychology – how do colors effect healing?

Policy – lobbying govt

SUBJECT

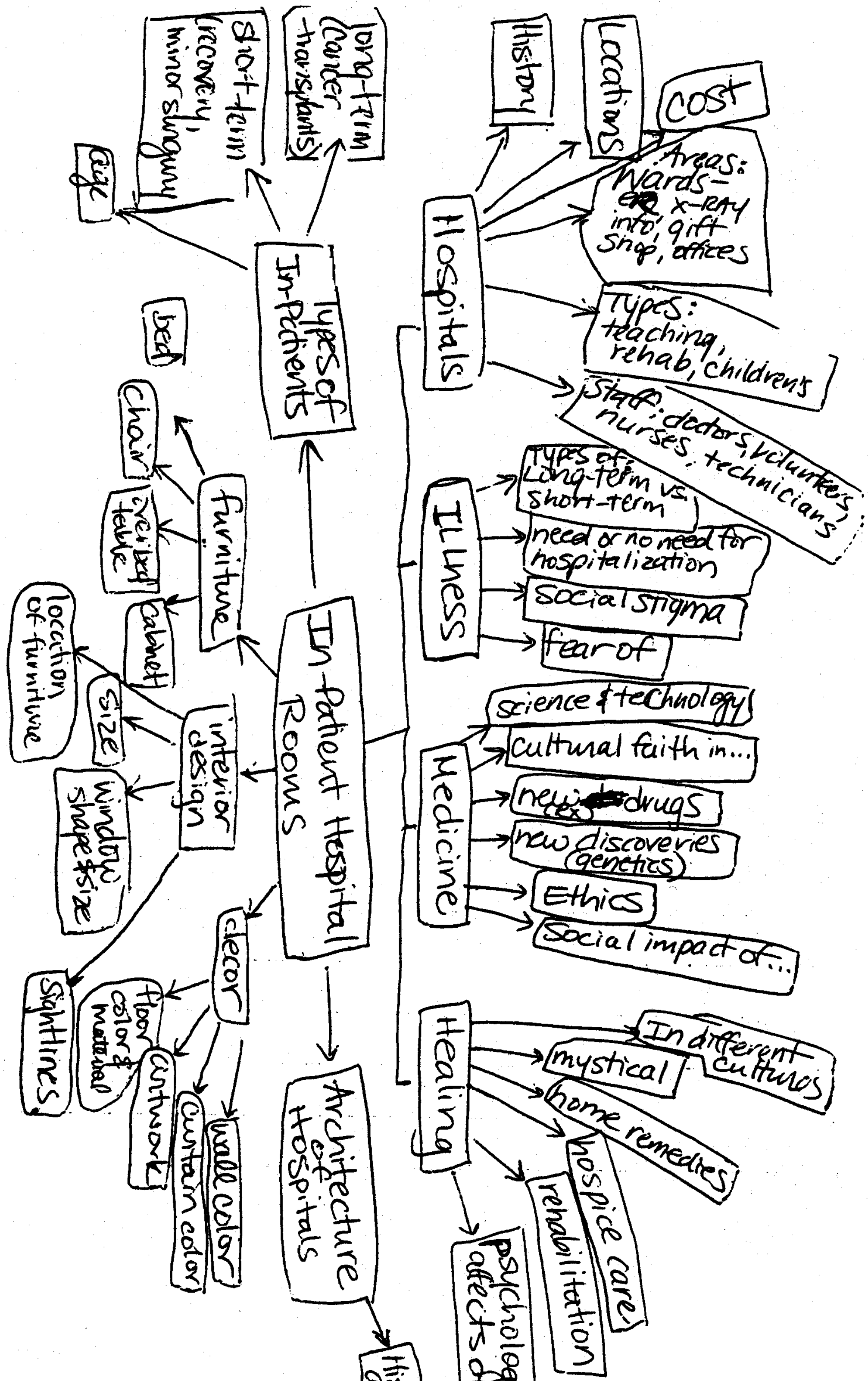
Color of in-patient hospital rooms - - → Effects on patient healing

AUDIENCE

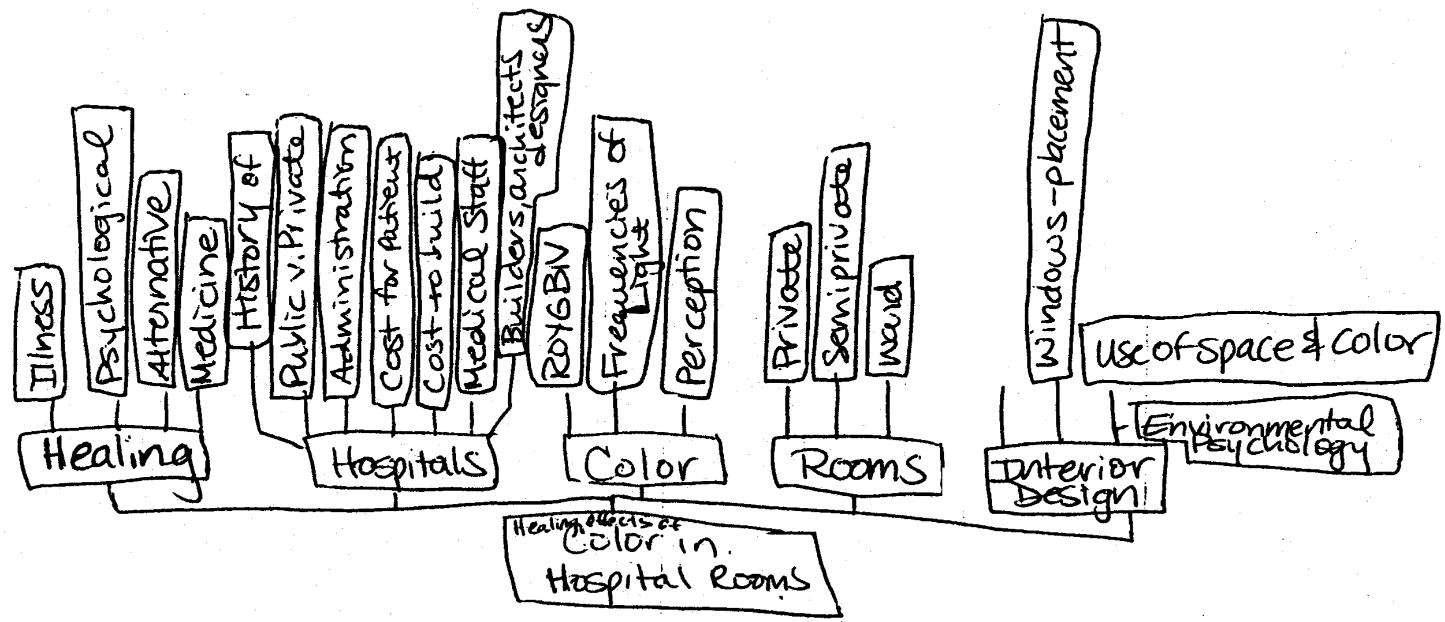
Govt (for funding) – why is color important? Give support

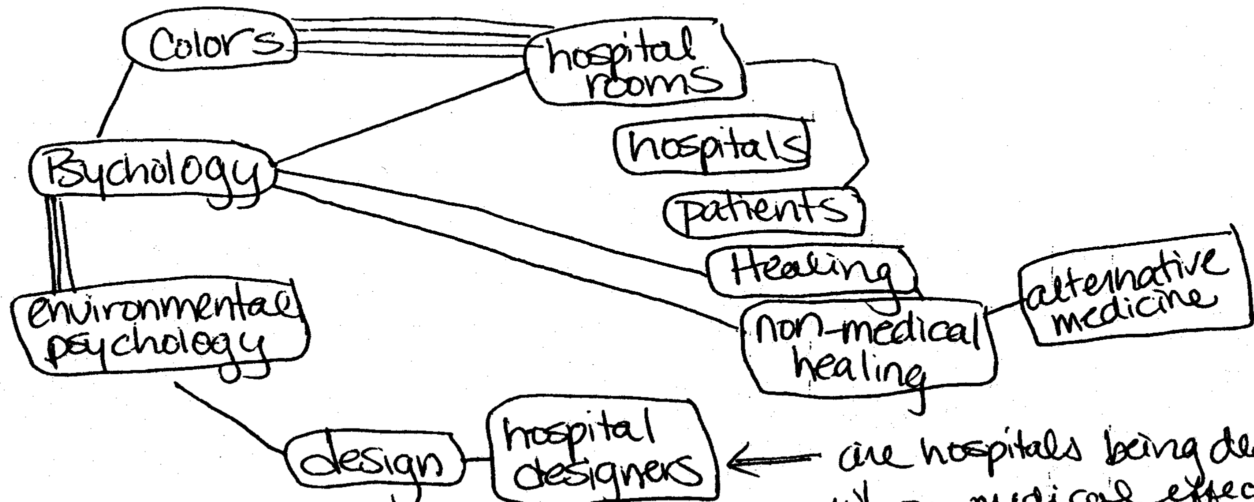
Class → will look for scientific proof

Whomever makes desicions on H-R design → ~~Will want to know the urgency~~ Why


In-Patient Hospital Rooms
Types of In-Patients
long-term (cancer transplants)
short-term (recovery, minor surgery)
age
Hospitals
History
Locations
cost
Areas: Wards- x-ray info, gift shop, offices
Types: teaching, rehab, children's
Staff: doctors, volunteers, nurses, technicians
Illness
Types of: Long-term vs. short-term
need or no need for hospitalization
social stigma
fear of
Medicine
science & technology
cultural faith in...
new drugs
new discoveries (genetics)
Ethics
Social impact of...
Healing
In different cultures
mystical
home remedies
hospice care
rehabilitation
psychological affects of color
Architecture of Hospitals
Historical architecture
furniture
bed
chair
over-bed table
cabinet
interior design
location of furniture
size
window shape & size
sightlines
decor
floor color & material
artwork
curtain color
wall color

1-30-94





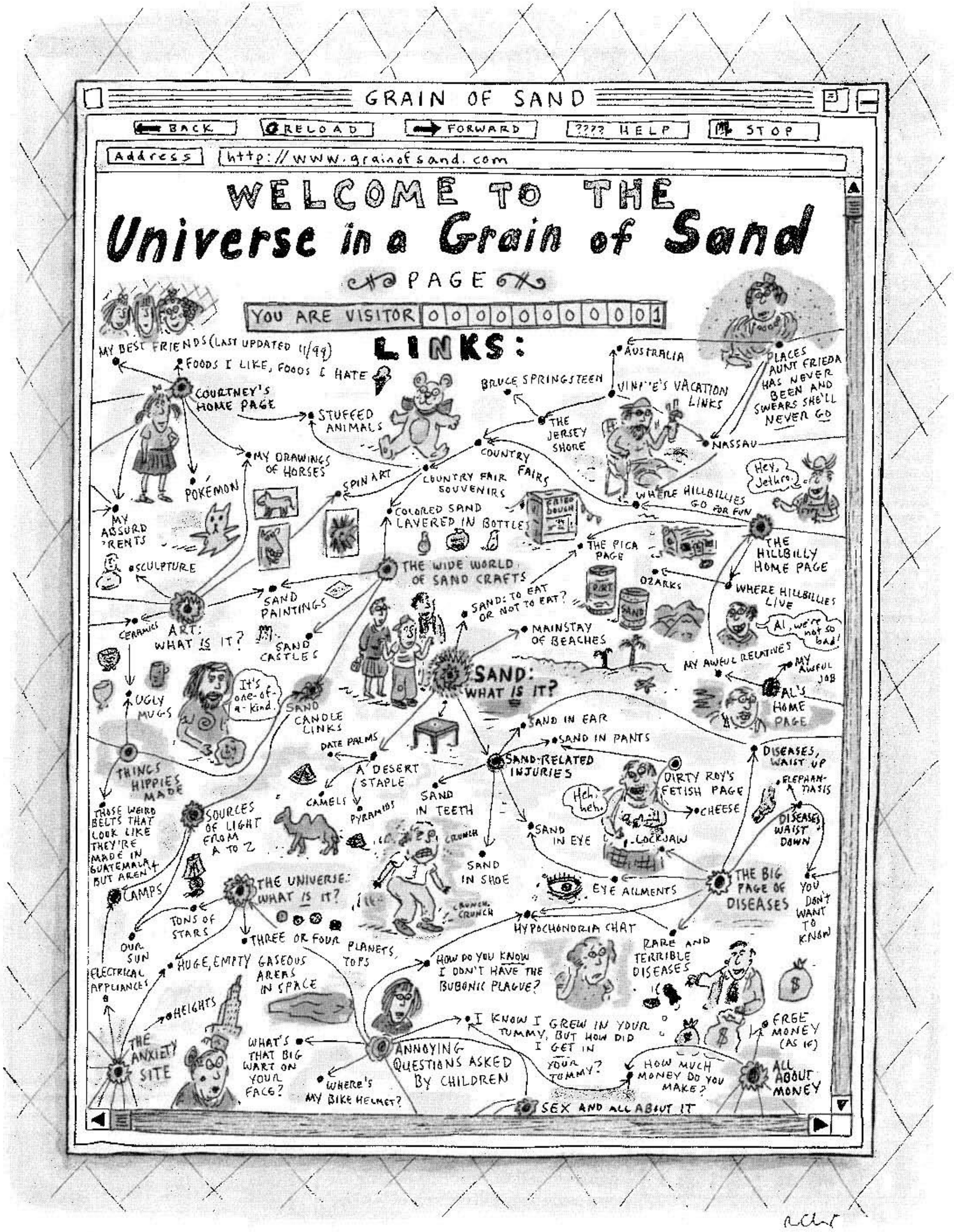
are hospitals being designed w/non-medical effects in mind? I need to talk to ~~admin~~ hospital admin & design

Lizzie Linn Casanave
Practicum
September 29, 1998

a) The essence of the project is: See project description
b) The reason I took this road is: I have an interest in understanding how education can be used to better human interactions.
c) The best of what I have achieved is: Thus far I have brainstormed, mapped, researched and questioned subjects related to empathy, communication, interaction and emotional intelligence. I have begun to focus my question and determine what avenues I need to explore next.
d) What has been particularly helpful to me in this project has been: Free-writing, which has helped me to take all my ideas and articulate them so they can then be straightened out and focused.
e) What has hindered me has been: too many interests and ideas
f) What I am struggling with is: clarifying my thesis: specifically my audience and purpose.
g) What would help me now is: I now need to make some contacts, explore my resources and continue to define my project.

Sense-Making
a) I appreciated: Seeing an example of a school that is structured to teach empathy. Not only did they explain the reasoning behind teaching empathy, but they told about how they implemented their ideas and they shared the challenges that arose from this way of teaching.
b) I learned: examples of how schools have educated others in the skill of interaction such as: creating a save environment, involving the group in real life issues, telling stories, using a strategy that makes students think about what they say (such as giving two compliments for every put-down), encouraging academic cooperation, acknowledging acts of kindness, etc.
c) I wanted to know more about: how the students responded to the techniques. I would love to hear (and perhaps with my own project I can research) what students think about empathy. Do they even know what their school's goals are in this arena? Is this skill easier for some than others?
d) I struggled with: wanting to understand whether or not the students were being taught to think critically or indoctrinated with the standards of their teachers and administrators.
e) I would have been helped by: a deeper explanation of what the school goals are. What do they mean exactly by empathy? I would like to have seen some philosophical defense for teaching empathy. Is it a purely religious motive?
f) My project connects with this in the following ways: I am exploring how empathy can be used to better interactions among individuals. I would like to learn if it is possible to teach in school and if so, how. This article gives examples of how and obviously believes it is possible. It raises some good issues to explore further for example: how is this type of skill tested? And can teaching a skill change an inward motivation? And how much autonomy must a teacher have (and how can this be achieved) in his/her classroom?
g) I disagreed with: the premise that one must start with external motivation in order to have an internalized value. Aren't humans (even children) rational enough to realize the value of empathy?
h) I think the author/presenter should consider: if it is even possible to truly understand what someone else is thinking and feeling?

THE BACK PAGE BY ROZ CHAST



D. Propositions, Counter-Propositions

• Seven examples of teasing out component arguments

• An example of propositions and counter-propositions—the case of disposable vs. washable diapers

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Kristen Bennett
Phase D: Proposition – Counterproposition
October 18, 2005

Researchable Question:
What aspects of my ongoing intellectual development become clear as I investigate the visceral impact of 19th Century American Romanticism on post-colonial New England and the importance of revisiting this history to understand who we are today as readers and writers.

Proposition:
American Romanticism had a visceral impact on post-colonial New England.

Counter proposition:

- As an intellectual movement, American Romanticism only impacted the well-educated, wealthier, Anglo contingency of post-colonial New Englanders.

Counter-counter proposition:

- First, while this movement did attract its share of wealthy, well-educated individuals, many of the contributors to the American Renaissance were home-schooled and/or poor. Hawthorne, Thoreau, The Peabody's, and the Alcott's were constantly engaged in a battle with poverty. Their great faith in their art and learning gave them the power to keep producing literature and/or improving education.
- Second, those it did impact reached out to others in the spirit of sharing learning and enlightenment – as in the case of Thomas Mann who almost died visiting county schools throughout New England in order to research and develop the best public school model possible – which he did when he established the Boston Public Schools.
- This movement had a great visceral impact on my family who, while well educated, were farmers and trade workers living in Connecticut. Their concern and passion for 19th Century literature is evident in their letters that remain.

Proposition:
Our intellectual history (as Americans) is important to revisit in order to know who we are as readers and writers today.

Counter proposition:

- How does the past influence who we are today?

Counter-counter proposition:

- "Re-membering" our intellectual development as Americans is not merely reciting who/what happened, but engaging with our history to give us better perspective of *ourselves*. History, by virtue of being a long *time* ago, provides us with the distance of time – not just to look back *at* but to look forward *from.* By virtue of generating new perspectives, new information is generated that can lead to a deeper understanding.
- No matter where we are in time, we have a past and are predicated by that past. Understanding an intellectual revolution that happened around 150 years ago in America is important to understand in contrast to the technological revolution we are experiencing now.

Proposition:
Reading books and letters by and from our forebears is valuable.

Counter proposition:
- Since 21st Century educational trends are showing that visual learning is becoming more dominant than verbal learning, why bother reading books and instead skim illustrated summaries on the web?

Counter-counter proposition:
- Reading a book requires the physical engagement of a reader – to pick it up, turn a page – as well as an imaginative engagement in which the reader becomes as writer while she reads, creating images of characters that are solely the reader's own. These self-created images have more staying power than those imposed by an outside influence.
- Letters were once written with such care – drafted and re-drafted to create not only a comprehensive, but artistic correspondence. Care was taken with the language, even the colloquial language, in order to communicate both directly and symbolically between reader and writer.

Proposition:
Literature is a tool for self-reflection.

Counter proposition:
- Books tell stories about other people and are a means of escape, not self-reflection.

Counter-counter proposition:
- The act of reading is one of directly engaging with a text, letter for letter. I am reminded of Derrida "You give me words, one by one, while turning them toward yourself, each one my own, and I have never loved them so…(paraphrased, remembered from *The Postcard)*." Interpretation requires that one etymologically exist *between intention*. The reader has the unique opportunity to glimpse the intention of a writer, view that in light of his/her personal experience, and construct meaning. In other words, even if the reader does not try, in the act of reading, a reader self-reflects to find meaning in the text.

Proposition:
The prominent themes in 19th Century Romanticism in America are universal themes that apply to us today.

Counter proposition:
- 21st Century readers can't identify with 19th Century stories.

Counter-counter proposition:
- The universal themes in 19th Century American literature of looking inward for guidance, independence, self-reflection, nature, social consciousness and ambition are the same kinds of things we think about today when we assess not only our place in history, but ourselves.

Proposition:
I can learn more about myself through self-reflection on my interaction with literature.

Counter proposition:
- I should be trying to learn more about myself by examining who I am in the context of the society I am of in the 21st Century (or perhaps therapy?).

Counter-counter proposition:
- On a primary level, I can reflect on who I am directly in the letters of my ancestors – it's where I came from. On another level, literature, especially from the past creates a distancing of my perspective from myself. Establishing distance in perspective is important to not only get the bigger proverbial picture, but to see things in more detail as well. If I can objectify myself through the lens of 19th Century literature, I can get a clearer image of myself as subject.

Crystal King CCT 698
Propositions & Counter Propositions 10/25/03

How can I design a toolkit for writers utilizing Problem-Based Learning exercises and similar strategies to help organize, generate and focus story ideas for both fiction and non-fiction?

1. **Problem-Based Learning (PBL) is a structure that encourages self-exploration, self-direction and assessment, which can be greatly beneficial to an individual writer.**

Counter Proposition: PBL is geared toward the small group, not the individual. James Rhem, in an article entitled Problem-Based Learning: An Introduction featured in the December 1998 issue of the National Teaching and Learning Forum, highlights this point when he mentions that PBL is successful because of the dynamics of group work, in which students "achieve higher levels of comprehension, develop more learning and knowledge-forming skills and more social skills as well." Motivation is higher among students working collaboratively. Woods, in his book, Problem-Based Learning, explains another advantage of working in small groups: "Problem solving, group skills and *processing skills* are not developed by observing others nor by providing 'an unstructured opportunity' to do the skill on one's own. Rather, to develop awareness, skill and confidence, we need to break the skill into parts, provide an opportunity to try the skill and provide feedback about that effort (pg. 4-2)." Additional benefits of doing PBL in a group include the ability to have immediate, informal feedback, develop enhanced personal skills in working in groups, working through conflict, improving social skills and building self-confidence.

Counter-Counter Proposition: The PBL process relies upon a structure that can prove highly beneficial to individual writers who are looking for ways to organize material, jumpstart writing, or develop new plot direction. Utilizing the eight tasks that Woods lays out in Problem-Based Learning, or the ten tasks that Nina Greenwald defines in Science in Progress, may lead to the basis of the development of an entire plot or story idea if used by an individual in the creative process. Combine that with the numerous exercises and tools to generate solutions, such as SCAMPER (Substitute, Combine, Adapt, Modify, Put to other Uses, Eliminate and Rearrange), Why-Why Diagram, mapping, K-N-F (Know, Need to Know, How to Find Out), and you have tools that are directly useful to a writer. These methods are ideal for a writer's toolkit.

2. **The resources within this proposed toolkit are useful for writers in directly generating plot and story ideas utilizing their own imagination and existing ideas. This constructivist method helps writers become an active participant in furthering their own plots and organizing ideas rather than responding to examples or outside idea suggestions.**

Counter Proposition: There are enough resources on sparking and developing creativity and generating writing ideas. Look at the myriad of books on the market, the numerous "kits" and writing programs. Another method will only add to the clutter.

Counter-Counter Proposition: There is merit in the above argument. There are many "toolkits" and books on the market to help the writer do what I am proposing, however, most of these resources center on giving the writer motivation or specific ideas (e.g. "Write a story about the time you discovered Santa Claus wasn't real." One of the best selling books of this sort is What If by Anne Bernays and Pamela Painter) or examples of accomplished writers and what works well for them—basically, examples of how to or how not to. There are very few books and resources for a writer that helps them develop their OWN existing ideas or to help them extract directly from their own imagination rather than feeding the writer seed ideas to get them started. One of the very few books that breaks from this mold that I have run across is Gabriele Rico's Writing the Natural Way, in which she demonstrates a mapping technique she calls Clustering.

3. **The development of a new toolkit which includes a variety of PBL tools and similar strategies will benefit both the advanced and the beginning writer. An advanced writer will find the exercises and methods highly useful for organization and plot generation. A beginning writer will find the process itself beneficial for discovering the path that her story may take.**

Counter Proposition: How can adapting a very time-consuming process such as PBL help a writer? One of the reasons that PBL has had a hard time integrating into the traditional school system is because of the amount of time the process takes to help reach answers and goals. This would be detrimental to a writer and could be seen as akin to a form of procrastination.

Counter-Counter Proposition: PBL is, admittedly, time-consuming if you utilize the entire process. I don't believe that many writers will be able to do this, but it could prove useful for a writer who wants to write but needs to work through and develop a plot that is still mostly amorphous (essentially the "ill-defined problem"). A writer of this sort may want to work through the entire process, going through all the steps (8 or 10 depending on if you are following Woods or Greenwald). Most writers, however, will find the individual tools in Greenwald's 3rd step (Pursue Problem-Finding, which includes exercise such as IPF charts, Fishbone diagrams, brainstorming and problem possibility webs) and in the 8th step (Generate Solutions and Recommendations, which includes exercises such as SCAMPER, How-How diagrams and brainwriting) to be the most useful. For example, if a writer is stuck figuring out what is going to happen to a character that has just arrived in a small town and doesn't know anyone, they can utilize one of the exercises to generate possibilities.

Arguments and Counterarguments

Overall Objections

It is hard to object to the basic premise of my project; that is, that one can structure lessons in American History that fruitfully utilize music as a vehicle for stimulating interest and making connections. Further, when the target student population comprises learners who are simultaneously developing English pronunciation skills, the educational value of incorporating songs is even more obvious.

However, it is still helpful to briefly characterize what some "overall" objections may look like anyway for a few reasons. First from a practical, teaching point of view it is good to have constructive responses to all forms of negativity. I'm imagining a resistant student manufacturing reasons for not engaging in the enterprise, but these objections may emerge from skeptical school administrators, school board members. (There's a scene in the movie Lonestar, wherein a Texan parent objects to the school teaching the Mexican point of view on the creation of Texas and insists that "we go back to teaching REAL HISTORY and the truth") Second, a consideration of these overall objections quickly leads to deeper, more interesting and more debatable topics the exploration of which help to inform the spirit of the project.

Overall Objections:

Name of Objection	Voice of the Objection
1. Misplaced Priorities	"Why are we worried about Music? I want to study REAL HISTORY, like the stuff we need to know for a citizenship test, don't give me Louis Armstrong, when I need to know about Thomas Jefferson".
2. Too much extra stuff	"Hey, we're having enough trouble with the overwhelming amount of new vocabulary in English on our plates already. Now, you want to make us all historical musicologists? Don't overwhelm us any more than necessary!"
3. Not REAL education.	"Listening to tapes, singing songs, (especially children's songs) make us feel that we're not in school. We signed up for school; you lecture and we'll take notes!"
4. Why music rather than other forms of culture?	"What is that makes music so important? Why don't we talk about the history of art, of inventions, of technology, of religion, of all the other areas of culture?"

The best response to these objections as a whole, especially if they are coming from students, is to exemplify the educational payoffs of using music in an experiential way. Rather, than confronting each objection with specific counterarguments, it is better to take the approach of "give it a try, then see if you are learning a lot about REAL History from what we're doing." This is a pragmatic response in the context of limited time. (This is also the best response to questioning educators – seeing the payoffs is much more persuasive than merely reading reasons.)

Actually, it's a very good thing if students DO raise these objections in the class. It shows that they are autonomous learners who want to direct their own learning process. (From my point of view, everyone IS such a learner, but they don't always know it yet. Or, at least, this is a value to be cultivated.) Thus, it provides a great opportunity to engage the student in constructive dialogue around the very questions specified above. Unfortunately, if one spends all of the time doing this initially, then the class has no reference for debate. The context of discussion is empty until the class actually engages in the historical musical learning activities. Hence, we are back to "buying time" to try out the activities, then returning to a consideration and discussion of the objections. But this paragraph suggests a way to phrase the appeal to buy the time to try the activity initially:

> Those are good objections and lead us into some great questions about the meaning of history and the role of education, but for now I'd like to ask that we postpone these questions until later. Let's give this music business a try, and then we'll see if it is a good thing.

An ongoing dynamic with our immigrant students concerns their conception of school and what school should be. Many of the students come from countries with what I would call, excellent but traditional approaches to education. Their sense of what school is and should be is captured to a degree in Overall Objection number 3 above. Our high school diploma program seeks to maximize the student's oral participation with group activities, which is sometimes very different than the class's idea of school. Each cohort goes through a process of acculturation to this style of workshop and, generally speaking, the students come to appreciate engaging in the multiple roles of group participation. The benefits of peer-to-peer help and discussion become quite obvious to them.

Ironically, another element deriving from the students' traditional educational past helps to "buy time" for instructors to employ nontraditional approaches to classes; that is the element of respect for the teacher. This respect, almost reverence, for teachers as authority figures manifests as initial trust, and does contribute to the students' willingness to engage in activities that they don't yet see the point of. On the other hand, cultivating an independent, autonomous learning style suggests instilling a questioning, “critical”, attitude towards everything including texts and teachers. Again, an explicit acknowledgment of the value of debate about these educational contexts and the channeling of such debate into a constructive forum is the ideal approach. Students should be especially encouraged to articulate their objections in writing which can lead to an extremely valuable written exchange with the teacher. Of course, this can happen verbally as well, and be a great thing for the class to engage in as a whole.

Deeper Objections

The enterprise does lead to a consideration of some interesting controversies at a deeper level. I would like to use this argumentative exploration as a chance to dig into these issues a bit, especially because the issues arose in the context of practice.

1. Which music are you using? What is the political agenda behind the choices you bring? There is a vast amount of “historical” music, so what you bring and emphasize must be biased. The themes you emphasize reflect your own political and moral values, but that is not proper in a History course.
2. Using music to teach about culture is a form of cultural domination; we can’t listen to our own cultural music, only to “American” historical songs. Why are you trying to “Americanize” us?
3. How come none of this music comes from Asian immigrants, everything is either from European or African roots?

These “objections” are clearly great setups for consideration of interesting issues about the nature of historical research and historical education. The questions in objection number 1 can (and should) be asked about everything included in a history course curriculum. Choices of music are not fundamentally different than choices of historical events, movements and people. Good curricula try to present many perspectives embodying different values and political orientations; but it’s dangerous and naïve to think that one can provide “just the facts” in an “objective” way. Rather, one should open up and explore the relation between values and the construction of the facts.

Music is an ideal vehicle for exploring such territory, especially when one considers how songs are explicitly used to promote political ends. Union rallying songs, antiwar protest songs, let’s fight the war propaganda songs, and the inspirational songs of the civil rights movement are the tip of the iceberg. Children’s songs teach values directly, patriotic songs indoctrinate; there are many historically important USES of music and songs imbued with values that can be uncovered and understood.

At the level of historical research itself, the investigations into music collection themselves are great vehicles for understanding the engagement of researchers. This points to parallels with the themes from CCT640 regarding the construction of the object domain in environmental science. Looking at the conditions that made possible the Lomax collection process or the making of Ken Burns History of Jazz provide an excellent context for understanding the role of the historian's activity and situation in their historical constructions.

The 2nd Deeper Objection raises another interesting question that has many domains of application. It asks about the *attitude* towards American music relative to other music assumed by the educational process. The best approach towards this objection is to push for a reciprocal enrichment process whereby students simultaneously learn about historical American culture AND share elements from their native-born country. An obvious example is having the students identify and translate a particularly historically rich song from their original culture and share it with the class. This affords a universal level of discussion regarding the role of music in culture, which helps to understand many factors surfacing with regard to American music in a richer context. Maybe, music is USED differently in other cultures, or maybe there are underlying similarities of function.

It would also be valuable to articulate the musical STYLES and TRADITIONS emanating from outside the European, African and American constellation emphasized in American history. The activity of sharing from outside American would definitely increase the number of interesting connections among musical forms, opening up issues of musical genealogy and how musical cultures have influenced each other. "How did reggae music develop in Jamaica?" and "How did popular rap music in Arabic come about?" are great openings for constructing intersecting process diagrams involving many types of historical factors.

The 3rd deeper objection came up in class as groups were collecting information about all of the musical genres that I had listed on a chart. It's an excellent, historical question in itself that leads to many sub questions. Why is it that Asian music has not influenced American popular music? Or is that assumption simply not true? What about in California after 1880? What effect did the large number of Asian immigrants have on American musical culture? Or on culture in general? Why were some areas emphasized and not others? Does the lack of effect indicate a greater degree of cultural isolation than between ethnic and racial groups down south where musical influence was rampant? These are great questions for students to explore further and they point to many others.

Rob Norris
Sub-Arguments Summarization
Practicum, Fall ‘03
October 20

Sub-Arguments Summarization

<u>CONTROLLING THESIS INQUIRY</u>:
From where in the gaps between rationality and imagination does the nature of creativity spring and why would one need to know this?

<u>KEY ARGUMENTS</u>

I. **Creativity is a personal *experience*, rather than an organizable *process*.**

<u>Counter argument</u>: Creative problem solvers and creativity researchers have discussed creativity through working with a chronological process. The process has been broken down into a sequential list, which is then used to achieve a creative vision. Brainstorming, for example, was founded on this idea and has had tremendous success in all walks of life. The process is where creativity is generated.

<u>Counter-counter argument</u>: Sequential lists fail to take in the subjective nature of creativity. Imposing such lists on groups of people has worked to a degree only because it establishes a more promotive environment from which the *individuals* in the group can develop new ideas. The lists are not generating creativity, only a higher level of safety from which the individual experience of creativity can flourish.

Creatives in the arts constantly refer to creativity as a self-expression, a release of internal energy, or simply as something that was fun. It is a rarity when one person’s perspective on creativity is the same as another’s. Creativity is unqualifiable as a process because the process is different each time a new creative person encounters it.

II. **The nature of creativity involves rational thinking as well as imaginative thinking: the creative experience resides between these two different styles of thinking.**

<u>Counter argument 1</u>: CCT alum Susan McBridge Els described creativity as a deep, spiritual experience. The rational mind was certainly not discarded in the experience, but it was relegated to a secondary role. Her experiences and struggles within the creative experience gave her proof of this fact.

Philosopher Gaston Bachelard also said that creativity sprang from an internal soul’s imagination. Rational thinking’s role in both sources was presented as a boundary-forming qualifier of limitless images. But the soul was seen as having a dramatically higher value.

<u>Counter argument 2</u>: Stephen King, worldwide bestseller of fiction, described his experiences as being almost entirely rational in his book <u>On Writing</u>. There were no infinite images from which to sort through in his perception of creativity—only rational choices originating out of already-lived-experiences.

Philosopher Rene Descartes also discounted the value of imagination when compared to rational thinking. Descartes' view of imagination belittled it because it was seen as doing little more than review objective experiences with differing perspectives.

<u>Counter-counter argument (for both arguments 1 & 2)</u>: CCT alum Susan Butler considered the act of creating original fiction as bridge between the rational and the irrational. She described herself as a woman standing on the shore of a sea of infinite possibility. In the creative experience, she takes all the crazy and boundless images from her forever-expanding imagination and converted them to usable words with her rational mind. Both the imagination and the rational mind were crucial for creativity to occur.

Philosopher Bertrand Russell agreed with Butler since his epistemological theory involved the concept of "knowledge by description". Knowledge by description attaches names to sensory information. It requires the use of both imaginative thinking and rational thinking equally. It is in the interplay of imaginative thinking and rational thinking that consciousness occurs, as would the creative experience.

A creative person is working with limited and unlimited elements. He or she is working towards transcendence of current boundaries on various levels. In order to overcome a boundary, one must have knowledge of the boundary itself as well as knowledge of what else is possible. The only way this can occur is if both imagination and rationality work hand-in-hand.

III. Knowing more about the nature of creativity can benefit every creative person, no matter what creative endeavor they are pursuing.

<u>Counter argument 1</u>: A significant body of domain-specific creativity research states that there has been little transfer of creative skills from one creative activity to another. Rider University researcher John Baer suggests in the article "The Case for Domain Specificity of Creativity" that one needs to be focused on specific and relevant creative skills for each activity. (So if you want to be a poet you shouldn't take up painting.)

In addition to this point, Baer says that teaching *general* creative skills is a horribly inefficient method of promoting creativity in individual pursuits.

<u>Counter-counter argument 1</u>: Teaching specific skills for various activities only provides the necessary tools for that specific task—it doesn't promote true creativity. Teaching in this manner does provide a more efficient conduit for creativity but it still is not actually an inducer for creativity. One could think of this process as widening the pipes for water to flow easier but not actually pumping the water. The pumping comes from a different source.

In order for the water of creativity to flow forcefully through the pipes of domain-specific skills one needs to know the true nature of creativity. Understanding the exact nature of creativity is the best method of drawing from the watershed of creativity. When the waters are flowing forcefully then it won't matter how wide the pipes are—the creativity will show forth in every aspect of a person's psyche.

<u>Counter argument 2</u>: Susan McBride Els' book <u>Into the Deep</u> states that to know the nature of creativity is to cheapen its imaginative depth. You only need to know how to work with it to receive its benefits.

Counter-counter argument 2: It isn't necessary to understand the entire nature of imaginative transcendence in order to discover the nature of creativity. Creativity lies *beside* imagination and rationality. It doesn't exist *within* any infinite pool of knowledge—it only *takes* from such a source.

The source of imagination is impossible to ever fully digest. Imagination constantly re-sets boundaries. So attempting to encapsulate a boundless topic is a foolhardy attempt and not one I am attempting. A creative person is trying to experience their own slice of transcendence with the faculties available to them and imagination is an important source.

To be consistently successful, a creative person needs to know how to experience their creativity firsthand. Knowing the cosmic depth of infinity is unnecessary. It is only in the *experience* of creativity when relevance occurs. My inquiry is about knowing how to locate the pool of transcendence within and then knowing how to translate the impressions the pool generates. You could say that I'm mapping out the human psyche so that I can find creativity's home easier. I'm not looking to tear the house down once I find it.

IV. Understanding the nature of creativity will dramatically increase the efficiency of research.

Counter argument: One doesn't need to know the actual nature of creativity, you only need to know how to encourage it. A passive approach to discovering creativity is better than an active one.

The vast body of personality-based research on creativity adheres to this approach. This genre of creativity research seeks to find the right set of personality traits that most creatives exhibit. This research is identifying symptoms of creativity. This is a passive approach because it doesn't seek the source of creativity directly enough.

Counter-counter argument: Working with an unidentified subject is horribly inefficient. The success of research following Howard Gardner's notion of multiple intelligences is a good example of how researching creativity under an easily identifiable definition of creativity is more efficient than a passive approach. The rapid success of subsequent research under the auspice of Multiple Intelligence Theory is a testament to the necessity of working under a clearly distinguished definition of creativity.

Melissa Moynihan
October 21, 2002

Assignment D – Propositions, Counter-Propositions, Counter-Counter Propositions:

How can I develop an inspirational framework that will empower employees with hope, motivation, creativity and the necessary dynamic communication skills and strategies to present organizations with compelling evidence of the need and creative means to adopt family friendly practices?

I. The implementation of family friendly practices in the workplace will be beneficial to all members, of all families.

Counter-Proposition: Elinor Burkett, in her book " The Baby Boon: How Family Friendly America Cheats the Childless," makes the strong case that family friendly policies typically only benefit those whom are parents and those whom are in the middle/upper class tier of society. She, and others, claim that flexible schedules and tax cuts for those with children, virtually shortchanges those whom are childless, demonstrating blatant and unfair favoritism in the workplace.

Counter-Counter-Proposition: As pointed out by Jody Heymann, in her book "The Widening Gap," all people come from families. And therefore, the likelihood is great that everyone, someday, will be called to provide care for a family member; be it a child, elderly parent, sibling or member of the extended family. Therefore, family friendly policies offer the type of flexibility and benefit that most / all employees will need to tap into at different points in their careers.

II. The implementation of family friendly practices in the workplace will greatly benefit the organization, yet there are major challenges in convincing organizations to agree to a such cultural shifts in the way the operate.

Counter-Proposition: Old habits die hard. Organizations are accustomed to operating in outdated cultural norms and are used to being number one in their employees' lives. The implementation of family friendly practices puts the organizations in an unfamiliar, vulnerable position, as they perceive their employees as less committed to their work. If employees are to have flexible schedules and are therefore not in the office during "normal" working hours, then employees will be difficult to manage; a loss of control will become the norm. Clients may be inconvenienced if their employees operate under alternative work schedules. Productivity will diminish.

Counter-Counter-Proposition: Studies clearly show that employees whom are empowered by the opportunity to elicit control over their work schedules become much more loyal, productive and happy employees. Sue Shellenbarger, Wall Street Journal's "Work and Family" columnist, even goes so far as to predict that organizations will soon begin to measure employee morale, as an indicator of future profit, based on studies that show a satisfied employee leads to a satisfied customer, which in turn improves profit. It is clear that work performance must be evaluated in a new light. No longer is it true that the employee who puts in the longest hours is the more productive worker. It is time for organizations to value the importance of becoming learning organizations, as outlined by Peter Senge in his book "The Fifth Discipline," and to realize that an overall change in work practice and work culture is needed, if they wish to remain competitive.

III. **The implementation of family friendly practices in the workplace will result in significant improvements regarding quality of life recognized by a happier workforce**.

Counter-Proposition: A recent survey issued in Britain looked at this issue several years after family friendly practices were initiated in the workplace. The survey intended on comparing the level of job satisfaction between the "before and after", if you will. After compiling the data of the "after" snapshot, it was determined that although employees were relieved to have flexibility and empowerment built into their work schedule, the workforce still had high levels of job related stress relating to workload pressures. An overall change in workplace culture is needed for the maximum benefits to be recognized.

Counter-Counter-Proposition: There surely is merit in the above argument. Ideally and optimally a broader, overall shift in workplace culture would result in a happier workforce. Yet, since this is the more difficult and time-consuming challenge, it is still valid for the organization to begin with incremental steps. Empowering employees with control over their work schedules, along with other benefits and perks such as day care subsidization and / or referral programs, greatly assists the employees and their benefits should not be diminished.

IV. It is possible to demonstrate success stories, which serve as working models for those trying to find ways to integrate a balance of work and family/life. These working models illustrate the steps taken to reach an equitable, just and positive change in the system.

Counter-Proposition: Many of these so called working models demonstrate actions that organizations have taken, which in reality, only exacerbates the divisiveness between work and family. The idea that on site fitness centers, dry cleaners, day care, visiting family living rooms will create a more family friendly culture is fallacious. Instead, these amenities being offered right on site, rather insinuates that employees are being discouraged from ever leaving work. Why leave, when everything you need is at your fingertips?! Even the widely heralded concept that technological advances of home computers with network connections, which allow for telecommuting can end up competing with family life. Now that so many of our nation's workforce is set up to operate from home, the boundaries and limits one sets are becoming more gray and nebulous. It is becoming more difficult to separate the two entities of life; work and family.

Counter-Counter-Proposition: It all comes back to employee and employer trying to work together towards solving this complex issue. Both need to be responsible in determining where and when limits should be set. Yes, the on site amenities often assists the employees, however, it should never be regarded as a "one-stop shopping lifestyle". Both employee and employer must work together towards making it clear that the amenities are available to help provide some sense of convenience and ease the stress of the employee, but they should never be implied as a substitute for going home. Without an adequate amount of time away from the office, the opportunity for reflection becomes absent, and work quality, in turn, suffers.

BRIEFING

Tim Eagan
November 7, 1999

Briefing/CCT 698

DIMENSIONS OF CRITICAL THINKING AS TOOLS FOR DIGESTING AND SYNTHESIZING RESEARCH

I sometimes have difficulty moving myself intellectually beyond what I've read, coming up with my own conclusions based on research and knowledge. What follows is a selection from Richard Paul's "Thirty-Five Dimensions of Critical Thinking" (**www.sonoma.edu/Cthink/k12/k12class/strat/stratall.nclk**) which I have put together as a means to help me stay focused.

Paul breaks the dimensions into three categories: Affective Strategies, Cognitive Strategies-macro abilities, and Cognitive Strategies, micro-abilities.

Affective Strategies

Strategy 2
(S-2) **Developing insight into egocentricity or sociocentricity.**

In the work I am doing with foreign language curriculum, it is important for me to remember that a large piece of the puzzle is American ego/sociocentricity. I need to keep this in mind, then, to see whether the authors whose work I'm reading have taken the issue into account. If they have, how so? If they have not, why? And how does it impact my reading of their work?

S-5

Developing intellectual humility and suspending judgment.

The opinions I have formed over the years concerning Foreign Language instruction are very strong. While they are based on my experiences and reading, some of them are simply notions. When I stumble across a concept or statement with which I disagree, I need to remind myself to be patient, read the point thoroughly, and understand it. Then, I may decide to disagree.

S-8

Developing intellectual perseverance.

Life is busy and it is hard for me to find enough time to sit down to work. Just recently, the UMass on-line catalogue was not working which caused me more work. I was annoyed, but I care about my project and know that it would not be my best work if I did not just bite the bullet and do what I needed to do. Furthermore, in spite of my high interest in my topic, after three hours of work on a Saturday, I'd rather play with the puppy for the rest of the day. If the puppy were going to write my research project, that *might* work.

Cognitive Strategies (Macro-Abilities)

S-10

Refining generalizations and avoiding oversimplifications.

It's important to look for generalizations and simplifications in authors' work as well as in my own. While it is important to recognize their background and education, I don't want to assume that their work is valid or convincing simply because it's been published. Nor do I want to produce work which is obscure.

S-13

Clarifying issues, conclusions, or beliefs.

One of the issues I continue to have with my project is its vastness. As it changes form, even slightly, there is a tendency to want to include it all. I need habitually to clarify the scope of my project.

A second issue for me is longwindedness. I need to work on clarity and precision in my writing.

S-23

Making interdisciplinary connections.

Since the focus of my research in on creating meaningful contexts for Foreign Language instruction, I may find information from authors who have written on other topics. For example, I recall working with a teacher who had a sign called "Good Scientific Thinking Strategies." Those strategies transferred perfectly to "Good Foreign Language Learning Strategies," so I borrowed the idea and put up my own poster.

Cognitive Strategies (Micro-Skills)

S-27

Comparing and contrasting ideals with actual practice.

A primary goal of my research is to have a tool for my teaching. It is therefore going to be very important in both my reading and writing to be clear about pie-in-the-sky notions and truly realizable elements. Although, some of these pie-in-the-sky notions might actually be implementable if I can find the gaps between the ideal and something practical.

S-28

Thinking precisely about thinking: Using critical vocabulary.

Paul uses the synonym "metacognition" to clarify the principle. He recommends taking apart thoughts and putting them back together again. "Why do I believe what I believe?" versus "I think what I think, don't ask my why." (Paul, 439). The critical vocabulary allows us to assess our reasoning.

S-10

Refining generalizations and avoiding oversimplifications.

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David M. Gray
2/24/96
Bio&S 300
Argument

A few Items to Consider Before Giving Your Child Ritalin: arguments against stimulant medication of Attention Deficit Disorder

Controlling question: "What do I need to know to influence people who seek to modify children's behavior through stimulant medication?"

I. The evidence linking the behavioral symptoms of ADD to neurological dysfunction is tenuous.
- *counter argument*: Research with ADD individuals has shown under activity in the cortical regions of the brain responsible for inhibition of impulses sent from the regions of the lower brain(Zametkin, 1990).
- *counter counter argument*: This research presumes an optimal level of glucose metabolism in those cortical regions of the brain. Also, perhaps ADD behaviors cause the anomalous metabolic rate, e.g. testosterone levels in male rhesus monkeys are variable with varying social orders. In addition, no research has been able to predict the individuals which do not respond or respond negatively to the medication.

II. If organic dysfunction has not been clearly demonstrated, then a therapy targeting organic mechanisms is not appropriate.
-*counter argument*: Stimulant medication works. It reduces inattention, impulsivity and hyperactivity.
-*counter counter argument*: The response to stimulants is not atypical. Research with military personnel (among other studies) have shown that "stimulants enhanced concentration and performance, especially in repetitive, routinized situations"(Jacobvits, 1990 from Laties and Weiss, 1967). If the effects of stimulants on "normal" individuals are the same as the effects on ADD patients, then they are behavior modifiers and not a unique treatment. If stimulants are solely modifying behavior, then they shouldn't be used as a treatment.

III. ADD is characterized as a life-long disorder. If the disorder is life-long, then long-term strategies for combating the symptoms of inattention, impulsivity and hyperactivity should be implemented. Stimulant medication has demonstrated few positive long-term outcomes.
-*counter argument*: Stimulants allow the ADD patient to learn new positive behaviors and to receive positive reinforcement. This learning experience will carry over after the medication ceases.
-*counter counter argument*: "Children, particularly boys, often feel that taking medication is like admitting something scary is wrong with them . . . They frequently feel embarrassed or humiliated in taking medication"(*Driven to Distraction*, Hallowell). Beyond the potential negative psychological effects of taking stimulants, several studies on the long-term effects of stimulant medication have shown few positive outcomes (Satterfield, 1987; others I haven't read).

IV. The medical model which uses stimulant medication to target organic dysfunction(possibly heritable) preempts the examination non-biological contributions to the symptoms.
-*counter argument*: (?) ADD is rooted in neurological dysfunction, and, therefore, it is unnecessary to further examine environmental markers for the disorder.
-*counter counter argument*: Satterfield has shown that a psychological and drug treatment group(which included psychological treatment for the individual, family, and parents separately) showed marked improvement on positive long-term outcomes compared to a

drug only treatment group. To a small degree, this study implicates family dynamics. Research on learning environments also suggests environmental factors(CEC, 1993). (It is frequently suggested that ADD is a heritable disorder. This line of thinking might preemt research on pre-natal and post-natal contributing factors.)

V. The prevalence of ADD symptoms should be viewed as evidence that existing social structures should be re-assessed.

a. For instance, the evidence that ADD children perform worst on "simple tasks - requiring extended time, repetition of similar motor responses - or in a context of decreasing novelty"(CEC, 1993) and best when novel colors, music and settings are introduced suggests, at least some, causality from the environment.

-counter argument: (?) Social and educational programs haven't been effective in improving learning capabilities or positive long-term outcomes among prospective risk groups. Since social programs have not worked it is appropriate to investigate the physical causes underlying ADD behavior.

-counter counter argument: Once labeled a disorder rooted in physio-chemical dysfunction, ADD has been treated as such and, therefore, has not benefited from a multidimensional analysis. The one dimensional research has been largely funded by pharmaceutical and government resources.

VI. Stimulant medication of ADD functions to homogenize behavior. Medicating behaviors of inattention, impulsivity, and hyperactivity sets a precedent for labeling aberrant behaviors as pathological.

-counter argument: In our society ADD characteristics are maladaptive. The prognosis for an ADD patient is not good. It usually involves under achievement and a series of dead end jobs.

-counter counter argument: The argument that ADD symptoms are maladaptive is fallacious. Since in evolutionary time the phenomenon of repetitive, narrowly-focused mental tasks occurred recently it incorrect to argue that humans have evolved to engage in such tasks.

Dave,

Your six argument/c-a/c-c-a sequences are strong and clear. What you need to do now is to locate them inside a larger argument, namely one that grabs the attention of someone who is inclined to apply medication to a child and then moves that person along to a point where they're willing to try a different approach. Remember your controlling question!

peter

A

WHICH ARE BEST FOR THE ENVIRONMENT?

Will the hand that rocks the cradle spoil the planet?

Disposable diapers have come to symbolize all things one throws away heedlessly. Like other disposable products, they take up space in landfills at a time when many landfills are just about full and others are getting there fast.

Far from cutting back on waste, Americans are putting out more—four pounds per person per day, up from less than three pounds 30 years ago, says the U.S. Environmental Protection Agency. As old landfills have closed, few have replaced them, because of rising land costs, stricter standards, and people's reluctance to have a landfill as a neighbor.

The disposable diaper is often seen as the pariah of America's dumps. Myriad books on environmental themes have recommended cloth diapers, and legislators in at least 20 states are considering proposals to tax or ban disposables or otherwise restrict their use.

Actually, though, disposable diapers make up only 1.7 percent, by weight, of the solid waste that is landfilled or burned. (By volume, according to the EPA, they make up about 3.3 percent.) That's the same share that paper bags have. Plenty of materials account for a greater portion: Paper as a whole heads the list, with a 40 to 50 percent share; plastics, metals, and yard waste each account for a sizable part. Still, 1.7 percent is high for a single product used by a relatively small fraction of the populace.

The larger picture

Cloth would be the clear choice for parents concerned about the environment if overstuffed landfills

were the planet's only problem. But they're not. When you look at cloth and disposable diapers at every stage of their existence, in what's called a life-cycle analysis, you'll see that each has a variety of environmental drawbacks.

In the beginning, when the cotton for cloth diapers is grown, for example, pesticides are used, water is consumed, and soil can erode. When disposables are made, trees are cut and the wood is turned into pulp through a process that can result in air and water pollution. The plastic parts of the diaper come from petroleum, whose extraction and refining also pollute air and water.

Energy is used in manufacturing both cloth and disposable diapers, and the trucks and cars that transport them to stores and homes use fuel and pollute the air.

At home, when you load the washing machine and dryer to launder cloth diapers, you're using a lot of water and energy. Human wastes from cloth diapers leave the house in wastewater, along with plenty of detergent and bleach. With disposable diapers, wastes usually go to a landfill.

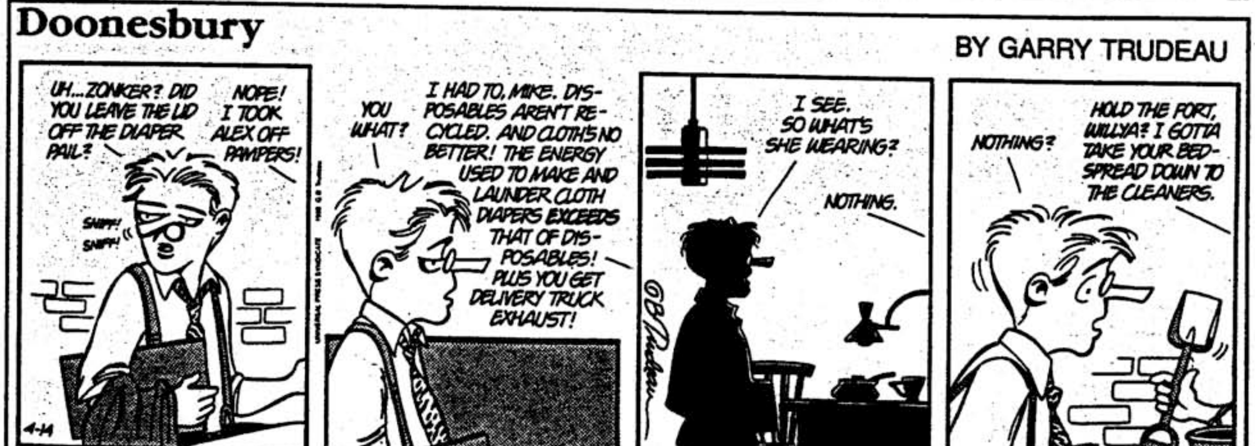
At the end of the line, it's obvious that disposables contribute much more than cloth diapers to solid-waste problems. A child will wear 6000 or so disposable diapers before being toilet-trained, whereas a child wearing cloth will go through about 50 diapers.

Several organizations have already performed this kind of "cradle-to-grave" study on diapers. What have they concluded about environmental effects? That depends on which analysis you look at. In March 1990, Arthur D. Little Inc. released the results of a study commissioned by Procter & Gamble, which makes disposable diapers. Not surprisingly, the report concluded that disposables were no worse than cloth diapers, environmentally speaking.

Four months later, Franklin Associates Ltd. unveiled a report sponsored by the American Paper Institute. It came to much the same conclusion as the Arthur D. Little study: It didn't flatly recommend either type of diaper.

Last January, the National Association of Diaper Services released a study it had assigned to consultants Lehrburger, Mullen, and Jones. No surprises there, either. It favored cloth.

Comparing these analyses is a bit like comparing strained apples and



orange juice. There is no standard method for conducting life-cycle analyses, so each study was free to make its own—often divergent—assumptions. For instance, for the number of diapers a baby uses each day, the Arthur D. Little study assumed 6.4 disposables or 12.1 cloth; Franklin Associates assumed 5.4 disposables or 9.7 cloth; Lehrburger et al. omitted this factor and simply compared the environmental impacts per 1000 changes.

All three studies also oversimplified complex comparisons. How is a consumer to compare a ton of solid waste produced by throwing away disposables with, say, a million gallons of wastewater produced by washing cloth diapers? Which is worse: 10 pounds of nitrogen oxides or 1500 parts per million of hydrocarbons?

Cloth or disposable? Each has its faults. In the diaper debate, it seems, the last word is "tradeoff."

The life-cycle analyses are far better at raising questions than they are at providing answers, but one thing is clear: Consumers won't make a big contribution to the health of the environment by choosing one type of diaper over another. They may, however, make a small contribution to the well-being of their region. If you live in an area where the solid-waste problem has become acute, as it has in many parts of the Northeast and Midwest, consider using cloth diapers. If water is at a premium in your town or city, as it is in California and much of the Southwest, disposables might be the better choice for the environment.

Another alternative: Use cloth at home and disposables at day-care centers or when you travel.

Green claims

Yet another option—the "biodegradable" diaper—sounds sensible but isn't. Among the tested models, "biodegradables" include *Nappies (Green Label)* and *Tender Care.* Such diapers typically contain starch-based plastic, which breaks down faster than the regular kind as long as it's exposed to air, sunlight, and water. But that doesn't happen in a well-designed landfill. And even if the starch in the plastic degrades, the plastic itself persists. So instead of leaving one big chunk of plastic that hangs around for decades, "biodegradables" leave many tiny chunks of plastic that hang around for decades.

In any case, it seems the claim of biodegradability is wearing out its welcome. Last fall, American Enviro Products Inc., the maker of *Bunnies,* agreed to pay the attorneys general of 10 states $50,000 in costs and to stop claiming that its diapers would biodegrade within three to five years.

Some disposables cater to the "green" market in other ways. Fewer trees are cut to make *Nappies* than are felled for other disposables, according to the manufacturer. *Nappies'* maker also claims that because the diapers are bleached with hydrogen peroxide, not chlorine, their production avoids the toxic emissions associated with chlorine.

What about composting?

Procter & Gamble has investigated a number of ways to reduce the environmental impact of disposables. Recycling, it concluded, is not economical at this point, but the company is optimistic about composting.

It might sound quixotic to compost diapers, along with milk cartons, plastic wrap, and other solid waste, the way you would yard clippings. But that has been done for decades in western Europe, which has an estimated 200 solid-waste composting plants. The U.S. has only about a dozen.

Composting solid waste is a far more elaborate procedure than the one gardeners follow, of course. A typical composting plant can take in tons of material and sort it, chop or mash it, filter out nondegradables, and nurse the rest to maturity in three to four months. The final product must be tested for heavy metals and other toxic substances.

Depending on the material removed before and during the procedure, up to 70 percent of the waste can be converted to compost. There is a trade-off, though, between quality and quantity. Since the only essential ingredients for compost are organic wastes like food, yard cuttings, and paper, most everything else you leave in—metals, plastics, glass—can lower the compost's quality.

Last October, Procter & Gamble announced that it would commit $20-million to promote composting worldwide. It has already fed extra diapers into a composting plant in Minnesota; it says the results have been encouraging.

Procter & Gamble may be getting ahead of itself, though. Earlier this year, when it ran ads that showed compost under the headline "Ninety days ago, this was a disposable diaper," the New York City Department of Consumer Affairs charged the company with deceptive advertising. Most New Yorkers, the consumer affairs department pointed out, do not have access to composting facilities. The outcome of the charge was still pending as we went to press.

Any problems?

If and when composting becomes a more viable option, two major issues should be of concern to the public:

Siting, smells. The not-in-my-backyard syndrome seems to be in force for composting facilities, as it is for landfills. Last year, the same Minnesota plant that performed Procter & Gamble's diaper tests was forced to curtail its processing while officials responded to neighbors' complaints about odors. According to James McNelly, who was operations director of the plant before its recent troubles, a composting facility need not create odors as long as it's run properly and uses the latest technology.

Compost quality. Most plants employ a combination of separating techniques including hand-picking and using magnets and filters to remove unwanted material. But those techniques are far from perfect. As for toxic material, many plants dilute it rather than remove it completely.

Inadequate separation of compost components can be dangerous. Residual toxic contaminants like mercury may work their way from, say, the land along a highway (a common destination for this type of compost) to a farm and into foods. Questionable quality also threatens to undermine the development of a market for the compost.

The road ahead

The EPA can best conserve the nation's natural resources by setting guidelines that require source reduction and recycling to the fullest extent possible.

Solid-waste composting sounds as if it might be a good alternative to those solutions. At present, though, only solid waste that is composted along with sludge is subject to Federal standards. If composting is ever to succeed on a grand scale, and if compost is to find a national market, national standards for both plant operation and product quality will be necessary. ■

HEALTH, CONVENIENCE, COST

DISPOSABLES VS. CLOTH

Performance and environmental concerns aside, there are distinct practical differences between disposable and cloth diapers. Here, some facts about how each can affect your child's health, your life-style, and your pocketbook.

Diaper rash. Because diaper rash usually occurs when skin is wet and irritated, part of a diaper's job is to keep the baby dry. Based on CU's lab tests, an ultra-absorbent disposable should do this better than a cloth diaper does. But if its effectiveness tempts you to leave the diaper on too long, the advantage can be offset.

Disease. The spreading of germs is a concern whenever children gather. A recent study conducted by the University of Texas Medical School in four day-care centers found more fecal bacteria in rooms where cloth diapers were used than in rooms where ultra-absorbent disposables were used. But the same study determined that when children wore clothes over cloth diapers, contamination was reduced to the level present with disposables sans clothes.

Parents whose children attend day-care centers may have little say about the type of diaper used. Some centers strongly prefer disposables. On the other hand, two New Jersey hospitals we contacted switched to cloth more than a year ago and are happy with that decision.

Whether you use cloth or disposables, you can help a baby stay healthy by keeping both house and baby clean and changing diapers diligently.

Some critics of disposable diapers have argued that the viruses and bacteria in the wastes they contain create a health hazard in landfills. Inside a well-maintained landfill, however, disposable diapers are not a hazard to anyone.

Convenience. You'll need to soak cloth diapers when they're heavily soiled, and you'll probably be washing a load of diapers several times per week, especially for a child's first year. Overwraps like the ones we tested, which aren't all cloth, have to be washed and dried at cooler temperatures than cotton diapers. If you don't use a dryer, note that overwraps take a long time to dry—about nine hours on a clothesline.

You can save time by having a service wash the diapers and deliver them, but that may not be an option; there are only a few hundred diaper services in the U.S., mostly in cities. If you intend to cover the diapers with overwraps, you'll be washing those yourself, according to diaper services we contacted. Usually, you'll need to rinse the diapers before they're returned, but some services will accept unrinsed diapers.

In most parents' eyes, disposables are more convenient than either washing cloth diapers yourself or having them delivered. That's partly because people commonly throw disposables in the garbage, waste and all. They shouldn't, say both diaper makers and government officials: Feces should be flushed down the toilet, where they can be treated by a sewage system. Otherwise, aside from trips to the store, disposables require little time or effort.

Cost. A detailed comparison of the costs of diapering methods could fill a book. The table that follows provides a rough estimate. To help you determine whether your costs will differ from ours, we've listed the assumptions on which our figures are based.

TWO YEARS OF DIAPERING

Cloth washed at home	Cloth from service	Disposables
$526	$1268	$1352

Assumptions: For **home laundering**, one-time cost of $200 for four dozen cloth diapers and a dozen overwraps; three washes per week; use of electric water heater, top-loading washer, and electric dryer, with electricity cost of 8.2 cents per kilowatt-hour; detergent cost of 40 cents per load. For **service**, $11.40 for weekly delivery of 60 diapers; $82 for overwraps and a minimal setup fee, charged by some services. For **disposables**, weekly use of 50 diapers costing 26 cents apiece.

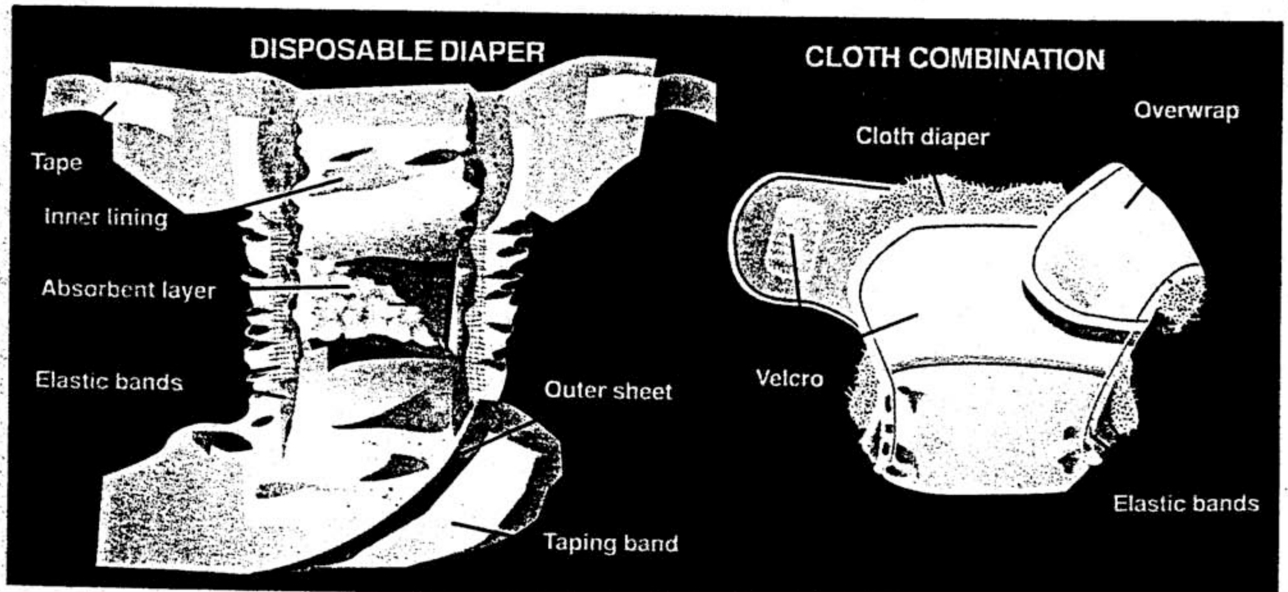
ANATOMY OF A DIAPER

Disposable

The outer layer is polyethylene, a waterproof plastic commonly used in packaging. The water-repelling lining in contact with the baby's skin is usually polypropylene. In between is absorbent padding, generally fluffy wood pulp. In an ultra-absorbent diaper, the padding contains a gel so thirsty that the diaper can be relatively thin. In our tests, some ultra-absorbents held more than a quart of water. Manufacturers say that boys' diapers have extra gel up front; girls' in the middle. Some manufacturers add cornstarch to the plastic outer layer, claiming it makes their diaper biodegradable. It does and it doesn't (see page 555).

Cloth combination

Many of today's reusable systems bear little resemblance to the cotton square and rubber pants in which Mom and Dad probably wrapped you. Combining overwraps of breathable, waterproof fabric with various types of cloth inserts, these new diapers look a lot like the disposables they're competing against in the marketplace. One obvious difference is that cloth diapers don't contain water-absorbent gel. In addition, the overwraps that envelop the diapers fasten with Velcro tabs rather than tape. The archetypal cloth combination—square cotton diaper, waterproof pants, pins, and all—is still an alternative, of course, though we found it somewhat leaky.



E. Design of research

- Two pages on Strategic Planning Process
- Clustering of postits & resulting thoughts about directions ahead
- Example of product of vision stage of SPP
- Example of in-depth review and planning
- One student's very focused research design (plus two pages of visioning that project)
- Another student’s brief research design
- One student's composite of arguments and visioning leading to a brief timetable
- One student's compilation of everything behind and ahead for their project

Strategic Planning Process - Questions to assist in Naming

	PRACTICAL VISION	UNDERLYING OBSTACLES	STRATEGIC DIRECTIONS	ACTION PLANS
Focus Question for the workshop	What do we want to see going on in the next 3 to 5 years?	What is blocking us from realizing our hopes and dreams?	What can we do to deal with the obstacles and realize our vision?	What is the measureable accomplishment that will launch us?
The Naming part of each workshop is vital in laying the foundation for the next workshop. During Naming, some of the following questions may be used. These questions may help participants clarify and focus their responses, which may help in getting a consensus or having a breakthrough.	Given the stated area of the vision, what is the recognizable condition you would hope to have in place in the next three to five years? What will you see when this is accomplished? How will you know when this vision element is in place? What will you see? How would other people know that this vision has been realized? What would they see?	How is this stopping us from realizing our vision? Why? How do you experience this block? How do we participate in it? What is the root cause that is preventing us from moving ahead? How is this blocking us? What is the part/ process /dynamic of society where this block shows up? What is going on in society that sustains these blocks? What is the current reality that is the contradiction?	How would these actions go together to produce catalytic new directions? What is this new direction we must move in to resolve the contradictions and realize our vision? What is the focus of these actions? What new direction are we proposing? How is this a new direction or a new approach? What would you call this type of strategy? What is strategic about what we are proposing here?	What are the substantial actions that must be taken in order to actuate the new directions? What accomplishments would break inertia and catalyze new momentum? What is the one thing that we have to win on? What is the concrete victory we need for the next 6 months and one year? What specific goal do we all need to focus on? Who, what, when, where, how?
Naming tips: •HELPFUL SYNTAX *-Example*	•ADJECTIVE, JUICY ADJECTIVE, NOUN *-Safe, neighbourly streetscapes*	•BLOCKAGE; HOW IS BLOCKS; WHAT IT BLOCKS *-Hierarchical leadership stifles individual creativity*	•GERUNDIAL/PROGRESSIVE PHRASE *-Generating positive media reports*	•DESCRIPTIVE, CONCRETE, ILLUSTRATIVE WORDS *-June 10th Family Festival on Parliament Hill*

What is it we're doing that reproduces what it is that our [illegible] ... [illegible]

Personal use of Strategic Planning

	PRACTICAL VISION	UNDERLYING OBSTACLES	STRATEGIC DIRECTIONS	ACTION PLANS
FOCUS QUESTION: getting clear on what to do to be where I want to be in X years.	*What do you want to see happen in your own life?*	*What is blocking you from realizing that hope or dream?*	*What are some new directions you could move in to deal with the obstacles and realize your vision?*	*What are the actions you must take in order to actuate the new directions?*
2 alternatives: one overall goal or multiple little tasks — then clustered into practical vision	For example: Lose 20 pounds	Physical inactivity Too much rich food Watch TV too much No one to work out with	Telling friends about problem Triying new dietary regime Exercising regularly	?? (example needed) Cycle on Mondays, Fridays Buy smaller plates Cut our desserts Exercise in front of TV
YOUR PERSONAL PLAN:			some of these may cycle back	

Marnie (Post It class assignment, first steps in Strategic Personal Planning)

BENEFITING FROM THE TENSION AND ACHIEVING BALANCE IN THE CREATIVE PROCESS

Stay focused on CONCRETE, MEASURABLE steps to achieving goals	ORGANIZE	These are practical ways to accomplish class work and art	Used structured assignments to get myself *doing*
			Created idea/materials "drop box" for art journal (to not lose ides)
			Developed good system for note taking
			Created *sacred* time/space for art
			Used timeline for concrete goals
			Reiterated verbally or on paper to ensure I understand ideas/assignments/concepts/questions.
	DISCIPLINE	These are necessary pieces to completing research and art and moving to next/other work and pieces (get out of stagnancy)	Invested in a digital camera to document & honor my work
			Maintained contact list
			Journaled in art journal with regularity
			Looked for opportunities to share work
			Developed test/feedback models for finished work (different than feedback as it is developing)
			Had more output/work... CREATED
			Force myself to do weekly assessment of progress in goals/tasks and develop next steps
			Established several sources for feedback (took myself out of isolation)
Acknowledge the EMOTIONAL side of doing art and research	CONNECT	These are relationship building and taking myself out of isolation	Read more
			Began reviewing work of other artists as an exercise
			Involved myself with artists in my community
			Attended more gallery shows
	RISK	These items require a shift in my perspective (emotional as much intellectual)	Began seeing my own perspective as legitimate and worthy
			Expanded into other media
			Broadened my perspective (definitions)
			Kept list of outrageous ideas
			Gave away (& sold) some old work
			Identified my art as part of physical/mental health
			Practiced and played more (stopped expecting perfection)

Marnie Jain, October 23, 2006

Personal Strategic Planning Process

From the post-its, I have come to 4 verbs, risk, organize, connect, discipline

I know I have done this exercise honestly as there are all things that I do struggle with, though I can do each well if I make the effort. So now these are to become a part of my Strategic Personal Planning Process.

I have gotten a little lost at this point because I don't see my project in this as clearly as I believe I should. I really did envision that I had already completed the class and accomplished my goals and so the post-its were written in the past tense. Then I grouped them easily….as I felt there were clear distinctions, yet some overlap.

RISK

Some had to do with a shift in my perspective (that is required in order to complete this project). One is to give away and sell some old work. This is not directly related, but I hold onto what I have done tightly and in some ways it prevents me from moving forward with new work, and sometimes it keeps me from doing different work. Another was seeing my own perspective as legitimate and worthy. This goes right to the heart of my frustration in not finding articles about my topic. My tendency of thought is that if there are no articles on this, then I must be wrong or I must abandon this project. I need to shift my thinking to accommodate the possibility that I may be asking completely new questions and/or bringing new insight to the existence conversation and research on interactive art. I categorized these two and several others (keep a list of outrageous ideas, expand into other media, stop expecting perfect pieces and play more, see the connection between my physical and mental health and my art) under the verb RISK. I need to take more risks, and letting go of protective, tight ways of thinking is one of the highest risks.

ORGANIZE

This verb came from post-its such as "create sacred time and space for art", "reiterate verbally on paper to ensure I understand ideas/assignments/concepts/questions", "create idea/materials 'drop-box' for later use with art journal". I saw these all as practical ways to accomplish class work on the project as well as art work, art work which feels like a necessary corollary to the research. My questions are generated through work and possibly some may get answered this way. These are ways for me to not lose thoughts because I do multitask and I do have a lot of pieces moving at one time in my life right now. It is also important because this is where I am intentional. For example, if I identify that my studio space layout can be a barrier to my work, and then make choices for a desired outcome, then test the use of my space reorganized, then makes further adjustments, this is choice accompanied with thought. I need to do the same thing with the pieces I create, and with my project as I proceed.

CONNECT

The connecting post-its are all about relationship building and taking myself out of isolation. My isolation is part intentional, but largely it is about self-doubt and fear. I wrote "read more". How will this help me? I do not believe that my research and my evolution as an artist, an interactive artist, a student, a person or anything will happen by reading obviously related material alone. It is the connecting of seemingly disparate ideas that generates creativity. Kristen has told me that I need to read Venus and Adonis. She believes it will help my project. Reading is a way of connecting to the larger world of ideas and culture and so this is key. I also wrote "attend more gallery shows of current artists", "involve myself with artists in my community", and "begin reviewing the work of other artists as an exercise". The ladder ties to one of Peter's directions from today's meeting, that I consider reviewing several interactive works. I have been a little lax about connecting to people as I need for this project because I have always felt "less" in the art community and my old lack of confidence rushes to the surface. Frankly I feel ignorant and almost like I don't have any right or place even asking these questions. Connecting, forcing myself to connect, will enable me to practice comfort and eventually see what I know (intellectually) to be true, which is that I have no more or less right to be asking these questions….AND ANSWERING THEM…than anybody else.

DISCIPLINE

Some post-its in this category overlapped with relationship building (CONNECT). For example, "look for opportunities to share work", maintain list of artists for possible collaboration", and "establish sources (people) for feedback". But I put these under discipline rather than connect because the others are more reflective and social while these are concrete steps in propelling my work. In this category I also had, "force myself to do weekly assessment of what I have done and what I need to still do", "journal in art journal with regularity", "develop models/means of feedback for finished work (different than feedback as it is developing)", "invest in a digital camera to document and honor work (in progress and final work)", and "output more". I can readily apply many of these to both creating my art and proceeding with my research project. And "output more" really came remembering that creativity and critical thinking requires an initial flood of unedited ideas. I can always select later. This is in a way what I am doing now. Everything in the discipline category are necessary pieces to generating, completing and moving on, and so avoiding stagnancy.

And I still am unsure if I did this assignment right so far, but I think the post-its do have meaning and use or they would not have been generated by my thinking.

<table>
<tr><td colspan="11">MOVING ONWARD BY BUILDING STRUCTUREDNESS WITH FEELING</td></tr>
<tr><td colspan="5">Build scaffolding for doing while putting components in position</td><td colspan="6">Strands of feeling to be woven into my future</td></tr>
<tr><td colspan="4">Getting things done has multiple components</td><td rowspan="3">Clear structure for my develop-ing work</td><td colspan="2" rowspan="2">Outward & onward disposition</td><td colspan="3">Productive acknowledgement of tension b/w dominant story & emergent</td></tr>
<tr><td colspan="2">Sharing for less of a burden</td><td colspan="2">Advance preparation</td><td colspan="2">Acknowledge emotional baggage in the present</td><td rowspan="2">Restory -ing (towards recogni tion)</td></tr>
<tr><td>Human connect ions w/ collegues & students</td><td>Current chores & burdens</td><td>Future travel agents kind of chores</td><td>necess -ary Lubric- ation</td><td>Present myself well</td><td>Work towards future vision</td><td>Notice resistance to others' Voices</td><td>Don't operate on top of emotional unclarity</td></tr>
</table>

Strategic Personal Planning

The theme of all of my strategic personal planning is to more effectively narrow my attention to the realistic achievements within my research for the next few months. Generally, I have felt that my research has often expanded rather than contracted, so I have at times become lost in the breadth and depth of research material and have found it rewarding to explore that even though I have also needed time to manage my research process. At this point, a main theme of my continued research is to be satisfied with my accomplishment so far and also be dedicated to the concrete tasks that need to be finished for my final paper/project.

Current status:

1. class assignments A-E completed, meaning that I now have a clear research bibliography that I am using to focus my exploration
2. developed a clear notetaking system for my research materials; I have defined a set of subtopics of my research that help me to organize my broad ideas, so now it has become easier to focus my attention on the research, since many of the resources are lengthy books rather than articles. I have spent much time reading but have experienced slow progress because the volume of possible reading is very high. My system of organization is allowing me to selectively choose reading in a more efficient way.
3. I have done some significant work regarding interviewing/visiting relevant to my project. This has included three phone interviews so far and a visit to a theater-based education program. There are two more visits/conversations pending regarding other use of applied theater in social change education. I have come to realize more that this process of finding "allies" and organizations in my search for applications of theater in education toward social change is simply an ongoing process of all of my future work, so I will need to start to consider this more outside of the construct of the Research and Engagement course. In a way, I feel like the expansion of my own involvement in the greater community is itself a ultimate outcome that I have needed from the course. I still need to complete my write-up of the interactions mentioned above.

Areas of greatest priority for upcoming months:

1. Shift from spending time reading, interviewing, and reflecting to writing instead. Because I have so many different ideas and thoughts about ways of thinking about my research, it is vitally

important to continue to fill out the outline of my research paper with more and more detail and finish my first draft within the next few weeks.

2. Find ways to engage with the other members of the class to work out the remaining questions and challenges to my assumptions. After our upcoming discussion of peer support, I hope to establish at least one "partner" in class with which to share work and offer encouragement.
3. Share my current progress with others in a more regular way. One of my goals for myself was to find ways to include others more in my work, and I've found that I need to return to a more basic level of interaction that can move away from the "weight" of research that I've done. One way to do this is to talk about the enjoyment of learning with the adults in my workplace and hear more personal stories about what makes learning fun for them. Also, I will plan to speak more with those in my improv. class about rewarding parts of the class.

Obstacles to moving forward:

1. Obstacle: As I have continued researching, I have found additional resources that seem relevant, but it is too easy to become involved in their depths, and this takes time. The underlying obstacle is that I feel the need to explore every resource even though there really is not enough time to do so. This seems related to my enthusiasm to learn more and more, which involves some difficult feelings because I realize that I can't spend all of my time in that way.
   - Way to address this: I have now formed a revised bibliography, so now I feel that I must remain within that and trust that my resources are highly sufficient even if not globally representative of all of the ideas that I would like to explore. Also equally importantly, I have found that my interactions with others who engage in theater, education, and social change have been extremely fulfilling and have given me a practical view of this area that encourages me to move beyond the written research.

2. Obstacle: I find myself with limited time in terms of my classwork, day job, work as a graduate assistant, and other professional interests. In each of these cases, there is designated time to be physically present in each situation, but the nature of each also encourages some thought before and after. In my "in-between" times, there is competition between my attention to each of these areas, and it can be a struggle to focus on one at a time.
   - Way to address this: I have decided to define a literal schedule of my free time in terms of which of these areas can be reasonably addressed within that time. For example, I have set my time of Saturday morning between 10:00am-12:00noon for reading and note-taking for

one of my classes, and I have designated the times for other activities as well. This has allowed me to discipline myself to confine my thoughts to certain areas and be less distracted.

3. Obstacle: I had some multiple/redundant note-taking systems that were taking too much time to manage.
   - Way to address this: I have now consolidated my note-taking system and now organize all of my work electronically. Originally, I felt that by writing everything by hand first and then transferring it to the computer, I was giving myself an opportunity for revision and reflection during that task and therefore would find new meaning in my notes/writing/planning. Now, I have established single computer files for each kind of related idea and enter new writings here directly (when possible). Even though I still benefit from hand-written notes as needed, I have had computer experience far long enough to most naturally find organization with computer files and still allow myself the flexibility of revision. For example, typing my weekly class journal in a single file actually makes it much each to review entries from previous weeks and make sense of my current reflections, so the whole process is much more clear and does not feel disjointed, which is what I experienced when taking notes first by hand all of the time.

Clear steps and tasks to continue my work (to be completed no later than the week of Thanksgiving):

1. complete my remaining phone discussions with those involved in adult ed. using theater principles.
2. review web sites of my list of relevant local organizations that integrate theater, education, and attention to social issues.
3. seek a workshop or class for future attendance regarding directing theater
4. review my notes/documentation from my previous CCT classes and include core ideas in my electronic notes
5. write out at least 3 examples of my own ideas for activities that involve using theater in a classroom setting to teach a social change concept, as a foundation for further experimentation, dialogue, and discussion (for possible inclusion in final paper)
6. develop a basic outline for a teacher education workshop which introduces the idea of theater activities into the adult education environment and specifies timing, goals, and suggested flow of the workshop.

Research Design
Alfie Alschuler 11/12/99

Audience
Teachers and individuals involved with curriculum design in schools, and creativity theorists.

Thesis
Education should focus on the developmental cognitive elements of creativity to have the greatest impact on adult creativity.

Components
1. Establish what the components of creative development are.
2. Show that these elements are substantiated by, and augment, the existing theories of creativity.
3. Establish when these elements develop.
4. Discuss how to encourage and promote the elements development in education.

Research Completed
1. A preliminary list of elements, based on existing theories and Piaget.(applies to components 1,2 and 3)
2. Review of most prominent theories of creativity (applies to component 2)
3. Gathering of other developmental theories of creativity (Gowan and Greenwald) (applies to 1,3 and 4)
4. Initial collection of curriculum theories and education of creativity. (applies to step 4)

Research to Be Done
1. Continued collection of curriculum material and creativity education material. To be completed by Dec. 1

Tasks to Be Done
1. Review of elements list by creativity experts and developmental experts. To be completed by Nov. 22
2. Further reading and understanding of Piaget and the theories relation to creative development. To be completed by Nov. 20
3. Writing. Draft completed by Dec. 6

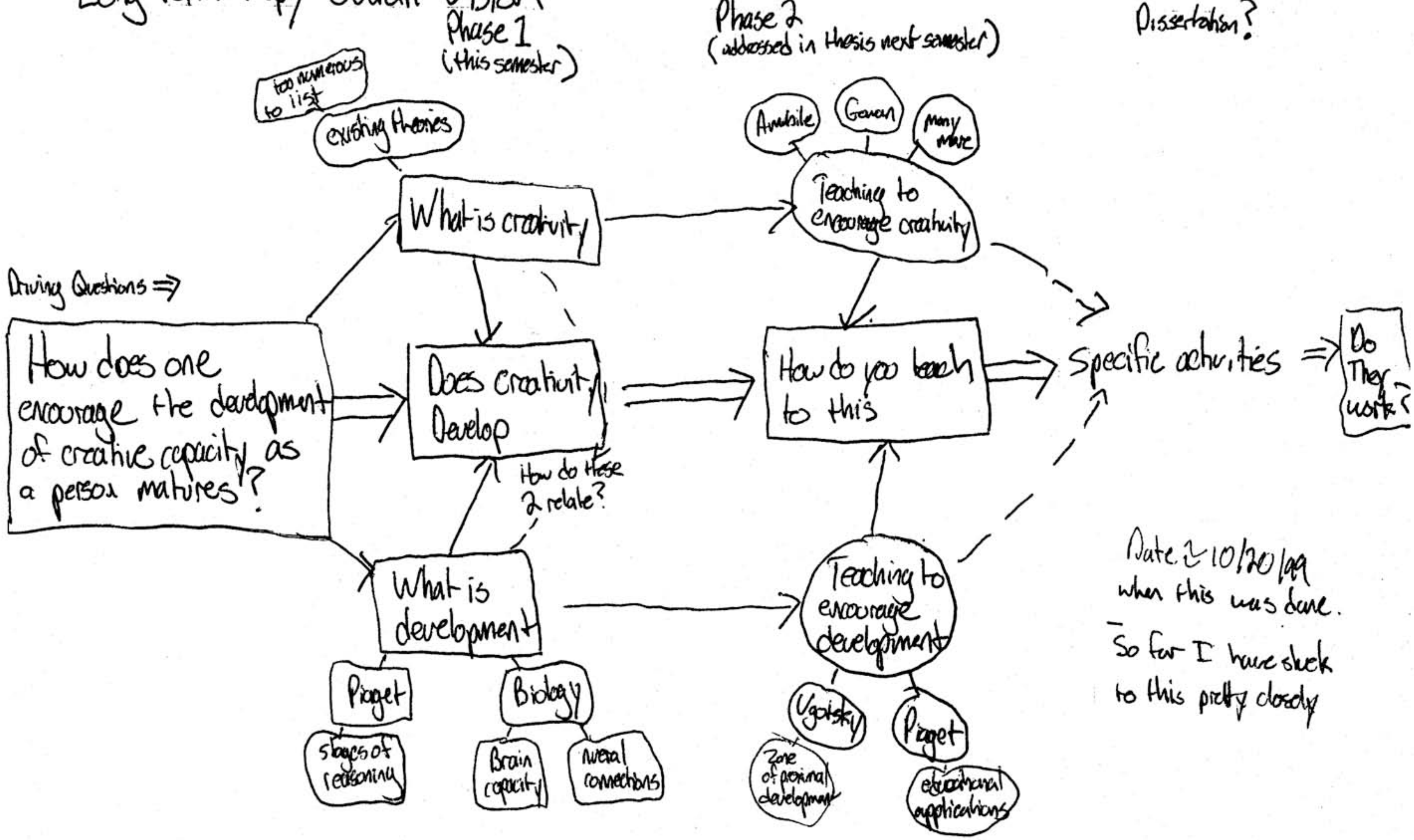
Vision 10/18/99

Develop and implement a test for creative development

Obstacles	Directions	Plans
→ Lack of knowledge - area of expertise	→ enlist help of experts	call mom and oth to get help
→ Scope of project - largeness	→ act as coordinator, not doer of all →	see above, accept
→ Don't have experts or funding to pay experts	Get money or free help	→ Use mom/G.T. pr Get Spayne grant
→ Pulled in 3 directions when working	Set aside blocks of time, be disciplined keep vision in mind	- Make schedule - Talk it up! - Be part of team (accountable)
Defining scope of what I'm doing - the area of creativity	List areas of creativity ← put in intro - justify my focus	

The obstacles were many and the plans relied heavily on others. It was doable, but my mind started to consider alternatives.

Long Term Map / Overall Vision



Bob Blackler CCT 698

Research Design

Audience:
Science Teachers and other individuals who are trying to shift science curriculum to a more student centered and inquiry based approach.

Thesis: Students should have some opportunity to become aware of what they believe about a major scientific topic such as energy, before and as they are taught about in it. Inquiry based methods should be used to help students test their own ideas about how the world works in conjunction with as well in contrast to "more traditional" mechanistic explanations of how the world works.

Components:

1. Student theories: do research to support their existence, and develop strategies /activities to help students get some clarity about their ideas of how the world works.
2. Inquiry: used inquiry-based teaching methods to help students test their own ideas and to compare them with more "traditional" scientific theories.
3. Conceptual changes: Build towards the conditions necessary for facilitating accommodation/conceptual changes such that students will be compelled when reasonable to modify their conceptual frameworks in regard to the evidence gathered and analyzed.

Research/tasks Completed:

1. Considerable research on the existence of student conceptions, and some work on strategies including free-writing, interview design and classroom discussion. (applies to component #1)
2. Designed interview for component 2 informant.
3. Library & course research on conceptual change view of learning, including criterion for conceptual change, (applies to components #3) via library, course work, and interview.

Research/tasks to be done:

1. Interview students and analyze data (by 11/9) and design sequence of activities for clarifying & student testing ideas (by 12/15) (applies to components #1 &2)
2. Interview informant about inquiry based teaching materials, workshops etc. and write up revised plan (by 11/20)
3. Develop steps for conceptual change, including conditions for such and evidence that such is occurring/has occurred, (applies to components #3), by (12/01)
4. Full write up of all 3 parts (synthesis project). By 4/1/01

Cyndie Mignini
Research Design
Nov. 12, 1999
CCT 698

Original Thesis Question: What are the key elements in Problem Based Learning?

Primary Audience: Math department and administrators of Westborough High School

Secondary Audience: Math department and administrators of any high school interested in a similar revision of curriculum

Long range goal: To design and implement curriculum at Westborough High School that will fill a void left by education reform in preparation for MCAS. The course will be offered to low-level freshmen and sophomores in place of Algebra I, part A and B (an algebra I course extended over two school years).

Reasons why thesis question needs to be reworded: Problem based learning is one of those phrases which is defined differently by various people. There is no universally accepted definition. Therefore, the phrase "problem based learning" brings to the audience an image which may or may not agree with my vision.

Suggested revision: What elements are to be incorporated in a successful "active learner curriculum"?

Definition of "Active Learner Curriculum": The student is initially presented with a problem to explore. The student's experimentation with the problem will ultimately provide the foundation for subsequent learning.

Primary goals of the "Active Learner Curriculum":

1. Understanding of the concepts studied
2. Ability to apply concepts
3. Problem solving strategies; critical and creative thinking skills
4. Communication skills, both written and oral
5. Cooperative skills

Secondary goals of the "Active Learner Curriculum":

1. Thinking and reasoning skills
2. Habits of mind
3. Increased confidence level
4. Motivation

What do I most want to see happening by the end of the semester?

- A complete overview of the curriculum
    - Goals and objectives
    - Components of the class
    - Description of what makes a good problem
    - Methods for student assessment
    - Resources for teacher support

Subarguments:

- **A homogenous group of low-level students can be successful in an active learner curriculum.**
    - **Counterargument:** Such a curriculum is only successful when groups are heterogeneous and/or contain students with above average ability. Low-level students do not have the foundation to solve the problems, become frustrated, and give up before finding the underlying mathematics.
    - **Rebuttal:** An emphasis on problem solving strategies can overcome the poor foundation. By explicitly teaching students problem solving strategies at the beginning of the course, students will be prepared to tackle the challenging problems they encounter. I experienced low-level students succeed in solving problems within a previous course. Armed with these strategies and a supportive environment, students of any level can succeed.

- **Active learning benefits students.**
    - **Counterargument:** In light of recent dismal test scores, we need to advocate a back-to-basics approach.
    - **Rebuttal:** The "basics" are typically understood to arithmetic and simple computations. The "basics" are only the foundations of mathematics originally intended to prepare students for a job in the industrial age. However, our world has changed. Students need to understand, not just compute. They need to think and reason in order to compete.
    - **Counterargument:** Too much time is spent on exploration and therefore less material will be covered.
    - **Rebuttal:** According to TIMSS conclusions, the U.S. deals with far more concepts than other countries, at a much shallower level (a "mile wide, inch deep" curriculum). Studying less material in greater detail should be a positive change. Also, studies on IMP students have shown that the investigation skills and the conceptual understanding compensate for the ignored subject matter. Students are able to reason their way through unfamiliar situations.
    - **Counterargument:** Low-level students need the traditional lecture and practice approach to learn.
    - **Rebuttal:** Cognitive psychology tells us that recall is most likely under circumstances similar to those in which we learned. Therefore, any student, regardless of ability, will learn more when material is presented in context.

Also, the structure of active learner curriculum provides the student with ample opportunity to internalize and personalize the material, as is necessary according to cognitive psychologists.

- **Counterargument:** If a traditional class was good enough for me, it's good enough for my students.
- **Rebuttal:** Once again, the world has more on. The expectations placed upon today's graduates differ from those placed upon yesterday's graduates. We as educators need to prepare students for the present world and the future.

- **Problem solving strategies can be taught.**
  - **Counterargument:** Problem solving skills are not learned, but inherent in some students.
  - **Rebuttal:** There are several strategies that are common to most good problem solvers. These strategies can be conveyed to students explicitly. These strategies are independent of specific knowledge.

Obstacles:

- Maureen Zolubus (WHS principal) may not approve personal day to spend with Don Brock and/or Mary Hogan at Needham High School.
- Inertia on the part of the department and the school system.

What can I do to deal with obstacles?

- Convince Maureen of the benefit for Westborough High School
  - Immediate payoff: improvement of my current classes by introducing some of the IMP/active student learner characteristics
  - Long term payoff: development of course to improve MCAS scores of future students by providing a course which fulfills their needs

Achievable steps:

- Continue reading, researching
- Stay in contact with Don Brock and Mary Hogan
- Connect with Nina Greenwald

Timetable:

- Week of Nov. 15th: Contact Needham High School; hopefully will visit week of Nov. 20th
  Contact Nina Greenwald
  Discuss algebra I A and B students with Heather Kimball and Rich Graham (Westborough High School teachers) to more fully understand target students
- Nov. 22: Outline due
- Dec. 6: Rough draft will be complete

Practicum CCT 698, Fall '98
Teresa Castro
Research Design

Topic: Grassroots Cultural Production. (Part of my project is to define this term for myself--what follows are some working definitions.)

grass roots n 1: soil at or near the surface 2: society at the local level esp. in rural areas as distinguished from the centers of political leadership <cultural changes occurring at the grass roots -C.A. Buss> 3: the very foundation or source (Webster's, 1977)

grassroots. "A way to influence people's opinions or actions, a way to educate people, and a way to empower community members that is community-driven and centered around people and their needs. Like it sounds, the roots of these efforts germinate in the community and sprout out to involve others who share a concern." (John Leary, Jenny Harvey, research briefing, 4/23/98)

grassroots cultural production: The production and dissemination of art and ideas outside of or in opposition to the mechanisms and practices of corporate/mainstream media (which is produced by 1% of the world population, approx. 10 multinationals) a.k.a. 'mass' media.

Controlling Question: How does grassroots cultural production sustain itself financially, how is it funded?

Project: To learn what 'grassroots cultural production' means in practice. To fine-tune my definition of the term (or develop a more precise term). To connect with other groups or individuals who are trying to create and distribute art outside of the traditional mechanisms of cultural production (esp. the production/dissemination/performance of poetry, storytelling, political theater). To learn how these groups or individuals sustain themselves financially.

Controversy, arguments/sub-arguments: What are the politics surrounding cultural production? What does the term 'mass' media mean? Who are the traditional gatekeepers of culture in our society? How does the current economic climate influence the production of culture in our society? What are the traditional mechanisms of cultural production and why might one seek alternatives to them? What are the texts or informants who can help me with these questions?

Why: I am a member of (and helping to build) an art collective. My research project and questions stem from my desire to enlarge the collective's options for income. One of our challenges right now is to discover how we can fund ourselves without being dependent upon the traditional gatekeepers of culture to publish and distribute our work? We want to learn all the possible funding options available to us and also devise our own funding strategies.

The next 2 1/2 months: What do I want to see happening in my project? Do I want to influence someone to do something? Action proposals? What do I want to accomplish within the next 2 1/2 months?

At the end of this course I want to have a portfolio of funding options for my collective. The options might range from grant sources to revenue producing 'products' which we want to create. Do I want to influence someone to do something? Perhaps part of the portfolio will be a list of organizations or individuals that we want to approach for direct funding.

Foreseeable difficulties: What might block me in the process? (1) I am just one member of a collective so much of what I do must be discussed with everyone else involved. This takes a great deal of time and energy. (2) Also, the rest of our work involves writing and working together to create performances...this work is much more enjoyable so I notice that I tend to spend more time on the art making and less time on the business process (this project). (3) Defining the controversies underlying grassroots cultural production is important to my project but I could see myself spending more time on this aspect because it involves familiar territory (reading, discussing with others, writing) vs. focusing on the funding question which might involve new methods of problem solving.

What can I do about these difficulties: How can I deal with these obstacles? What directions might I need to take? (1) I can do a lot of information gathering alone and bring this back to the collective. We can decide, as a group, what we want to do with the information. We can also brainstorm together on the funding question. (2) I need to remember why I'm thinking about the funding question in the first place-because I love the work we do and I want us to be able to do it on a full-time basis vs. part-time, squeezed in between the other work we do to support ourselves. (3) I want to clearly define what I think the political and economic issues surrounding cultural production are-I need to understand a system or process before I can subvert it. But I've already done a lot of work toward this and can give myself a deadline to keep this part of my research finite. If I can remain in dialogue with my research timetable, I'll have a way to check my progress and revise my process if I get bogged down or stuck.

Research timetable: Achievable steps and schedule with rationale (the why) for each step:

Macro to do's
1. Use argument/sub-argument process (and readings/interviews/past papers I've written) to define the controversy or issue underlying the funding question--the why of the project. If I can articulate this, I will have an easier time organizing the material I gather and also conducting my interviews. (finish by Nov. 1.)
2. Ask the collective if they want to do a mapping exercise on the funding question to brainstorm around the topic. (ask this week)
3. Schedule meeting with first informant. Discuss questions with collective and see if any members want to be in on the conversation. (first week of Nov)
4. Start working through informant/information list (see below). This list is extensive but as I progress through it and gather new information, I can prioritize and revise it.
5. Consolidate work the collective has already done on the issue of funding/income (i.e. lists we've drafted of possible sources, emails such as my alternative press proposal). (by Nov. 1)
6. Keep daily log of progress made-to keep a meta perspective on the overall process/progress of the work. (started 10/12)
7. What is the final document for my project going to look like? Can I write as I go along? What do I want to include? Do I want to report on the entire process of working through my question? If so, the daily log will be a great help. See JHarvey doc. and start to think about where/how all the information I'm gathering can be presented.

Micro to do's
1. Keep/maintain a list of tools that are useful to the problem solving process (tools introduced in Practicum & Creative Thinking course) (already started)
2. Emails: The collective does a lot of its work/discussion via email. Save everything to portfolio file. Print out/organize relevant emails for project workbook. (ongoing)

1/2 way check in (Nov. 10): At this date, I should check on my progress and decide what still needs to be done in order to revise process accordingly.

Informants/Information gathering: Who is currently involved in grassroots cultural production? Who can help me with my funding/income questions?

I've consolidated a list of possible information sources. I'm not sure if every person/organization on this list will be of use to me but this is a first draft of possible leads.
1. MKweeder: This informant does economic advocacy for poor and immigrant women who run their own cooperative businesses. She agreed to talk with the collective about fundraising, and creative forms of income generation.

2. United for a Fair Economy. http://www.stw.org I want to order a text they produced for political theater, "The Activist Cookbook: Creative Actions for a Fair Economy" and also a copy of "Corporate Power and the American Dream" a workbook from the Labor Institute. If I want more information I can speak with Stephen Collins about how they fund themselves. UFE is a good source of information regarding our current economic context--their newsletter alone was an educational experience for me.
3. AWalsh: This informant started an art collective in Somerville this year. She is dealing with a lot of the same questions we are dealing with and it would be useful to share information with her about the process of building a collective and maintaining it.
4. KHall: She promised to email me a list of good 'try out' performance spaces in the Boston area. (Email her for list.)
5. AHannan: Head of ToolBox productions and local performance poet. She produces a weekly/monthly cabaret in the Boston area. (How does she fund her productions? How does she support herself?)
6. Look up the New Society Press url. (lead from PT, publishing info category)
7. Look up the ICA, (see contact info on print outs from PT website)
8. PT website: It has text references and group process info relevant to my project. (download useful info)
9. Professor Gail Dines. A sociologist who analyzes 'mass' media and society from an economic point of view. Can get her contact info. from Prof. Tirrell. I could ask her for information on media activism, i.e. texts, local groups I should know about, etc.
10. Local grant library. Associated Grantmakers of Massachusetts. Boston, MA. (I've been meaning to visit this library for a year and keep putting it off. See if another collective member might come with, schedule a time and GO.)
11. Boston Public Library. The BPL has a grant search section. (same as above).
12. The Center for Women and Enterprise. Boston, MA. (Ask CWeber if this organization would be of any assistance to my project--in terms of information gathering.)
13. Feminist Theory website. http://www.utc.edu/~kswitala/Feminism/ This site contains information on 30 different fields within Feminist Theory, including literature, politics, philosophy, anthropology, aesthetics, etc. It also provides information on feminism in 70 different countries and U.S. ethnic groups. In addition, the site gives the complete biographies of 40 individual feminists.
14. A national listing of current art/education community centers: The Presidential Committee on the Arts and the Humanities, Suite 526, Dept. P, 1100 Pennsylvania Ave., N.W., Washington, DC 20506. (Send for this.) 15. IKlein, Jewish Organizing Initiative (JOI): I want to know more about this group and how they got started. (RSVP for their Oct. 29 event, attend with C.S.)

Existing art and/or education collectives with similar philosophies and goals--possible information sources. (Revisit this list when I've clearer idea of what my questions are and how the following might be of assistance.) 1. Bread and Puppet Theatre, VT. 2. The Women's Center, Cambridge, MA. 3. The Women's Educational and Industrial Union, Boston, MA. 4. The Elizabeth Stone House, Jamaica Plain, MA.

Local art centers that provide low cost training, access to equipment and work space in various media--possible information sources. (Same as above.) 1. The Boston Film and Video, Boston, MA. 2. Cambridge Community Access Television, Cambridge, MA. 3. Worchester Crafts Center, Worchester, MA. 4. Brick Bottom, Somerville, MA. 5. Adult Education Centers in Cambridge, Boston, Brookline, MA.

Publications. The following are just few publications through which I can look for like-minded art communities and publicize the collective's work. 1. Fact Sheet 5. This is a directory that evaluates and publicizes zines from all over the country and abroad. 2. Sojourner, Boston, MA. 3. Women of Power, Orleans, MA.

Interviewing: Much of my information will probably come from conversations/interviews vs. texts so I will need a clear, organized set of questions with which to approach each informant (have this by Nov. 1). I'm already feeling a bit scattered just from pulling together my list of informants/information sources. hmm...controlling question? How does grassroots cultural production fund itself? And why am I asking this again? Because I want to develop a portfolio of funding options for my collective.

new foreseeable difficulty: Working through my informant/information list could be a chaotic experience. Organizing information derived from conversation might be more difficult than integrating information derived through texts.

what can I do about it: I can prioritize my list so that I am mixing fact finding interviews with textual research (i.e. grant library, BPL). I can use my daily log to keep focused on my controlling question (and chart progress toward its resolution). As I work through my list I can develop category-lists to organize disparate but linked information (i.e. list of performance spaces in Boston, list of possible grants to pursue, etc). Put category-lists idea in Macro to do's section.

Annotated Bibliography (w/ rationale): My bibliography is still focused on the controversy/argument part of my project. As I work through my informant/information list, I might discover texts relevant to my controlling question (which I can add to my biblio.) but I don't want to get bogged down with a lot of reading since I suspect much of the information I need, I can find through interviews.

Tirrell, Lynne. "Definition and Power: Toward Authority without Privilege." Hypatia vol. 8, no. 4 (Fall 1993). (gives good analysis of how communities of resistance need to tackle social, and not just discursive, practices to create real/lasting social change)

*Tirrell, Lynne. "Language and Power." A Companion to Feminist Philosophy, ed. Alison M. Jaggar and Iris Marion Young. Malden, MA: Blackwell Publishers Inc., 1998. (a good primer for the feminist philosophy of language, might not be integral to my work right now...peruse and decide)

*Tirrell, Lynne. "Storytelling and Moral Agency." The Journal of Aesthetics and Art Criticism 48:2 Spring 1990. (strong analysis of discursive strategies of survival for marginalized voices/perspectives)

*Dines, Gail. [The Production and Consumption of Inequality] transcript from talk given Spring '98 at UMass on pornography and hate speech. (look for published copy) (can use but can't quote from...she gives a great economic analysis of how political exclusion works via corporate media)

*Csikszentmihalyi, Mihaly. Creativity: Flow and the Psychology of Discovery and Invention. New York, NY: Harper Collins Publishers, 1996. (for concise mainstream, socially oblivious conception of culture, gatekeepers, domains and field experts)

Cull from essays I've already written, relevant information:

1. see paper on politics of truth, feminist critical pedagogy and epistemology (fall '97) 2. see paper on economic injustice (spring'98)-using critiques from liberation theology to analyze imperialism and market capitalism. "the exclusionary laws of the neo-liberal market system" (Tamez, Amnesty of Grace) 3. see research design for collective (spring '98)

* denotes texts I've already read.

Where to go from here: As part of this research design presentation, I used some sense-making protocol (from part 1). If Peter and the class are willing, we could use some of 'part 2' (see week 3 handout) to frame/guide feedback. I'd especially be interested in hearing what aspects of my design need clarification ("I wanted to know more about..., I struggled with..., I would have been helped by..., I think Teresa might consider...").

Where to go from here: Feedback from PT and group. (notes for follow-up)

1) re: being intimidated by the task of talking to lots of people. suggestion: get a live or telephone buddy to check in with you each day until it becomes routine for you to be scheduling and having meetings with informants. (ask Caraway to act as a check-in buddy.)

2) re: keeping on top of the potential chaos of information these informants provide. advice: it won't be as chaotic as it looks at the outset, _provided_ you allow yourself as you go to revise/refine your angle into/on the topic of funding grassroots cultural production. if you feel less secure in this endeavor than synthesizing ideas from published literature, don't retreat into books, but process this with the buddy as well. (discuss w/ Caraway and also Peg. use daily log to revise/refine.)

3) re: funding sources. Look for 'how to' books on the topic of writing grant proposals. (do search, add titles to funding bibliography.)

4) re: networking. Seek out more established, local artists who can describe their funding strategies. (this is already in the design.)

F. Direct information, models & experience

• Sample release form for taped interviews—adjust if need be.

• A sample interview guide. (Notice the scripted beginning and ending. The rest of the guide is not a script—it is meant to remind the interviewer of lines of questioning. Terry Gross on NPR's "Fresh Air" is my anti-model of an interviewer. She follows a script for her questions, which are often ones that could be answered "yes" or "no" when she actually wants an elaboration.)

• Two examples of an interview guide

• Two examples of reports on interviews

• Notes and assignments from a 1998 sociology course on qualitative research (incl. Interviewing, observing, etc.)

[redacted]

University of Massachusetts Boston
Critical & Creative Thinking
Graduate College of Education
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Tel 617 287-6520
Fax 617 287-7664

I hereby certify that a tape-recorded interview with me was conducted on ______________ by ________________________ for the purposes of writing a class report for the Practicum course (CrCrTh698) in the Graduate College of Education at the University of Massachusetts, Boston in the fall semester, ____.

The following conditions (indicated by initials) shall govern the use of the tape(s).

____ a. No restrictions

____ b. If a transcript of the tape is made, I wish to read the transcript and make corrections and emendations.

____ c. My permission is required to quote or reproduce from the tape or corrected transcript (if applicable).

____ d. Only if the class paper is subsequently to be submitted for publication or used in the preparation of any manuscript intended for publication do I need to be consulted, in which case a new release form governing the use of the material must be provided and signed by me.

____ e. Only if other scholars want access to the tape or corrected transcript (if applicable) do I need to be consulted, in which case a new release form governing the use of the material must be provided and signed by me.

This constitutes our entire and complete understanding.

Name

Signature

Date

Interviewing is not just asking questions and receiving informative answers.

Lizzie Linn Casanave and Jenny Robicheau Research Briefing October 26, 1998

BRIEFING

Synopsis

1. Why interview?
2. Types of interviews
3. Steps in interviewing
4. Interviewing Tips
5. Issues
6. Resources

1. Why interview? Interviewing allows us to learn about people, places, and events through other people's experiences. It gives us access to other people's observations. It expands our understanding of other people's perceptions, learnings, feelings, etc. It also gives us peeks into areas that may typically be private.

2. Types of interviews:

• Quantitative or Survey Interviewing: Statistical surveys. Aim is typically to report how many people are in a particular category. Results can be in table form. This is a more close-ended interviewing research method that tests hypothesis. "In designing my study it was my intention to combine the most rigorous, scientifically sound methodology with a deep knowledge of, and sensitivity to, the issues of rape." Diana Russell was referring to the survey form of interviewing in this quote.

• Qualitative Interviewing: Semistructured or unstructured form of interviewing that allows for clarification and discussion. Encourages open-ended questions which explores individual's views and allows the interviewer to create a theory. This style is typically less controlled. This form is often used when the researcher wants detailed descriptions, multiple perspectives, a described process, a holistic description, interpretations or the identity of variables. This type of interview may sacrifice uniformity for broader development.

3. Steps in interviewing

1. Decide research goal: Choose a specific topic or question to be answered.
2. Decide aims of project.
3. Develop framework for project including the breadth of the study.
4. Develop appropriate questions based on study.*
5. Decide type of interviewees: Experts, witnesses, general population.
6. Question: will you tape the interview, transcribe, take notes?
7. Determine contacts.
8. Initial introduction/connection, establish relationship.
9. Arrange for interview keeping in mind where, when, and how long the interview will be?
10. Conduct interview.
11. Analyze data.

*How do we determine what questions to ask? Develop a basic understandings from previous work, study, writings and experience. Do pilot research. Try to see how others have asked the question. Determine what will give substance to your future report and ask questions based on this goal.

4. Interviewing Tips:

• First, explain the purpose of the interview, going over explanations of your overall goals.

• How to ask the question: Phrase questions in an open way. Don't ask leading questions. Do ask probing and clarifying questions.

• Express interest in the informant's response: be an active listener.

• Provide good feedback: (from The Ohio State University Polimetrics Laboratory for Political and Social Research interviewer training manual via "Essential Interviewing Techniques" by A. Barber.)

Good Feedback:

I see...
That's important to know
OK... now the next question reads
It's important to find out what people think about this
That is useful/helpful information
Thanks, it's important to get your opinion on that

Bad Feedback:

Yes, a lot of people say that
Oh, really?
Gee, that's the first time I've heard that
I don't know anything about that

• Avoid bias: even voice tone can be interpreted as a bias. Be careful not to imply criticism, surprise, approval, etc. A non-judgmental manner will promote a more honest, response.
• You can help the respondent develop their response using the following suggestions which are excerpts from Learning from Strangers: The Art and Method of Qualitative Interview Studies by Robert Weiss.
1. Extending. You might want to know what led to an incident. Questions that ask for this include, "How did that start?" "What led to that?" Or you might want to know the consequences of an incident: "Could you go on with that? What happened next?"
2. Filling in detail. You might want more detail that the respondent has provided. A useful question often is, "Could you walk me through it?" An interviewer who worked with me used to add, "We need you to be as detailed as possible," and that seemed to work for her.
3. Others the respondent consulted. Especially in a study whose concerns include how respondents talked dealt with problems, you may want to ask whom the respondent talked with about an incident and what the respondent said: "Did you talk to anyone about what was going on?" This may produce information about the respondent" view of the incident at the time.
4. Inner Events: You will generally want to obtain information regarding some of the inner events that accompanied the outer events the respondent reports. Inner events include perceptions, what the respondent heard or saw; cognitions, what the respondent thought, believed, or decided; and emotions, how the respondent felt and what strivings and impulses the respondent experienced.

• tips from visit by Joy Charlton, Swarthmore College, March 1998
1. Conceptualization: multiple respondents vs. particular informant (you want to generalize vs. someone who has some particular experiences you want to know about)
2. Start with easy Qs then ask broad Qs that get a person talking, then add probing Qs
3. Preliminaries at the time of the interview
• avoid offices full of distractions -- look for, say, a conference room instead
• JC always tapes interviews so she has an accurate account
• use fresh batteries
• if phone interviewing, watch out for problems with analog vs. digital equipment
• (re)state who you are & what it is you want to know -- be honest, but not very revealing
• (re)state what's promised, e.g., anonymous & confidential
4. During interview
• concentrate every moment
• it's a gift for most people to be listened to
• be flexible, esp. when they say something you didn't expect
• peg things to what they previously said
• don't be afraid of pauses
• use your guide to lessen your anxiety
5. Afterwards
• write up notes straight away before you talk about it -- talking first distorts one's memory

5. Issues:

Confidentiality
Validity
Responsibility
Intrusions
Unresponsiveness

6. Resources:

"Essential Interviewing Techniques" http://www.unc.edu/depts/nnsp/viewtech.htm by Alleen Barber.
The Ethnographic Interview by James P. Spradley
Feminist Methods in Social Research by Shulamit Reinharz.
Learning from Strangers: The Art and Method of Qualitative Interview Studies by Robert Weiss.
Profiles of Social Research: The Scientific Study of Human Interactions by Morton Hunt.
The Research Experience by Patricia Golden.

in comp refs.

INTERVIEW GUIDE

Questions prepared on Outline processor

The following list of questions was used, largely by myself and Tom Gieryn, as we conducted interviews for the archive. The interviews were largely unstructured; we used the list of questions mainly as a guide.

The main set of interview questions was developed for dealing with active researchers. Following those questions are two sets of briefer, modified questions used as guides for interviewing journalists and administrators.

1. Introductory comments:
   I'd like to use this interview to collect your recollections about the cold fusion episode. Toward the end, I'll ask about the material that you have that might be appropriate for our archive. I'll also ask you at the end to look back at the cold fusion episode and reflect on it. But for now, what I'm most interested in is your memories of how your own involvement in cold fusion developed.

2. First, I'd like some quick background information about your training and current position.

   a) Do you have a C.V. that lists that?
   b) If not, let me ask some quick questions:
      1) name
      2) age
      3) position
      4) educational
         a> degree
         b> year
         c> discipline
      5) area of research
         (get down to subdisciplines, actual work; if possible, get a c.v. and list of publications)
         a> Any earlier fusion research?
            1> hot fusion
            2> cold fusion
      6) Patents?

3. Now, let's go back to the third week of March of this year. Try to remember what you were thinking then.

   a) When and how did you first hear about the Pons & Fleischmann announcement?
   b) What do you think about this way of releasing scientific information?
      (prompt: by press conference)
      1) good
      2) bad
      3) indifferent
   c) Had you known anything about earlier research on cold fusion?
   d) How did you initially respond?
      (Goal: did they immediately try to do something, or did the desire to take part arise later)

6. Did you do any formal literature searching?

a) What kinds of literature searching did you do?
1) mass media
2) technical literature
3) SDI (selective dissemination of informatin/current awareness)

7. Did you try to "replicate" or do any other experiments or calculations?
(Did they think the idea was worth pursuing, or just a silly idea?)

a) what did you do?
b) with whom?
c) with what equipment?
d) with what funds?
e) Who made decisions about these things: you, a lab chief, a supervisor?
f) What happened to your efforts?
1) If you failed to replicate, to what did you attribute failure?
2) If you succeeded, how did you proceed?

8. What is your continuing activity/interest in the area?

9. Did your work/opinions make it into the press?

a) were you interviewed?
b) did you reach out or did press come to you?
c) what was your reaction to being interviewed/quoted?
d) In general, what was your sense of the utility of information in the mass media? How accurate was that information? How complete?

10. Looking back on the whole episode?:

a) What has been the scientific result of all of this?
b) What's your opinion of Pons & Fleischmann now?
1) their science
2) science by press conference
c) Is this typical science?
d) Does it remind you of any other episodes in the history of science?
e) Is it good science?
f) What does all this say about science these days?
g) What happens next? Do you have funds to keep pursuing this field? Do you have time?

11. Are there key people you think I should talk with here or elsewhere?

12. Is there anything I didn't ask you about that I should have asked about?

John Quirk
Revised Interview Guide – Assignment F1
(edited in response to comments)

Intended Subject: Dr. Robert Evans
Intended Length: 30 Minutes

Introduction: I am the dean of students at a small boarding school, and I am looking at the ways in which students, parents, faculty members and others interpret the community's view of values or standards of behavior by looking at the disciplinary structure of the school. I am concerned that the structure of our disciplinary system may be undermining some educational goals related to the teaching of values.

1. Describe one or two key moments or times of engagement in your early thinking about the importance and messaging of structure for adolescents.

2. At those times, were you aware that perhaps you were beginning to think differently about the topic of structure for students. If so, could you explain what was novel about your perspective?

3. As you began to evolve your thinking on the topic, what other work under-pinned your own engagement with the topic?

4. With what specific challenges presented by others or by previously existing work did you have to struggle as your ideas emerged? Were any of these internal struggles? Are there any that still have you wondering?

5. On the flip side, whose work bolstered your own, or whom did you consider to be allies?

6. What was the most surprising twist/turn in your emergent thinking on the topic of structure and adolescents? Were any of these helpful or enlightening? Any dead ends?

7. In what places or environments has your theoretical work found practical, successful application? Has it failed anywhere? If so, what were the challenges.

8. What did I miss? As an expert in this area of interest for me, what should I have asked that I missed? Anything you would like to add?

Introduction:

a. thank the interviewee for their time and confirm the allotted time to which we had agreed for this interview
b. provide a brief description of my purposes and research:
    1) exploring the question of how use of theater arts can be used in adult education environments to support learning that prepares adults to create social change
    2) brief explanation of Critical and Creative Thinking program
    3) ask interviewee to explain their role in their organization/work situation

Questions:

Theater in Education

1. When you were first starting to involve yourself in the use of theater in education, what had you done to prepare yourself (informal and formal education)? In what ways do you wish you had been more prepared?
2. Can you tell me about successful work experience that gave you a new excitement or encouragement about the potential of this work?
3. What are the objections that have been expressed by your potential clients/constituents when you have suggested how your work and methods might be useful in their environment?
4. What have you done to form collaboration with others toward using applied theater in education? How have the skills of others complemented your own?

Theater in Social Change Issues

5. Do you think that there are any key misconceptions that are broadly held about theater for social change?
6. ** If you believe that that use of theater techniques in social change should be more prevalent in educational environments, what have been the barriers to making that happen?

Work Organization and Administration of the Program/Project

7. How do you organize the information that you need to manage your work?

8. What are the things that you need the most right now that would make your work most successful or fulfilling?
9. What are the most difficult parts of this work, especially the things that others may not tell me?
10. What do you do to keep up with the trends in the use of theater for social change and its educational applications?
11. ** Are there any philosophical differences between you and your partners/staff in the way that you approach your goals? If so, how do you handle those?
12. ** In terms of your daily work tasks, what are the parts that tend to be particularly boring or frustrating?

Additional Leads and Suggestions

13. Who are the other key people in the Boston area that might be able to provide insight or support?
14. Is there anything else that I should know?

Wrap-up

a. thank the interviewee for their time
b. mention how I will follow up with them, if appropriate
c. confirm again my support of the interviewee's work and efforts

Other Reminders:
1. monitor the time throughout the interview
2. when possible, think about how to phrase my next question in a way that also acknowledges the previous statement or comment - change the question order as needed

** I consider some of the questions to be "secondary" if pressed for time and needing to sacrifice some; these may also be answered or addressed in the course of discussing the other questions.

Overview

During the course of my research, I have been able to engage directly through participation in the following ways:

Two Phone Interviews: Jonathan Mirin (Co-Artistic Director, *Piti Theater Company*, Shelbourne, MA), Linda Naiman (Director, *Linda Naiman & Associates*, Vancouver, BC)

Group Meeting: Theater for Change practice group (Florence, MA)

In-person Program Visit: Urban Improv program (Vine St. Community Center, Roxbury, MA), including a follow-up meeting with Kippy Dewey, director of Urban Improv.

Phone Interview, Jonathan Mirin

General summary and relevance: Jonathan's Piti Theater Company is a group of theater professionals who have developed a theater-based model for addressing change management in organizational development. Jonathan was able to offer several leads for further exploration and suggested that in addition to my current directions, I might want to explore some of the university programs that directly address "applied theater". He also suggested the importance of remaining active in theater education by continuing to take classes so that I start to more naturally think about use of theater in education during my daily work.

Lessons learned: 1) using theater in learning environments necessarily means that everyone takes an active part in the process, particularly through physical movement and body awareness; 2) getting people to become engaged in theater-based activities and methodologies requires that a "warm-up" period is allowed, and although this seems like a way to activate the mind toward theater, it is mainly a way to let people find ways to let go of their inhibitions

Follow-up needs: 1) review the applied theater program at Stanford; 2) review the following local organizations: Dramaworks Theater Company (Northampton), the Arial Group, The School for International Training, and the Sandglass Puppets Theater; 3) review the backgrounds and key works of the following people involved in developing theater-based education in social issues: Keith Johnstone and Michael Rohd

Phone Interview, Linda Naiman

General summary and relevance: Linda is the Director of an arts-based consulting group that helps organizations experience change particularly through visual images and "print conversations". Although her specific domain represents a different angle on the arts compared to my research, she was able to address the issue of what it means to engage people in use of the arts who decidedly do not consider themselves to be artists. She was able to provide insight on presenting such material in a way to make it more accessible to those feeling some hesitation.

Lessons learned: 1) for non-artists, take a very direct approach in providing encouragement for people to welcome ambiguity and that artistic experiences can be shared independent of artistic skill; 2) it is critically important to establish arts-based change education in a "safe" environment - this means making it clear that a person will only engage in activities or discussion of personal information with their complete agreement, no discussion of such information will go beyond the immediate situation, and, it is actually the goal of the experience to allow someone to learn from "mistakes", which are often just situations that we did not expect to encounter; and 3) creative learning experiences must involve a commitment to action, so establishing follow-up activities can be an important strategy for allowing people to take their experience beyond the arts-based learning situation

Follow-up needs: 1) review the following organizations: Interlog, Necessary Theater, and the art program at the Frick Art Museum; and 2) review the writings of artist Marchall McCluen

Group Meeting, Theater for Change practice group

General summary and relevance: This is a group of independent practitioners involved in theater for social change who are looking to form a periodic meeting in which they can discuss models and activities for situations in which they work. I attended the very first meeting of the group, which provided important insight into the logistical needs and barriers that influence the success of such a group.

Lessons learned: 1) a key challenge in such a learning group is to connect theater-based activities to practical use and expected outcomes; it can be demonstrated through a physical exercise, for example, how body postures of two people can influence communication styles in their conversation. It is vitally important though to go beyond the exercise and define next steps or ways that a person can reflect upon and use this principle later, while actually in a related real-life situation.

Follow-up needs: 1)consider the practicality of my future participation in the group since it is far away from my home, 2) explore the activities of the True Story Theater group in the Boston area as another lead in social-change theater education

In-person Visit, Urban Improv

General summary and relevance: Urban Improv is a program that seeks to reduce youth violence through a highly structured improv. education program. I attended one "class", which was presented to the Tobin School's 5th grade class as part of an 8-class series. This experience was highly important for me because it presented a realistic view of a very well-established way to use theater as an engaging method of teaching about social change. Although this program focuses on children, I found numerous points of relevance to adult learning as well.

Lessons learned: 1) it may not be necessary to promote the concept of "theater" in a education for social change situation - it can be sufficient describe activities more generically to make sure that the "audience" feels that it can participate without prior knowledge; 2) all activities in the program were preceded by a description of the activity and followed by a whole-group dialogue and "conclusion"; activities included a role-play of a new student's first day of school and a student-developed skit that addressed bullying and allowed students to take on the role of both the bully and the "oppressed" student; 3) the improv. group started the program by taking on roles as young students and interacting with the audience, which allowed the students to become engaged as "themselves" first, before the students were asked to take on other roles; and 4) the class's teacher very naturally felt comfortable as a performer and found it refreshing to be able to related to the students in a way other than their teacher; 5) emphasis was placed on "trying something", but never "right and wrong"; 6) the class's teacher reviewed the importance of discussing the program with the students in their own school and also suggested that the students attending the program would be encouraged to discuss the experience with those who did not attend; and 7) even though I am focusing on areas of adult learning, it may be worthwhile to consider involvement or development of a theater-for-change group that serves a school-aged afterschool/summer vacation need - this kind of activity is well-received, much needed, and usually finds funding relatively easily when many other non-profit ventures struggle financially

Follow-up needs: 1) consider how to facilitate theater-based activities in teacher groups; 2) review the activities of "partner" programs "Creative Arts in the Park" and "The Freelance Players".

General Needs for Future Exploration:

1) because all of my informants originally started with theater experience and found applications in education, it would be helpful to continue to seek those primarily experienced in adult learning who might be open to theater-based education
2) participation is a key; in future exploration, it will become increasingly important to explore possibilities that involve direct participation of adult learners/educators; and also, it will help to expand my understanding to longer-term prospects, so that I am thinking not only of theater activities/applications for teachers and discussions of social change but also of the extended process of transforming the notion of adult education to consider social change as a primary goal

Interview Report

I met twice with J---, a cellist who, as he put it, was in need of relearning how to move his body. He did not like the term "injured." He felt that "injured" did not actually apply as he was really trying to restructure his approach to how his body works. This remark occurred at the onset of the interview and helped to set the tone. I quickly learned to prompt him with terms that (hopefully) would not be labeling or confining to him. He was very engaged in the discussion and had a lot to say about his experiences.

He looked over the questions and pushed them aside saying that he would just let me lead and asked if it mattered if we went in order. I explained that the questions were a guide, rather than a set agenda, with which he seemed contented. As he was very comfortable with sharing his story, I did not need to prompt him very much. He actually went in a similar order as my questions. He was extremely concise and well spoken with his responses, which will help me to apply his information to the project. The difficulty I had was trying to hear and retain his story so I could digest the information quickly enough to then assess whether or not I had the particular information I felt I needed. J--- covered a lot of ground and it was challenging to take it all in. On a personal level, it was challenging to not let myself get pulled into his story too much. I found that it stirred up my own feelings... [section omitted]

Our second conversation had some highlights, but I think the fire was more present in the first. J--- is training to be Feldenkreis practitioner and he invited me to observe one of the sessions, which I did attend. It was fascinating to see the similarities between the Internal Martial Arts and Feldenkreis, as well as the differences.

My talk with J--- gave me the unique information I wanted for the project. It also caused me to take a closer look at my own engagement in my project and my relationship to the topic, which I believe will help to make my project a stronger one.

I have interviewed 2 out of 5 injured musicians. Of the remaining 3, I believe 2 are a lost cause, and 1 may still work out. I have one other person I will try to contact for this interview. I am toying with the idea of contacting my neurologist to try to get similar information from him, since he primarily works with injured musicians.

DEPTH INTERVIEW ASSIGNMENT

Goal: to experience data collection through semi-structured interviewing, including recording and interpretation of data.

Specifics of the procedures:

(1) Choose as a respondent someone appropriate for your project, preferably someone you don't already know. Arrange the interview well in advance, leaving time for rescheduling should that become necessary.

Choose a place for the interview which will be convenient for the respondent, comfortable for both of you, and relatively quiet and free from distractions. Ask for at least an hour for the interview.

(2) Write up an interview guide in your own words. Your questions or topics should be open-ended, not questions that call for a yes or no answer. Be sure you know beforehand the general areas and topics you want to have discussed; worry less about the wording of specific questions. Also be willing to flow with the interview if it should go in an interesting direction, even if it wasn't one you anticipated.

(3) Conduct the interview. Remember to listen during the interview, to concentrate so that you follow everything the respondent is saying and so that you can remember it all as well.

You may tape record the interview if your respondent agrees and you so wish, but you may want to take some notes as well in case the mechanical recording device fails. Certainly take notes during the interview if you do not use a tape recorder. Be prepared to jot down some notes during the interview to remind yourself of questions you want to ask later.

(4) Fully transcribe the interview as soon as possible. If you have not used a tape recorder, follow the interview itself as closely as possible, using verbatim quotes as much as you can. Transcription of either variety will take considerable time, so be sure to include it in your schedule. And as with field notes generally, the longer you wait, the less you remember.

(5) Immediately following the interview and during the interview transcription, note in as much detail as you an manage your ideas about what is particularly interesting, important, or problematic.

(6) Send your respondent a gracious thank you letter. Include a copy in your report.

(7) Code. Read back through your transcription/write up and generate coding categories: what themes and sub-themes do you see that seem important, and that you might look for in other interviews? Demonstrate some means by which you might physically code your data.

(8) Write a report which includes, but is not limited to the following topics:
- (a) Reason for choosing this respondent and location. Relevant information about the respondent if not included in the interview transcript.
- (b) Analytical responses. For example: what data from this interview are most interesting or most important? What are the themes? What are the gaps? Relate this information in whatever ways you can to previous academic work (theories? previous studies you know about?) and to your own observation project. What general questions

might you generate from what you now know? What specific hypotheses does the interview suggest to you would be interesting to pursue with further research?

(c) Your coding categories.

(d) Methodological discussion. Discuss characteristics of your interview that may have affected your data, how your interview might have been affected by circumstances beyond your control, how you might do things differently now that you've had the experience, and so forth. Being methodologically self-conscious is fundamental.

(e) Finally, present a preliminary research design for a project on your topic using solely or primarily this method of data collection.

Turn in: interview guide (typed, double-spaced); raw notes from the interview; a copy of the thank you letter; interview transcription (typed); results of coding process; report (typed).

OBSERVATION ASSIGNMENT

Goal: to experience the initial stage of data collection through observation, including recording and interpretation of data.

Assignment:

(1) Observe a setting that you think will provide information about the topic you have selected. Do a total of at least 3 hours of observation. Make a reasoned choice of the times to observe: think about whether it makes sense to observe 3 hours straight, or to observe in some number of shorter periods; if you decide to do shorter periods, think about bases for deciding when and how long they should be. Be sure to discuss these decisions in your report.

The aim of initial observation is to begin to discover the basic elements of the setting; who is there, what are they doing, what units of space, time, behavior are meaningful?

(2) Take notes. (Review Analyzing Social Settings on "mental notes" and "jotted notes," pp. 53-64.)

(3) Type up notes to submit. (See Lofland and Lofland on "full field notes," p. 64.)
Since this is an initial observation, your notes should be inclusive. You don't know yet what is relevant and what is not, so you need to observe and record everything possible.

Your notes should contain two elements: (1) detailed notes that are concrete and descriptive, and (2) analytical notes consisting of tentative evaluations, generalizations, and questions for further exploration.

(4) Prepare a report, including but not limited to:

- (a) typed notes on observations,
- (b) reason for choosing location and time units for observation,
- (c) analytical discussion: what did you find out? what was interesting? what was important? what might be possible coding categories? what would you look for next time?
- (d) methodological discussion: what were the oddities of this particular observation? what worked best? what did you have trouble with? what might you have overlooked? what would you do differently were you to do this assignment again? what can you see are the advantages to this method of data collection? what can you see, on the basis of your experience, are the disadvantages?
- (e) preliminary outline of a research design for a full-blown project using solely or primarily observation.

SURVEY RESEARCH ASSIGNMENT

The goal of this assignment is to work through the major issues in construction of a survey research instrument.

Part I. Initial Development of Instrument

1. Present the goals and general framework of your research: what broad questions do you want to answer and what are the major mechanisms of social behavior you intend to explore?

2. Develop and state two hypotheses about your research setting. Remember that a hypothesis relates at least two variables to each other, and that variables vary.

3. State both conceptual and operational definitions for each variable in your hypotheses.

4. Present and justify a sampling strategy for obtaining responses generalizable to your setting. Assume you have sufficient research funds for the most appropriate sampling strategy you can design. Be sure to discuss all the aspects of sampling about which decisions must be made. (Babbie's list includes: element, universe, population, survey population, sampling unit, sampling frame, observation unit, variable, as well as the types of sampling design, e.g., simple random sampling, stratified sampling, cluster sampling, etc.).

5. Write a questionnaire including at least 20 close-ended questions.

6. Discuss your decisions about wording, ordering, acceptability, in particular as these were influenced by what you already know about your setting.

7. Discuss why you expect that these questions will provide the data required by the operational definitions of the variables in your hypotheses.

Part II. Pre-testing and Administration of Instrument

8. Ask another member of the class to take your questionnaire; modify the questions as necessary afterwards.

9. Give the questionnaire to a person appropriate to your topic and modify the questions afterwards as indicated by this pre-test.

10. Give the questionnaire to at least 5 more persons appropriate to your topic.

11. Turn in BOTH the original and the 2 modified surveys, with a discussion of why you made the modifications you did.

12. Discuss how you would "reduce" the data from your survey in order to use them to evaluate your hypotheses.

13. Viewing these as very preliminary and limited data, discuss what they seem to tell you about your hypotheses (or about the limitations of your questionnaire). Some simple counts would be helpful.

14. Critique your project. What would you do differently next time now that you have had this experience? What are your thoughts about this method relative to others?

15. Suggest a research design on your topic for a full-blown project using survey techniques.

FINAL ASSIGNMENT: RESEARCH PROPOSAL

The purpose of this assignment is to have you use what you've learned to design a full-scale research project and to present your design in a proposal format as if it were to be reviewed for possible funding.

Your proposal should include the following sections:

1. A brief abstract (no more than 250 words).

2. An introduction which announces the topic, makes a statement of the goals and rationale of the study, and specifies the research questions and hypotheses. The statement of the rationale should pay attention to Lofland and Lofland's concern about one's study being "interesting" and important.

3. A literature review which provides the substantive context for your own research. Normally a proposal includes a detailed literature review (which is similar to what you know as a library term paper). Here you are asked to complete only two aspects of this portion of proposal writing. (a) Go through a minimal searching process, searching for previous research on your topic, but emphasizing the range of resources. You are asked, therefore, to list potential sources, listing with complete bibliographic references, at least 2 items each from at least six different types of sources (e.g., books, professional journal articles, dissertation abstracts, etc.). That means a minimum of 12 items listed. Kate Cleland, the social science librarian, is an excellent resource for help in finding such material. (b) Write a short literature review on your topic, probably around 5 pages, enough to show that you have gotten your feet wet, substantively speaking.

4. An explanation of preliminary studies that you have yourself completed and how they lead up to this particular proposal.

5. A detailed plan of research which states the methods of data collection you plan to use and how they relate to your research questions. The plan should include all major issues of data collection, including sampling strategies, operationalization of key concepts, and so forth. A special requirement here: in your plan of research you MUST include at least one qualitative strategy (e.g., observation, in-depth interviews) and one quantitative strategy (survey, available data).

In this section be sure to justify your methods: what the advantages are of these choices, what we can learn from them that we cannot learn from other methods, why your choices are appropriate, why they are necessary to obtain the data you need. You should also include a discussion of possible problems or challenges and how you intend to address them.

6. A detailed plan for data management and data analysis. Here you need to describe what you plan to do with the data once you have them: how they will be recorded, stored, coded, and analyzed in order to answer your questions and/or evaluate your hypotheses. E.g. how will the data you collect be used to operationalize your variables? how will you combine different types of information to answer your questions? how will you present the information for readers of your final report? If you might use tables or diagrams, explain what material they would include. (It can be very helpful to sketch "empty" tables or diagrams to show what you plan to do with your data).

7. A schedule to show the timing of each of the various research activities within the project (this is often done in units of a month).

8. A budget written in terms of the major categories of expenses which will need funding. Major categories typically include personnel, equipment, travel, supplies, miscellaneous (e.g., phone, postage, photocopying). Each category in your budget needs to be justified (e.g., you must say, if you plan to hire a secretary, what that secretary will be hired to do, such as, for example, transcribe interview tapes; if you will be paid full-time for a year what will be your responsibilities; if you need to travel, why; if you want to buy a computer, what for, etc.). Assume that you are working for an agency or institution which will bill the funding source for overhead or "indirect" costs at 60%. (In fact these charges vary because they are negotiated between each institution and the funding source).

9. A statement regarding your project's protection of human subjects. Issues of confidentiality, possible risks to subjects/respondents, possible benefits, and informed consent belong here.

10. A description of how the results of your research will be distributed.

11. In conclusion, for the purposes of this class, write a critique of your proposal as it stands, pointing out what you see as areas needing improvement and suggesting how you would go about trying to make improvements in future versions.

G. Clarification through communication

• Program of talks from a previous year's course.

• Example of a student's overall argument and my summary and title for the project after digesting the argument

• The first example of an outline is preceded by my comments so you can see what I made of it.

• The next outline is one that I reworked as an example.

• The next example of an outline is equivalent to a nested and connected table of contents, but it was straightforward to convert it to the narrative outline that follows.

• The other six examples include narrative. The first of these is included in the original and revised forms.

Public work-in-progress presentations from Critical & Creative Thinking 698

In this course students choose a current social or educational issue that concerns them, i.e., they want to know more about it, advocate a change, or design an intervention or engagement. They work through the different stages of research and action—from defining a manageable project to communicating their findings and plans for further work. (For more information contact peter.taylor@umb.edu)

Part I: Tuesday, Nov. 12, 6.45-9.30pm, Mc C 2-628

6.45pm
Fostering powerful writers through workshop communities: Using writer's workshop to facilitate a more inclusive and expansive approach and attitude towards writing -- Dory Oppenheim
Creating original music -- Joe Herosy
Strategic ways to eradicate corruption in Nigeria -- Benjamin Okafor
Using dialogue and dialogic discourse to practice meta-cognition & build community in classrooms -- Jane Kenefick
7.45pm
Family-friendly practices in the workplace -- Melissa Moynihan
Towards teamwork in nursing -- Jeanne Hammond
Dialogue process for exchange around homosexuality -- Gloria Perez
Creating a more productive learning environment within a music classroom through the development of a learning organization -- Kathleen Walsh
8.45pm
Guiding 6th grade students through an experimental science project: Management, coaching & implementation suggestions to instill wonder while using the scientific method -- Kristen Rushworth
*Advertising in the United States: The development of an international renaissance style -- April Rucker

Part II: Monday, Nov. 18, 5.30-9.30pm, Mc C 2-628

5.30pm
Reflections on writing novels for young adults -- Susan Butler
Integrating philosophy into a high school English class -- Cynthia Than
* Successful transition back from alternative schools -- Malcolm Smith
6.45pm
Empowerment issues in nursing -- Gloria Hicks
Sexuality ed. in global context -- Barbara Huscher
Media manipulation -- Kevin Johnson
The components of a career change: What are the reasons you want to do this? -- John Lewis
7.45pm
The awareness of how bureaucracy affects us in everyday life -- Bob Lingley
Overview of CCT skills that support the big six information problem solving process -- Mary Moniz
How to get people interested in the dialogue process in Japan -- Tamami Nakashima
How collecting and sharing music creates connections to history -- Matthew Puma
8.45pm
Why is breed-specific legislation ineffective? -- Heidi Straghan
A holistic approach to the studio experience is vital for all visual arts disciplines -- Luanne Witkowski
(*tentative)

Nira Crane
2/2/94

Arguments behind my research on caffeine

What's the connection from each point to the next & each to the whole?

1) Caffeine is addictive. This means that the general public should be concerned about the habitual consumption of such a potentially dangerous substance.

Argue that addiction ⇒ potential dangerous

2) Concern should not mean the end of caffeine consumption. People need to be aware of the effects of what they are putting in their bodies. Educated decisions regarding caffeine can only be made when we are aware if the negative or the positive effects are more over-powering. This will depend on our personal preferences. The choice to consume or not to consume should therefore come from each individual.

Awkward

3) A main contention against my argument is that there is no reason to change our caffeine consumption. Caffeine has some proven positive effects and hasn't even been proven to be an addictive drug yet.

= ?

4) What goes into our bodies affects every aspect of our life. The effects of caffeine go beyond typical "health" concerns. Caffeine can influence our mood, sleep patterns, attention span, reaction to stress, and ability to cope under pressure. Not all effects are felt to the same extent by everyone. It's difficult to predict who will experience more positive effects and who will experience more negative effects. The balance of the different effects even varies within individuals from situation to situation.

What argument does this make?

5) Awareness of the negative effects could help someone who thinks of it as a positive substance deal with negative effects they hadn't realized could be attributed to caffeine. Awareness of its positive effects could help those who only see the negative effects also could then possibly be able to use it effectively occasionally. At the least the balanced knowledge could help prevent unsubstantiated attacks on those who do consume caffeine regularly.

6) The choice of whether to use caffeine should be an individual decision. Otherwise we are just, in effect, accepting the uninformed decisions of previous generations based on contradictory information some of which may be provided by companies with an obvious vested interest in the results.

A. Caffeine affects one's body & thru this a other aspects of our life
a. -ve (eg. addiction)
b. + +ve
c. + not yet substantiated ways

B. ~~In order that~~ Individuals should ~~~~ make ~~better informed~~ personal decisions about caffeine consumption. But they

Lots of room to make the arguments & counter arguments clearer, stronger & flow better.

We'll ~~work~~ ...

loose thread

competes with informing

holes

To make caffeine consumption subject to well informed individual decisions we need science that a) discloses its sponsors; and b) produces individual- and situation-specific knowledge. Without both of these differences among accounts of caffeine's effects generate confusion among consumers and this tends to lead them not to change their habits. My investigation focuses, therefore, on a) what currently obstructs full disclosure of sponsors; and b) what steps are being or could be taken to produce individual- and situation-specific knowledge of caffeine's effects.

Title:

Toward well-informed decisions to consume caffeine: The need for disclosure of vested interests and for attention to variability in caffeine's effects.

John,

This outline looks solid & well-organized until I reflect on your lack of a title, your vague specification of the topic, and the supposed thesis. I say supposed because from our conversations I would say your thesis is more like: "Despite claims by soc-sci. researchers and pharmaceutical companies that there would be no market for new male contraceptives, my surveys at Swarthmore College indicate that i) there would be at least a small niche market now, & ii) the seeds exist for cultivating so that in the future the potential market grows."

~~Lead with a thesis of this form~~ Your introduction & background distract our attention from or delay our realizing your thesis.

Imagine readers who, unlike professors, will not patiently read from beginning to end. You have to grab their attention, orient them to your report & the flow of the argument to follow.

My recommendation is to harness some of the energy you put into your spoken presentation, write out your version of your true thesis, create a title that matches this and then rearrange the outline with the title & thesis glaring at you.

Can you get this done by tomorrow (5/1) or Monday (5/4)? I'll try to turn it around as soon as I find it in my envelope.

peter

Print for Peter Taylor
John J. Kosinski
April 27, 1998
Bio. 9: Social Impact of Science
Professor Taylor
Outline

TITLE?

Topic: Male Contraception
Title: ???
Thesis: I would like the reader to understand the processes impeding the development of male contraceptive devices and procedures and educate the reader on methods that may soon may be available.

I. Introduction
- A. A personal introduction which presents a situation where present contraceptive methods do not meet the needs of a couple.
- B. Importance of this issue-- invading the most personal aspects of our lives
- C. List of devices and procedures directed toward women and directed toward men presently available
- D. Why has this trend occurred?

II. Background
- A. Biological/Technical Issues
  1. Obstruction vs. hormonal contraception
  2. Explanation of male hormonal structure
- B. History and Litigation
  1. Debate about the history of responsibility
  2. Development of the female pill
     - a. Initial perceptions
     - b. Side-effects
     - c. Litigation
     - d. Creation of government agencies
  3. Development of the IUD (Intrauterine Device)
     - a. Initial perceptions, quickly marketed
     - b. Side-effects, death
     - c. Creation of larger government bureaucracy
- C. Economics
  1. Pharmaceutical companies fear no market?
     - a. popular notions
     - b. social upheaval (changing perceptions/social change)
  2. Published research (Sex Roles and the Journal of Applied Social Psychology)
- D. Congress
  1. Unwilling to protect pharmaceutical companies
  2. Cutting research spending
- E. Results of these variables= pharmaceutical companies have stopped research efforts

III. Methods presently being tested
- A. Reversible Vasectomy
  1. Problems with the vasectomy movement
  2. The problems researchers have experienced
- B. Male Pill
- C. Hormonal injections
  1. Introducing Gn-RH antagonists
  2. Introducing higher testosterone levels

Nancy agreed to be a guinea pig for the narrative outline assignment. Because of the holiday last week we won't get to work over this draft in class. Please email her questions about where you weren't "GOSP"'d and/or make suggestions. All the points below are relevant but are you convinced by the end that Nancy could, ~~convince corporations~~

Nancy Sheehan
CCT 696 Practicum
Narrative Outline
November 19, 2001

@

Topic: How can I convince corporations to donate money to Boston inner city girls' sports programs? What more would you need?

I. I will discuss why I feel it is important that corporations donate monies to Boston inner city girls sport programs. I will base my statement on my experience as a young girl growing up in the inner city, what I learned from majoring in Sport Management in college and my experience working at an athletic facility and working with youth sport programs.

II. In this section I will discuss the history of women's sports. I will do this to give the reader background information of women's sports and sports in general.

III. I will discuss how sports help young women deal with social issues such pregnancy, obesity, drugs, and self-esteem as well as other issues. I will also provide statistics to give factual information that has been proven. I will also talk about the negative aspects sports can have on girls (I don't know how I will state these facts as of yet).

IV. Corporations have requirements for giving donations, I will list their requirements and what other information groups looking for donations may need to provide.

V. Equality between boys and girls has always been an issue in our society. In this section I will discuss those issues in sport.

VI. Women's sports have had such an affect on society I think it is important to state facts to show how much of an affect it has had. I will talk about its affect on young women to major corporations making millions of dollars in profit from women's sports.

VII. There are many successful girls sport programs running today. I will discuss how and why they are successful.

VIII. I will conclude by stating my personal feelings about girls sport programs and all of the factual information I have presented as well as reiterating how important it is they get the funded they need to be successful.

Narrative Outline

Nancy,

All your points are relevant, but your narrative ~~gives~~ needs to give ~~little~~ more sense of why one section follows another and how they each relate to overall topic. ~~This~~ Attempting to do this often leads to a reordering of the sections. One possible reordering is as follows:

"My strategy to convince corporations to fund ... is to

personal motivation

1. Convey how important sport has been for me & for the girls I've worked with.

more general account of benefit

2. Convey how successful ~~women's~~ female sports has become. This involves
   - b) looking at how far professional women's sports has come compared to the past & how much effect it's had on society
   - a) ~~to~~ reviewing the benefits participation has had on girls (not only those who go on to become stars)

Shortfall in funding

3. Indicate shortfall that remains in funding for girls' sports
   - a) in general (relative to boys sports)
   - b) specifically in urban Boston

Benefits of more funding in general

4. Indicate the benefits of more funding by reviewing successful girls programs (i.e. the money can be well spent). (I'll also concede problems, but indicate how the best programs address them.)

Benefit to corporation of funding

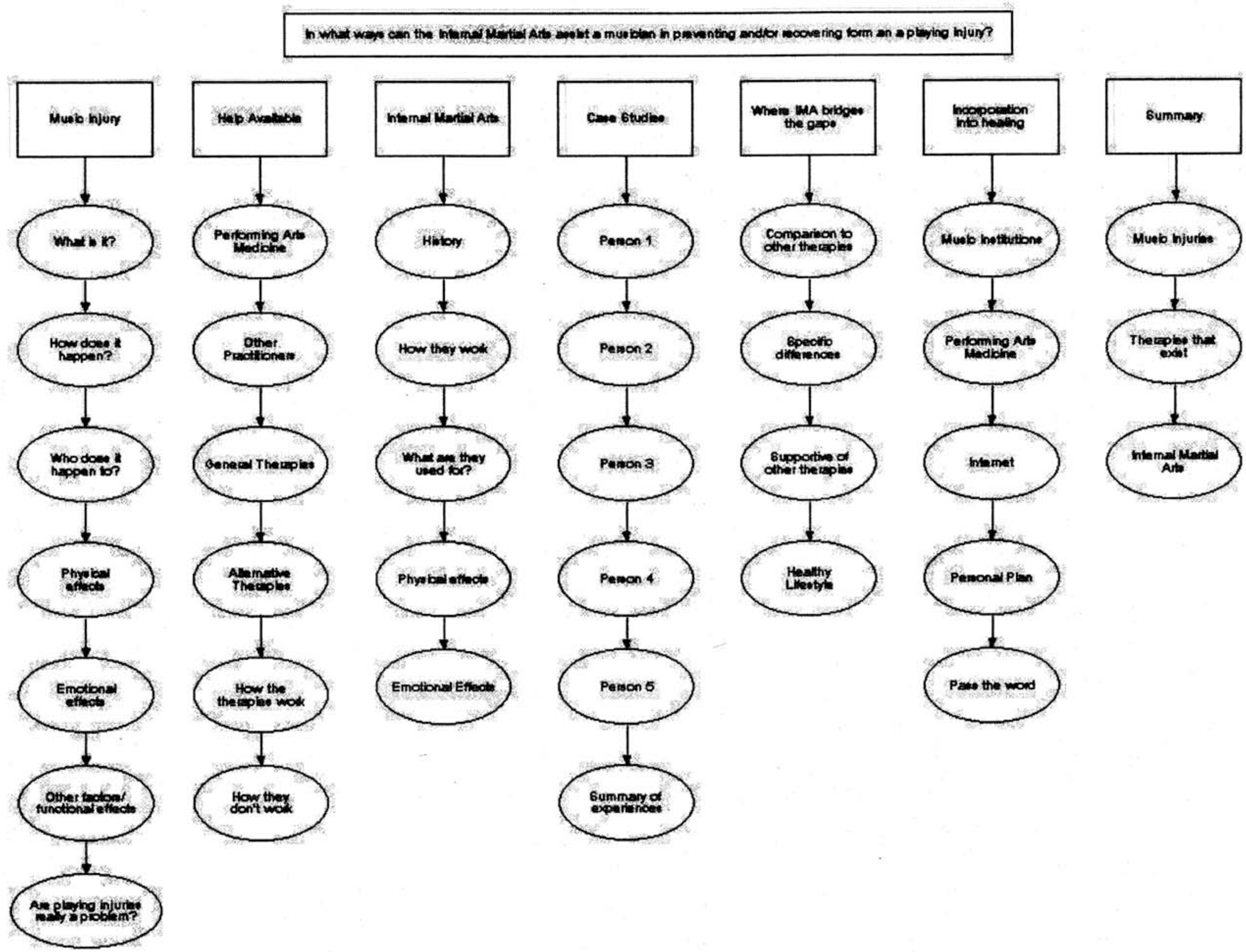
5. Indicate why corporate funding is needed
   - a) because state & city funding is squeezed
   - b) because corporations can get PR benefits, tax write-offs? from sponsoring girls' sports.

Appendix: Compilation of possible avenues of funding."

You shouldn't take my outline as "correct," but should bounce off it to articulate the flow & the GOSP that you want.

Please revise & resubmit by 11/26 or as soon as you're ready.

peter


In what ways can the Internal Martial Arts assist a musician in preventing and/or recovering form an a playing injury?
Music Injury
What is it?
How does it happen?
Who does it happen to?
Physical effects
Emotional effects
Other factors/ functional effects
Are playing injuries really a problem?
Help Available
Performing Arts Medicine
Other Practitioners
General Therapies
Alternative Therapies
How the therapies work
How they don't work
Internal Martial Arts
History
How they work
What are they used for?
Physical effects
Emotional Effects
Case Studies
Person 1
Person 2
Person 3
Person 4
Person 5
Summary of experiences
Where IMA bridges the gaps
Comparison to other therapies
Specific differences
Supportive of other therapies
Healthy Lifestyle
Incorporation into healing
Music Institutions
Performing Arts Medicine
Internet
Personal Plan
Pass the word
Summary
Music Injuries
Therapies that exist
Internal Martial Arts

Governing Question:
What are the steps that I can take to engage the adult learning communities in using the principles of theater arts to prepare them to create social change?

1. When there is a discussion about education in the current U.S. culture, we talk about preparing our children for the future and being competitive in a global economy. Within all of this attention, there remains one group that seems to be relatively neglected - adults. By no means should we fail to recognize the value of education for our children, and at the same time, we have a responsibility to help adults find a path of true lifelong learning that helps take them beyond attention to individual professional skills development or personal enhancement to the learning that helps to create stronger communities.

   a. Subtext of this point: adult education is currently too narrowly defined, and needs to be allowed to expand. Adults who are not engaged in professional skill development or personal enhancement still "have a place" in continuing learning and need to be aware of it.

2. Most adults have experienced a particular type of traditional education in their childhood years which has included tests, grades, and didactic teaching in their primary and secondary school environments, and even at the university level. In order to help adults become truly engaged in their own continuing education, their learning experiences must take into account the unique needs of adults and present a much more enjoyable way in which the process of learning happens. Adults must be able to approach their education with a new sense of fun and be able to let go of their notions of traditional education and any anxieties that they have formed around this due to their school years.

   a. Subtext of this point: Adults may actually be biased to reject ongoing education because of negative associations that they have with the pressures of school, tests, grades, and other social issues of their younger years. There needs to be a reinvent the nature of education for adults and help them see that it can be something totally new and can account for what they really want rather than what is imposed on them from others.

3. By using the principles of the theater arts in adult learning communities, we can find one way of restoring the natural joy of using play in learning and create a learning environment in which adults can participate directly and therefore make the experiences more meaningful to their own lives and communities.

   a. Subtext of this point: There is a naturally fun element of theater that attracts all adults, since theater actually encourages people to play, use their imagination to pretend and make-believe, and explore sides of their personality that are not "acceptable" otherwise. Involvement in theater is a way for adults to safely reject the expectations and assumptions that are made about them by the greater community.

4. By transforming the idea of adult learning to focus on social change, we find a new level of purpose that moves beyond the individual's own professional skills and personal life enhancement. The nature of social change is collaborative, and driving adult learning toward social change means that we can prepare adults to not only reflect upon their own skills but also to consider how the diversity of skills among themselves and the others can complement each other to create situations in which social change can happen. These are collaborative skills such

a using dialogue, teambuilding, finding common understanding of the challenges and actions needed address social issues.

a. Subtext of this point: Adult learning looks to address individual needs through skills training, but there is not necessarily attention in these situations to the ways that adults can actually learn together and seek collective understanding of their learning. Because adults can represent so many different domains of work and life situation, one binding thread is to address social issues that affect adults in a community and are completely independent of specific type of job or other individual characteristics.

5. Using theater arts in adult education is a natural way to help develop the kinds of interpersonal skills that lead directly into collaboration that is needed for social change thought and action. The theater arts use tools such as character, dialogue, status, point-of-view, emotion, and bodily movement to help adults not only to clarify to themselves their own perspective of the world but also understand the perspectives of others as well. The theater arts provide a safe environment for experimenting with what it might mean to explore the thoughts of another person and find empathy for the kinds of alternative patterns of thought that might be unrecognized by a person.

   a. Subtext of this point: The theater arts have recognized and utilized specific tools of human behavior that happen to be useful for theater performance. Even so, these tools are actually part of the whole human experience -- they aren't really "owned" by the theater arts. The adult education community needs to recognize this and claim these tools toward their own end.

6. I believe that adult learning communities need to be presented with some of the tools that can help them find ways to use the theater arts in their continued learning and do so with respect to gaining skills needed for social change. One way for me to become involved in this is to help establish relationships between those in the theater arts and in education. Because of my own experience with adult education, my own influence may be most effective if I work with adult learning communities directly to develop awareness of theater arts methodologies and find practical ways to adapt the methodologies to the educational processes that are used in their own situations. One example might be to develop a workshop that introduces concepts of the theater arts as teaching tools, and this might be presented to learning communities such as group of instructors at local community/adult education centers. Another example might be to help identify how an additional standard of theater education can be integrated into teacher education that occurs at the university level. A further example might be to establish an ongoing, collaborative, experimental learning group in which adult learners and teachers might explore different theater methodologies and discuss ways to make effective use of them in classrooms.

   a. Subtext of this point: My own involvement in this work seems to need to start with the relationship between theater arts and adult education, although I feel "closest" to those in the adult ed. community and feel that this is where my attention needs to focus. My area of most concern is engaging adult ed. teachers and learners in this process of finding use of the theater arts more so than working with those in the theater arts to develop applications for education.

7. In any ways that I pursue these kinds of involvement, I will maintain an attitude that adult learning is fundamentally enjoyable and can also have a well-defined purpose, and by allowing adults to find their own interpretation of this idea as it relates to their own lives and

communities, it is possible to restore the natural fun in learning and establish the association between lifelong learning and social change that still can enhance professional skills and personal enhancement while also building stronger, more peaceful, and more fulfilling communities and relationships.

a. Subtext of this point: I would like to see the overall notion of adult education expand to include the ideas above; in addition, I consider this process as one of slow, sustainable, transformational momentum rather than in terms of short-term models that become "injected" into learning environments.

REVISED VERSION

Introduction:

a. thank the interviewee for their time and confirm the allotted time to which we had agreed for this interview
b. provide a brief description of my purposes and research:
    1) exploring the question of how use of theater arts can be used in adult education environments to support learning that prepares adults to create social change
    2) brief explanation of Critical and Creative Thinking program
    3) ask interviewee to explain their role in their organization/work situation

Questions:

Theater in Education

1. When you were first starting to involve yourself in the use of theater in education, what had you done to prepare yourself (informal and formal education)? In what ways do you wish you had been more prepared?
2. Can you tell me about successful work experience that gave you a new excitement or encouragement about the potential of this work?
3. What are the objections that have been expressed by your potential clients/constituents when you have suggested how your work and methods might be useful in their environment?
4. What have you done to form collaboration with others toward using applied theater in education? How have the skills of others complemented your own?

Theater in Social Change Issues

5. Do you think that there are any key misconceptions that are broadly held about theater for social change?
6. ** If you believe that that use of theater techniques in social change should be more prevalent in educational environments, what have been the barriers to making that happen?

Work Organization and Administration of the Program/Project

7. How do you organize the information that you need to manage your work?
8. What are the things that you need the most right now that would make your work most successful or fulfilling?
9. What are the most difficult parts of this work, especially the things that others may not tell me?
10. What do you do to keep up with the trends in the use of theater for social change and its educational applications?
11. ** Are there any philosophical differences between you and your partners/staff in the way that you approach your goals? If so, how do you handle those?
12. ** In terms of your daily work tasks, what are the parts that tend to be particularly boring or frustrating?

Additional Leads and Suggestions

13. Who are the other key people in the Boston area that might be able to provide insight or support?
14. Is there anything else that I should know?

Wrap-up

a. thank the interviewee for their time
b. mention how I will follow up with them, if appropriate
c. confirm again my support of the interviewee's work and efforts

Other Reminders:
1. monitor the time throughout the interview
2. when possible, think about how to phrase my next question in a way that also acknowledges the previous statement or comment - change the question order as needed

**** I consider some of the questions to be "secondary" if pressed for time and needing to sacrifice some; these may also be answered or addressed in the course of discussing the other questions.

Suzanne M. Clark
CCT 698
Fall 2000
Narrative Outline

Topic: In what ways can the Internal Martial Arts help in the recovery and prevention of a music injury?

I. I plan to state an argument that music injuries are common amongst musicians and that current therapies may not result in complete recovery. This will be based on my own experience with an injury as well as observations made of music students, musical peers and interviews with injured musicians. The acknowledgement of music injuries, as well as other arts-related injuries, has lead to the conception of Performing Arts Medicine. Although the benefits from this filed are great, they are often not enough to get a musician back to performing. This links into the idea of exploring the Internal Martial Arts and what benefits they can supply to assist in recovery and prevent a music injury.

II. This section will explore music injuries – primarily upper body/limb injuries. I will describe what they are on a physiological level and the variables that contribute to them occurring. The particulars of an injury vary according to instrument, although there are many crossovers. Also explored are the physical and emotional effects of an injury, as well as the day-to-day activities that exacerbate the problem.

III. Performing Arts Medicine is a field that has sprung up over the past twenty years, although I'm not sure many people, musicians included, have even heard of the term; however, I will present some of the institutions that deal in this medicine as well as the therapies commonly used. I will examine the pros and cons of these treatments as well as present alternative therapies with their pros and cons.

IV. Internal Martial Arts are a part of China's history. Here, I will give an overview of that history and where it fits in to Chinese culture. I will also examine the basis of the Arts, chi gung, as well as tai chi. Both rely on exercises that manipulate the electromagnetic field of the body, and I will provide some data as to this phenomenon. Also presented will be the uses of these arts as well as their physical and emotional benefits.

V. I will present the case studies of a few injured musicians who have used a variety of therapies as well as the Internal Martial Arts. I will relay their experiences and effects of the injury and their process of recovery.

VI. After having presented the current therapies and the Internal Martial Arts, I will attempt to show the differences and benefits between them, as well as their commonalties. Hopefully, this will show the validity of choosing the Arts as a tool for recovery + maintaining good health.

VII. I plan to suggest places and ways to incorporate the Internal Martial Arts into a recovery/prevention plan. I will focus first on education, since I believe this area to be key in addressing the problems musicians face. In addition, this area seems to be lacking in such information. Other places include the filed of Performing Arts Medicine, internet resources, and a personal plan.

VIII. Lastly, I will summarize the areas of injuries, therapies and Internal Martial Arts and hopefully show the unique benefits a musician, injured or not, can gain from participation in these arts.

Interview report 26 NOV '00

Suzanne,

It's OK to use the person's name when he gives permission

Narrative Outline

This is very clear. The introduction sets the scene & orients readers so we can then follow through the development II – VII. (~~I would~~ You might have numbered these II.A → II.F to indicate their ~~relationship~~ status – they don't operate on the same level in your exposition as I & VIII.)

You may find, once you have all this written down, that you want to use one of the case studies as an opener – to grab the readers' attention & set up the scene as you propose in I.

You may also find, once you propose your plan (VII), that you need to acknowledge the need for more case studies to back up your plan than you were able to get this fall. In general, it's OK to indicate further work that needs to be done ("Notes").

peter

OK/RAR for Asmt G2

The first piece of my narrative outline was based on the Title Slide from the presentation. I made a note that I had to explain the background information about the context for the Music in History project which means describing the History course, the Adult Diploma Program and the students in it.

Expanding on this comment gave rise to a short outline designed to provide this background, which was:

1. Educational Context of the ADP program and its students
   a. Importance of multiple payoffs: pervasive skills
   b. Social engagement
2. Specific Context of the ADP History Course

However, I wanted to Grab the reader, stimulate their thinking about possibilities and begin to Orient them to the path of the paper, so I didn't want to just explain the context of the ADP and History course first. The Grabber from the presentation was my own personal use of Herbert Russcol as a source of educational enrichment. I didn't want to use that as the entry-way into my written project and now I understand the reason for this. My anticipated Audience which was an unconscious choice that I hadn't clarified to myself. It really hit me in class on the 9th that I had lost touch with the Subject, Audience, Purpose trichotomy. My Audience for the presentation of work in progress was clear-cut; the Practicum class itself. And, the Purpose of the presentation was to "collect gems" so everything about the presentation was geared to that end.

My intended Audience for my written paper best defined as Teachers of Adults in High School level programs, especially involving ESL learners; in other words, I imagine the Audience as the teachers I work with and the extended community of similar people who share pedagogical techniques, including Workplace Education, Adult Basic Education, and other forms of High School programs for adults.

The Purpose of my written project is also different than the oral presentation. The section of my rough draft introduction stating the two outcomes makes this Purpose clear.

In any case, for my paper's introduction, I wanted to Grab the Audience with a direct example of how historically rich and educationally stimulating a song can be, especially one that has gained recent currency. I wanted the Audience to get a preliminary sense of "look at how many ways there are to explore this one song!", "look how the music is being connected outside of music proper" (the NIEHS website), and finally "look at how the music helps to break through barriers for non-traditional students" (the quote from the special educator from the NIEHS website). Plus, it IS personal for me in that this particular song helped to get the ball rolling for tracking down music and playing it in class for ESL students.

I've been working on meshing the multiple outlines that I've generated at various stages of the course. The Annotated Outline that stemmed from the presentation provides the framework for section 2 below which was not included in my rough draft. However, I had not done an annotated outline directly for the first section of the paper. Rather, I was working from the brief outline specified above. After the fact, I did the reverse outline process on what I had written (see attachment). This was helpful at making the logic of my approach to the Introduction and Background Information clear. Further, doing this outline and expanding on the paragraph in the rough draft that articulated the path of discussion led me to an overview outline that integrates the sections of my paper more clearly.

Path of Discussion (expanded from rough draft and numbered)

1. First, we will review background regarding the specific educational context comprising the History Course of the Adult Diploma Program. Emerging from this discussion is a conception of levels of engagement on two scales: social interaction and information access.
2. Then, we will proceed to a consideration of paradigmatic sources that inform and motivate the features of the emerging general framework. This discussion involves a reflection upon the sources of my own practice of music collection as a way to articulate the features of activities that promote greater degrees of student engagement in the collecting and sharing of information. (Use Oral Presentation Annotated Outline)
3. Finally, we will appraise lesson plans and student project guidelines that are designed to realize the educational potential of using music in this context.

Overview Outline

1. Review Context to clarify goals
2. Consider paradigmatic sources to inform and motivate framework

3. Actual Lesson plans and definition of database system for collecting
4. Future Directions
    a. Depth of inquiry
    b. Extension to other media

Outline for Teaching Creativity Like Calculus: Education and the Cognitive Development of Creativity

Introduction: The need for looking at the developmental factors of creativity for effective education.

The study of creativity has developed and grown significantly over the past 40 years. It has reached a level of acceptance and prominence today, unparalleled in its history. The status of creativity in education, however, remains a marginal one. Creativity, as a goal, is reserved largely for gifted education programs. There are, however, educators who are working to include creativity and creative development in the general curriculum. These educators face an uphill battle against increasing pressure for standardization, adherence to highly proscriptive curriculum frameworks, and performance on standardized tests. The task of the educator seeking to include creativity as an important concern of the school is to show that creativity plays a central role in the performance and success of the students. — This has been done marginally by some ... 262 Davis "Testing for"

In order for the educator to accomplish this, they must understand creativity and how to best encourage it. Teachers need to become effective agents for creative development in order to be effective proponents for curricular reform. Unfortunately, this information is not readily accessible to the educator. Little is known about how creativity develops in an individual as they mature. In fact, much of the efforts to include creativity in education, assume that creativity is a static function which individuals acquire to varying degrees. This perspective does not reflect what is known about human cognitive development, and it does not reflect standard educational practice. The conception of creativity instruction and enhancement needs to mature in order to become a credible force in curricular reform.

Education is concerned with the development of children and to justify an approach to education we must show that it has an influence on development

A brief look at traditional mathematics instruction will illustrate this point well. Many seniors in high school study Calculus. This can be viewed as the apogee of their high school mathematics career. However, a first grade teacher does not instruct his students in beginning Calculus. These students learn addition and subtraction. Arithmetic is a skill that is valuable in its own right, yet it is also a necessary foundation for Calculus. The skills acquired in all the mathematics instruction before Calculus are necessary antecedents and at the same time are worthwhile in and of themselves. Creativity is the same. Mature creativity reflects a successful integration of many different skills. A sensible approach to teaching creativity is to focus on those individual skills before attempting to illicit the ultimate goal. Attention to the individual elements of creativity, enhancing them, fostering them, and encouraging them will lead to individuals who can attain more lofty heights of creative achievement. Just as the Calculus student who is held back by her poor grasp of Algebra, a student of creative endeavors will be held back by a lack of development of certain cognitive functions.

What is needed then is an understanding of how creativity develops; a knowledge of what the steps leading up to creativity are and when they emerge. This information will allow educators to encourage their unfolding with appropriate activities and environments. By combining the knowledge of creativity and its components with the established theories

Feldman at "germinal creativity" pg. 40 Intro.

* Is some general knowledge, but not specific enough.. Torrance, pg. 3 also not looked at with child in mind.

of cognitive development, it should be possible to create a framework of the development of creativity. This framework can act as a guide to instructional practice and curricular design. The knowledge will direct educators attention to the appropriate elements of a child's emerging creativity.

Torrance p4

Also: Creativity has been correlated to success as an adult, more so than intelligence, creativity has been correlated to general health and happiness.

Resources:

Gowan, John Curtis (1972) Development of the Creative Individual. San Diego: Robert R. Knapp

Milgram, Roberta M.. Hong, Eunsook. (1993) Creative thinking and creative performance in adolescents as predictors of creative attainments in adults. Roeper Review. 15. 135-139

Reisman, Fredericka K. Floyd, Brenda. Torrance, E. Paul. (1981) Performance on Torrance's Thinking Creatively in Action and Movement as a Predictor of Cognitive Development of Young Children. The Creative Child and Adult Quarterly. 6. 205-209

Rodd Jillian (1999). Encouraging Young Children's Critical and Creative Thinking Skills. Childhood Education. 350-354

Sternberg, Robert J. (1999) Handbook of Creativity. Cambridge: Cambridge University Press

Torrance, Paul E. (1984) Some Products of 25 Years of Creativity Research. Educational Perspectives. 22. 3-8

II. Nature of Mature Creativity

Gowan pg.7

other types of theories

To properly understand how creativity develops in the child, one must have a knowledge of the end result. Mature adult creativity is a complex process, involving many functions and factors. It has been studied extensively, and some consensus has begun to emerge about what the critical elements of adult creativity are. (I will focus on the cognitive approach, acknowledging that there are other approaches-personality, genetic, etc. However, these perspectives leave little room for impact by environment and education and are therefore not worth focusing on in this paper. Also, the evidence supports the idea that environment does influence creative capacity.)

2nd ¶. Davis "Testing for self-actualized creative living creative"

use as what I'm talking about

A. Torrance: The most widely used tests of creativity and one of the most published thinkers on adult creativity. Flexibility, Fluency, Originality and Elaboration are the elements of creative process he identifies and tests for.

then Mumford - Aha vs. knowledge

compare ?

Ward article
day-to-day life
involves creativity
Greenwald - table 1 (bottom) sensing disharmony

B. Cognitive Approach: Generation and Exploration two main elements (Geneplore model) – Ward article and notes.

C. Mumford: Conscious and unconscious, analogies, attention span, curiosity, mental models

D. Kirshenbaum model – 3rd page (22)

Resources:

Mumford, Michael D. (1998) Creative Thought: Structure, Components, and Educational Implications. Roeper Review. 21. 14-19.

Sternberg, Robert J. (1999) Handbook of Creativity. Cambridge: Cambridge University Press

Torrance, Paul E. (1984) Some Products of 25 Years of Creativity Research. Educational Perspectives. 22. 3-8

Ward, Thomas B.; Smith, Steven M.; Finke, Ronald A. (1999) Creative Cognition. In Sternberg, Robert J. Handbook of Creativity. Cambridge: Cambridge University Press

→ Intro to Piaget First (Section IV) then Sec III includes Piaget evidence and info.

diff. between intuitive and objective imp. of creative [illegible] – elements hit on both

III. Given the elements of adult creativity, what are the logical antecedents which make it possible? There are cognitive processes which need to emerge and develop in order for mature creativity to take place. – All these processes develop w/ or w/o intervention, but to <or> degree.

what generally for then how specifically for creativity

A. Initiative: A child must learn to do things on their own and be encouraged to do so. Without a healthy sense of initiative or a fear of punishment, one learns to do only what is expected. The creative process requires exploration, curiosity and originality. Without healthy initiative, none of that would be possible. ← pg. 15 Mumford ← quote p. 270 Davis anxiety neg. corr to creativity

B. Symbolic representation: This refers to an increasingly complex ability to represent the physical world and ideas with symbols. Symbolic representation allows one to combine concepts, alter existing structures (physical or imagined) and communicate ideas. Language is a fundamental type symbolic representation. This language includes speech, as well as domain specific language, i.e. the language of medicine, math, statistics, etc. Symbolic representation also allows one to conceptualize, to imagine what does not yet exist. ← Mumford 15 abstract relationships

Csiks – Personality

1 generally for p. 80 "Years 2-11"

C. Symbolic play: Beyond the ability to create symbols, there is the ability to manipulate them in fresh ways. A comfort and desire to operate in this realm is critical for adult creativity. Without this, the adult will not explore ideas. – Greenwald C. and Ind. Diff. Table 'play-oriented'

D. ~~Attention Span~~ Extended Exploration: This refers to the ability to focus on a particular topic or concept to get at its depth. Young children will pick up a toy, taste it, bang on it, then discard it. The ability to look at the object more closely and learn what its properties and functions are provide a foundation for using objects and ideas in novel ways. Without the discipline or interest which enables one to concentrate ← pg. 15 Mumford

(add diff. between accidental / haphazard creativity vs. directed / applied creativity

Harriet R. Griffin
Narrative Outline
November 22, 1999

Empowerment of

Developing Writing Workshops for Low-Income and other Underserved Women

Topic: The focus of the project is the importance of developing supportive communities for both leaders and participants of a writing workshop for low-income and other underserved women. A generic grant proposal is included in order to further define the need, goals, and implementation of the project.

I. Introduction- My personal history of coming to this project is important to relate to the reader. It shows the growth of the project in my mind and explains the steps I have taken to reach this point. I am answering for myself and others: How did I come to embrace this project? Why is this a good project for me? How does it fit in with my life's work? To that end, I'll explain how and why my interest in women's issues has grown, my desire to expand my work with writing workshops to adult women, and how the merging of these interests was discovered in a reading from the Creative Thinking course. The encouragement I received initially from Delores Gallo and subsequently from Diane Moore are also important to mention.

The next part will probably be a:

II. generic proposal for a social action grant for writing workshops for underserved women, although I'm still unsure whether this proposal belongs in this part of the paper or after the next part. My rationale for putting it here is that information about the methods and name of AWAI are probably needed here and are best presented through the proposal. I'll discuss Pat Schneider's original workshops with the Chicopee women, the beginnings of AWAI, and the results of the Writing Workshops. I'll then give some details of the project design including statements and details on need, goals, implementation, community benefit, personnel, timeline, and evaluation. I'll be sure to note that underserved women would include not only those of low-income, but also those who have been victims of violence, drug and other substance abuse, and discrimination based on race and/or language. In the evaluation section, I'll also include questionnaires I developed for the original Chicopee participants and for leaders.

III. The importance of developing community will be the next large section. The elements of all successful writing workshops will be discussed. Elements include trust, empathy, respect, caring, horizontal relationships, positive feedback, confidentiality, and a safe environment. I'll then proceed to build on these elements with a discussion of additional factors needed for successful writing workshops for low-income and other underserved women. In this part, I'll have information on the use of inclusive language, the assumption of writing as fiction, the sharing of writing by leaders and participants alike, and the role of writing in empowerment. Next, I'll address the importance of leader support groups. Sharing experiences, communication and commitment to one another and to the group, and the unexpected results of belonging to this community will be illustrated through personal anecdotes of revelations I've already made as part of a leader support group.

IV. Conclusions- In this section, I'll take my personal journey to the next step. Referring to the proposed timeline in the generic proposal, I'll reflect on my journey to-date, plan for the coming year, and promise to report back to my CCT community which I will formally leave, but not forget.

Stephanie Ortolano
Outline
3/25/96

Topic: IVF Clinic Regulation
Thesis: There needs to be a non-voluntary regulation of some sort for all IVF clinics to follow.

I. The IVF Clinic in the United States: How it works.

A. Background on the extent of IVF technologies.

1. IVF clinics are found in 53 countries. In the U.S. there are 250 clinics. This is up from 30 clinics just 10 years ago.

2. In less than 20 years, IVF has become the accepted alternative for infertile couples. This is not reflective of the success rates, which are quite low (around 15 -20%).

3. Regulatory committees are few and their bylaws are voluntary. Clinics are mainly self-regulating.

B. Background on the current voluntary regulatory committees.

1. SART (Society for Assisted Reproductive Technologies) seems to be the largest of the voluntary regulatory committees. Their bylaws are followed by [x] clinics.

a. [Summary of SART regulations and their importance.]

2. Other regulatory committees include CAP (?) and all state and federal regulations for any legitimate business, medical office, and/or laboratory facility.

a. These are not IVF-specific. There are needs within the IVF community that are not being met.

II. IVF Clinic Regulation: Why it is needed.

A. There are no IVF-specific regulations in effect that are non-voluntary. This leads to lack of uniformity and proper evaluation within the field.

B. Recently, there have been scandals involving IVF clinics.

1. Jorge vs. Asch: This couple is suing their infertility doctor for giving their embryos to another couple. The Jorge's want custody of the children that they feel are legitimately theirs.

2. [possibly a few more cases]

C. Currently, there is a bill being passed (or passed and in the process of being implemented) that is going to set some regulations that are IVF-specific.

1. [summary of content of bill]

III. Regulation Implementation: The possibilities

A. There needs to be a regulation / committee devoted to IVF clinical issues.

1. i.e. the bill already discussed.

2. Perhaps, there is another solution.

B. Now that there is a "solution", it needs to be implemented.

1. [I'll need a few points here]

IV. Conclusion: Summary of Key Points

Drew Barzman [illegible]

Narrative outline

My argument:The obligation to treat HIV+ patients can not be derived from the science/statistics of HIV transmission nor from professional ethics. HCP's should be listened to since most of their arguments are logical. Changes should be made to protect the HCP.

I (intro) I plan to describe the attitudes of the HCP and how they have not changed over the years. I also want to describe what has happened as a result of not listening to HCP by using a real example from an interview(neglect, improper care, and hatred toward the HIV+ patient. This is needed in order to catch the audience's attention and to show why change is needed

Explore sources of obligation and how HCP's feel about them(II-IV):I state the obligation first, followed by the HCP attitude because I support most of the HCP's reasoning-I want them to have the last word.

II I first want to explore the science and universal. precautions since this will provide background for everything that follows. Then, I will explain what HCP's feel are the unknowns and why the universal precautions are not 100% safe and problems with them.

III The statistics based on epidemiological and controlled studies will show very minimal risk especially with univ. precautions. Then, I will explain why HCP's can not totally trust these statistics(underreported, constantly changing, can't apply stats to a lethal disease).

II and III provide the background needed for IV: with such low risks with universal precautions, the HCP is obligated to treat in view of professional ethics of the past and present:

IV First, I would like to describe how the past can be used to derive the duty to treat. Then, I would like to show why the past can not be used. In doing so, I will explain how medicine today is much different from traditional medicine due to government restictions and medicine's changing role in society. This will set the basis for why HCP's do not agree with the current ethical expectations. Current expectations include self-sacrifice based on cost/benefit ratio and no discrimination (no routine testing) in order to act as good role models. For each of the current expectations, I will describe how the HCP feels. I will show how the changed medicine/govt/society relationship influences HCP's ethical attitudes. Also, I need to discuss past and current legislation to show why HCP's feel they are unfair(don't protect, unfair penalties:one-way).

V (conc.) Leave this part until the end so that the audience will listen to the HCP's logical reasoning and will see why change is needed. Perhaps, changes would include special AIDS clinics, etc.

H. Compelling communication

- Some notes about commenting on the outlines and drafts of others.
- One example of a peer commentary

Practicum, CCT698 Commenting on outlines and drafts

There is a spectrum of approaches to giving one's outlines/drafts to others and commenting on them. At the "red ink" or "copy-editing" end, lots of specific suggestions for clarification and change are made in the margins. Only a minority of students, in my experience, are led beyond touching up by such suggestions, into re-thinking and revising their ideas and writing. At the other end, comments are shaped first to reassure the writer that they have been listened to and their voice, however uncertain, has been heard. Suggestions from the reader are few and general. It is in this spirit of hearing the writer's voice that Elbow emphasizes the importance of building a sharing relationship for one's work (see chapter 3 and the handout from early in the semester). We haven't been able to spend as much time as I'd hoped on sharing, so I will leave it to your own preference and judgement what approach or balance of approaches you ask for as a writer or use as a commentator.

Towards the end of hearing the writer's voice, you might give general appreciation before mentioning some areas you would like to see addressed/developed.
Towards the specific suggestions end, you might choose a subset of items below and make comments that don't cover everything about the writing, but, when combined with the comments of others, will get close.
A compromise would be to give a general appreciation combined with suggestions on some specific items.

Clear topic?
Strong thesis?
Clear audience?

Overall structure clear and well presented (not obscured by detail)?
Topics of the sections well defined?
Connections between sections evident?
Clear steps taken to develop topic?
Powerful order of steps.
Sections connect to the thesis?

Title and opening capture interest & focus attention?
Appropriate amount and placement of background detail indicated in the outline?

Clear conclusion?

Incorporation of research effort.
Arguments & counter-arguments dealt with?
Gaps & weak points.
Overdone subsections.
Appropriate level of detail for an outline?
Evidence of outline having been thought out/ worked over/ editted down.
Did listener/reader get lost?

Overall comments (going to be wordy since I won't be there early to talk it over with you tomorrow!):

This is a great draft…I love the stories about your journey along the path of exploration. I really liked that I could get a sense of your fear, your concerns and your worries and also your triumphs as you pushed your way through all that to take the photographs after all. As a reader, I felt like I was exploring with you and that's a good thing. I loved hearing about the lobstermen, about your partner helping you with the revelation you are a student, not a professional, etc.

I tried to take myself out of what I knew about you and the paper and read it as though I was an average person trying to understand it. A couple main comments:

The topic was clear but I felt that your thesis statement was fairly unclear (you say it but not in a really clear manner) until you get pretty deep into the paper. For example, halfway through you mention that you had a discovery—that it wasn't just a photo essay you were doing, but a sense of place you were trying to find. I didn't have any clear indication up front that the project was a photo essay of Scituate…I thought all along that you were trying to find a sense of place. Some clarity there would help a bit.

You have a LOT of fragments in the paper. A few here and there are fine to punctuate what you are saying and to make a point, but you use them really freely…should definitely try to make complete sentences out of the majority of them.

You also switch back and forth between first person and second person a lot, which is confusing. One moment you are saying "I" and the next you are saying "you." It makes for a really awkward read. I would think about going back and reworking each of those sections.

I think it would be helpful if you had sectioned it a bit more clearly. The tone is so conversational that while there is chronological flow, I think some of your main points that you want to make clear get mushed in amongst it all. I think finding a way to make certain things very clear would help—sectioning them a bit more clearly. For example, the process-flow is core to your paper but it often gets lost and I am not always sure where you are along that process flow. You mention it here and there but a section very clearly explaining it up front (after you reveal your topic and thesis statement) and then breaking it down more explicitly into your steps amongst that process would help. I'm not recommending a huge overhaul, so don't think that, but perhaps a re-structuring of some of your points and streamlining a bit for clarity to highlight those steps would be helpful.

You talk a bit about your research but mentioning some of the key texts would be good, I think. I found myself wondering what you were reading and why you thought they were helpful. You sort of mentioned one book about the view-finder but you didn't source it. Enquiring minds want to know!

The pictures and the learning behind the pictures are excellent. That's really a lot of the meat of your paper in my opinion.

Also, I did make some nit-picky grammatical changes, which hopefully should be clear.

Also, where are you going with the project? Are you done? What, specifically are your next steps? Future plans? Need to learn? Etc. I think you should close your paper with a few paragraphs talking about these things. You talk briefly about it but it sounds more dreamy than action-oriented, if you know what I mean. Those are things you WANT to do but what are you really GOING to do? ☺

I hope all this makes sense…there is so much great stuff in this paper and my comments are meant to help you draw those strengths out more clearly. I hope that it is helpful.

More is in the body of the paper in the comments.

Crystal

[What followed then was copy editing using the track changes tool of Word]

I. Engagement with others

Recall the alum's presentation in class 3, in which s/he'll have shown how she went on to develop and apply her Practicum research.

See also miscellaneous outreach information in this section.

BRIEFING

Shelly Billingsley

What is Dialogue?

Definition

According to Linda Ellinor and Glenna Gerard, "Dialogue is about looking beyond the superficial and automatic answers to our questions. Dialogue is about expanding our capacity for attention, awareness and learning with and from each other. It is about exploring the frontiers of what it means to be human, in relationship to each other and our world" (see source list)

David Bohm traces the roots of Dialogue to the Greek "dia" and "logos" which means "through meaning".

(According to The Dialogue Group, (1995) the following text has been excerpted from the writings of Glenna Gerard and Linda Loomis Teurfs of The Dialogue Group. (see source list)

It is often helpful to look at dialogue and how it differs from discussion. In a dialogue, the end goal is to achieve some new understanding or collective meaning through a group of people interacting. It seems to foster a sense of community through out the group after time. A discussion breaks down a freeflowing conversation into fragments or parts. There is an emphasis on persuasion and "winning" to get others to fully see a certain perspective or viewpoint.

DIALOGUE	DISCUSSION
To inquire to learn	To tell, sell, persuade
To unfold shared meaning	To gain agreement on one meaning
To integrate multiple perspectives	To evaluate and select the best
To uncover and examine assumptions	To justify/defend assumptions

Behaviors That Support Dialogue

Focus on shared meaning
Listen to yourself, to others and for emerging patterns
Speak when moved from a deep place within
Let go of expectation for outcomes or resolutions
Respect and appreciate differences
Use inquiry with reflection
Respond from a point of stillness
Pause before speaking
Speak to the group, not individuals

Suspend roles and status
Share responsibility for the process
State openly your assumptions
Detach yourself from your judgements
Describe your reasoning process
Recognize the limitations of reason

Example of a Dialogical Activity

Working on Assumptions

Purpose: To increase people's awareness of the nature of what remains unspoken in their interactions with others. Because much of what is unspoken and the reasons why it remains so are related to assumptions.

Materials: A sheet of paper and pen for each person

Process:
1. Ask each person to perform the following reflection: Think of an interaction with someone that you were involved with recently that was less than satisfactory. Recommend that they chose something that is important, but that they feel comfortable sharing with a partner.

2. On a blank sheet of paper, draw a line down the middle. On the right side, write down the conversation that took place between you and the other person. Write it down exactly as you remember it.

3. Go back and in the left column, write what you were thinking and feeling, but did not communicate during the conversation.

4. Once both columns have been completed, ask each person to find a partner to work with. Together, consider the following questions: Act as coaches for each other to discover the hidden assumptions, disconnections between intentions and results, etc.

- What is the nature of the material in the left-hand column? How would you describe it?
- Why do you withhold the information in the left-hand column?
- What might be some possible impacts of withholding the information on results? On relationships?
- What do you think might have been in the left-hand column of the other persons?
- If you could replay the interaction, how might you bring more of the left-hand column into the conversation?
- From this exercise, what have you learned about your assumptions?

This activity can be used in a variety of settings. I have learned of two specific examples. One was in a literature group in an elementary school. The students were using this method to analyze characters actions from their points of view. Another example stemmed from a corporation; the activity was used to guage how well customer service was and what complaints could be rectified.

Recommended Readings

Bohm, David and Edwards, Mark. Changing Consciousness, Exploring the Hidden Source of the Social, Political and Environmental Crises Facing our World. Pegasus, New York, NY. 1992.

Bohm, David. Unfolding Meaning: A Weekend of Dialogue with David Bohm. Ark Paperbacks, 1985.

Ellinor, Linda and Gerard, Glenna. Dialogue, Rediscover the Transforming Power of Conversation. John Wiley & Sons, New York. 1998.

Freidman, Maurice. Dialogue and the Human Image: Beyond Humanistic Psychology. Sage Publications, Newbury Park, CA 1992.

Isaacs, William. Dialogue and the Art of Thinking Together. Doubleday, New York. 1999.

Loomis Teurfs of The Dialogue Group, 1995 manuscript

http://www.dialogroup.com/dialogroup/

BRIEFING

Harriet R. Griffin
Briefing- 11/8/99

The Basics of Grantseeking

All of the resources cited in the bibliography provide information on the basics of grantseeking. Andy Robinson's book, Grassroots Grants-An Activist's Guide to Grantwriting, gives particularly good advice on acquiring social service grants.

Developing Relationships

Experts on grantseeking seem to agree that if you want to raise money through grant proposals, one of the most important things you can do is to establish and maintain strong, "peer-to-peer relationships with the decision-makers" (Robinson, 56). Building a quality relationship becomes the biggest challenge. Although power inequities exist in the grantseeker- grantmaker relationship, grantmakers generally appreciate being treated as equals. They value being part of an on-going dialogue with real people who want their input about many issues. Grantmakers lend support to people they come to know; they provide funds to those they see as having the ability and drive to successfully pursue and complete innovative projects.

Grantseekers for projects for important social causes must acknowledge and address the need to secure funding. Anne Firth Murray of the Global Fund for Women says that "we need to begin to feel empowered to gain access to those resources for our causes" (Robinson, 1). Grantseekers must be professional. Thorough and accurate preparation should be coupled with courtesy and respect. Grantwriters should be both project developers and critics. Their goal is for grantmakers to see *your* causes as *their* causes. John Powers of the Educational Foundation of America uses the following five criteria to evaluate a proposal:

*Is the issue important to me?
* Does this project have realistic and effective goals and approach?
*Is the timing appropriate (urgent and important)?
*Is this the best group to undertake this issue and project?
*Given limited resources, does this group really need our money? (Robinson, 15)

Advocacy for the project should continue long after the proposal is submitted. Grantseekers, along with colleagues and others with influence, need to continue to communicate that the project will be completed by individuals who are competent, knowledgeable, and easy-going. There must be evidence of a commitment to move ahead on the project, whether or not the grant is awarded; however, it should always be inferred that the grant is crucial to the advancement of the project.

Writing a Proposal

Grantwriters should be careful to follow application guidelines. Careful consideration should be given to words and layout. A clear and concise proposal is one that avoids unnecessary jargon and is easy to read in 12-point or larger type. Employing a variety of techniques, such as italics and bullets, helps to keep the reader's attention. Stories in the voices of people who will benefit from the program are effective and appropriate additions to a social action proposal.

Basic components of a grant proposal include:

- Cover page and executive summary
- Organizational history
- Problem statement
- Program goals and objectives
- Strategy and implementation
- Timeline
- Evaluation
- Personnel
- Budgets
- Attachments
- Cover letter

Cover page and executive summary comprise the first page. The cover page includes the title of the project, submission date, beginning and ending dates for the project, total project budget, amount requested, and contact persons and phone numbers. The executive summary describes the need and the proposed ways to address the need.

Organizational history tells something about the group and why it is uniquely prepared to do the proposed project.

Problem Statement explains the problem in such a way as to show how your particular group would be successful in constructing the best possible solutions. The problem is clearly defined, creates empathy for real people, and is broken down into specific issues and reasonable strategies.

Program goals restate the need in terms of long-range benefits of the project **and objectives** list measurable outcomes of the proposed project.

Strategy and implementation describes how you are going to carry out the plan to create change. It gives a detailed explanation of the methods to be used.

Timeline indicates when your objectives will be met. It is sometimes helpful to state workable deadlines within the timeline.

Evaluation shows the success or failure of the program in measurable terms. Grantmakers should see the impact of their funding; grantwriters should use what they have learned to promote other projects.

Personnel gives short biographies or resumes of main project staff.

Budgets should itemize expenses, show monies on hand, and project expected revenues. It should include the amount requested from the particular grantmaker.

Attachments include other items such as an IRS tax-exemption letter, a list of board members, a current newsletter, or letters of support. Only those items requested should be included with a proposal.

Cover letter is the first thing the grantmaker sees. It connects grantmaker to grantseeker. This letter reminds the reader of any previous communication, states the amount of money requested, describes the mission of the organization and why the project is important, and offers to provide additional information. It should never include information not given somewhere else in the proposal.

Harriet R. Griffin
The Basics of Grantseeking
Bibliography

Bauer, David. The How-To Grants Manual. Series on Higher Education, Phoenix, Arizona: Oryx Press, 1995.
Bauer gives good general information on grants.

Geever, Jane and McNeil, Patricia. The Foundation Center's Guide to Proposal Writing. The Foundation Center, 1997.
Advice on preparation of master proposal before approaching funders.

Golden, Susan. Secrets of Successful Grantsmanship: a guerrilla guide to raising money. Jossey-Bass Nonprofit Sector Series, San Francisco, CA: Jossey-Bass, 1997.
This book presents guidelines for preparing grants and gives examples of grants.

Miner, Lynn. Proposal Planning and Writing. Phoenix, Arizona: Oryx Press, 1998.
Miner provides a step-by-step approach to writing proposals.

Robinson, Andy. Grassroots Grants-An Activist's Guide to Proposal Writing. Oakland, CA: Chardon Press, 1996.
This book provides a wealth of information for acquiring social service grants.

Watkins, Christopher, ed. "The Grant Advisor" monthly newsletter. Linden, Virginia.
This newsletter gives ideas for developing, evaluating, and budgeting for successful proposals. It includes a list of common problems to be avoided when writing proposals.

Resources on the Internet (from Robinson, Andy. Grassroots Grants listed above)

http://fdncenter.org	The Foundation Center
http://www.cof.org	The Council on Foundations
http://www.foundations.org	Foundations On-line
http://www.nsfre.org	National Society of Fund Raising Executives
http://www.nptimes.com	The NonProfit Times
http://www.clark.net/pub/pwalker/	Nonprofit Resources Catalogue
http://www.igc.org	Institute for Global Communication
http://www.webactive.com	Web Active
http://www.nonprofits.org	Internet NonProfit Center

BRIEFING

Kelley Freeman
Practicum – Briefing
October 16, 1998

Participatory Action Research

Participatory action research (PAR) is research that involves the identification of a problem in collaboration with those most affected by it. Together, researcher and participants plan actions to remedy the problem, implement a plan, observe the results, and reflect with the possibility of taking new action. PAR has been described as "an informal, qualitative, formative, subjective, interpretive, reflective and experiential model of inquiry." (Hopkins, 1983) It is in contrast with traditional quantitative methodologies because it attempts to effect social change through the marriage of theory, research and practice.

Although PAR itself is not a research method, it is an approach to research that is mindful of the need to include all participants in a cycle of planning, action, observation, reflection and most likely revision and refinement. This cyclical element allows for deeper understanding of the research issue and its outcomes. It is a learning process for all involved.

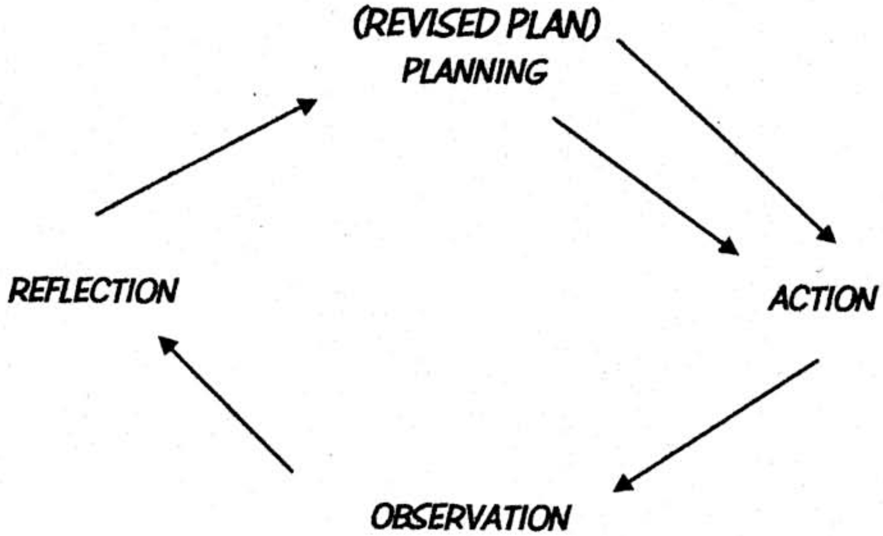
Participatory action research is...

- *Critical, collaborative enquiry by*
- *Reflective practitioners who are*
- *Accountable in making the results of their enquiry public*
- *Self-evaluative in their practice and engaged in*

Participative problem-solving and continuing (professional) development
(Zuber-Skerritt, 1982)

The key components of PAR, – planning, action, observation, reflection and possibly revision, are diagrammed below.

Cyclical Flow of PAR



There are a number of benefits in using participatory action research. They include:

- gapping the bridge between theory, research and practice
- direct experience and learning for all involved
- practical use in the community, school, workplace or health organization involved
- increased understanding of the problem and it's solution
- involvement of those most affected and interested

There are also a number of downfalls to using PAR. They include:

- a responsibility for change as well as research
- use of a little known strategy

- difficulty in evaluation
- unpredictability of the process and relevant information
- more time consuming than traditional research
- writing up the results usually doesn't fit the conventional formats of research

Of course, you must weigh the costs and benefits of using PAR in your particular research project. There is plenty of information on participatory action research, also known as action research, which can be found easily on the Internet and a number of books published on the subject.

<u>Web sites</u>

http://www.phy.nau.edu/~danmac/actionrsch.html
http://www.parnet.org/home.cfm
http://www.womenink.org/research.html
http://currie.uncg.edu/~wbeasley/action.html#ACTION_RESEARCH_CYCLE
http://www.research.cornell.edu/outreach/programs/PARN.html
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Kemmis, S. and McTaggart, R. "The Action Researcher". Third Edition. Deakin University Press: Victoria, 1988.

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http://
elmo.scu.edu.au/
schools/sawd/ari/
links.html

Action research links

Links to action research (and other) resources elsewhere

A deliberately selective list of sites offering links and resources relevant to action research, action learning, and other related topics

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Action research

✦ PARnet

PARnet is the Participative Action Research Network at Cornell University. One of the key action research sites in North America, it offers valuable resources and links to other sites. It is maintained by Carla Shafer

✦ CARE

An important UK action research site located at the University of East Anglia, it offers resources, and links to other web sites, among other topics

✦ ARoW

Action Research On the Web is a web-based university course in action research offered by the University of Sydney and maintained by Ian Hughes

✦ CARN

The Collaborative Action Research Network site is to be found at the University of East Anglia. Among other things, this network offers a discussion list for subscribers

✦ CARPP

The Centre for Action Research in Professional Practice, associated with Judi Marshall, Peter Reason and Jack Whitehead at the University of Bath, UK

✦ Other action research resources are to be found at a number of sites:

- Tobias Brown's papers on action science, Chris Argyris' action research methodology
- Paul Harvey's page, with a growing collection of his own work, and links to elsewhere

- Martin Ryder's collection of action research papers
- Jack Whitehead's home page, with a variety of resources including theses, and links to other home pages
- Judith Newman's home page "Action research: educating as inquiry", with some of Judith's own writing and some by other teachers

(There are many other sites. Follow the links from the sites listed on this page. Do a search on "action research" using one of the internet search engines. Ultraseek gives me the best results)

[top]

[continued below...

Action learning

✦ Action learning international

A sibling site at IMC, with substantial action learning resources, and links to international action learning sites

✦ International Management Centres

International Management Centres' headquarters at Buckingham

✦ ALARPM

The Action Learning Action Research and Process Management Association Inc offers its members networking with those with similar interests, and publishes related books, journals and monographs

✦ IFAL

The International Federation for Action Learning. I've listed its UK site here because of its various offerings, including links to other sites, and various resources. There is also an international site

[top]

Other related sites

✦ QualPage

Judy Norris' qualitative research page at the University of Alberta is a valuable collection of a variety of resources and links for qualitative researchers generally. Some AR resources are included; in any event, many of the qualitative research resources are relevant to action researchers

✦ HEPROC

The HEPROC ("Higher Education Processes") site contains a large variety of well organised resources for education and educational research

BRIEFING

CCT 698
Practicum Briefing
Fall '98, Catherine Weber, Teresa Castro

Facilitation of Group Process:
1. Groups defined and described
2. Macro: Facilitation described
3. Micro example: Facilitation of peer support, social change groups described
4. Bibliography

1. Groups defined and described

Group definition: Two or more individuals in face-to-face interaction, each aware of his or her membership in the group, each aware of the others who belong in the group, and each aware of their positive interdependence as they strive to achieve mutual goals.

Stages of Group Development
1. Forming—members become oriented towards each other
2. Storming—members confront their various differences; management of conflict is the focus of attention
3. Norming—group develops consensus regarding a role structure and a set of group norms
4. Performing—group works as a unit to achieve group goals
5. Adjourning—the group disbands

Types of groups

Pseudo—group of members who have been assigned to work together who have not interest in doing so.

Traditional—a group whose members agree to work together, but see little benefit in doing so.

Effective—a group whose members commit themselves to the common purpose of maximizing their own and each other's success.

High Performance—meets all the criteria for being an effective group and outperforms expectations.

Qualities of an effective group
- Strong mutual goal
- Positive interdependence
- Promotive interaction
- Strong membership
- Strong Mutual identity
- Positive relationships

2. Facilitation described.

Flow of group facilitation

1. Entry--Clarify expectations; assess culture, values, issues; contract with group;
2. Setting the climate--establish roles and expectations; develop norms;
3. create mission, vision and objectives
4. Doing the work--achieving the objectives of the group

Basic procedures for structuring discussion groups:

1. Specify objectives
2. Select appropriate group size
3. Assign participants to groups
4. Arrange room
5. Distribute materials
6. Assign roles
7. Explain the cooperative goal structure and the task
8. Observe and monitor behavior of group members
9. Intervene to teach needed group skills
10. Evaluate quality and quantity of group productivity

Skills of facilitation

- set learning goals and expectations
- conduct activities based on the group's stage
- bring out group members ideas, not your own.
- direct conversation with strategic questioning

3. Micro example. Facilitation of peer support, social change groups described.

Social Change Groups tend to involve:

1) Deconstruction of the social context. Making the connections between our personal experiences and our political realities.
2) Taking action to shape our social context. Creating alternatives to those realities we find unacceptable.
3) Facilitation rooted in distributed authority and distributed responsibility. Helping people help themselves.
4) Using peer support and respectful collaboration to develop community.

Empowerment: (as defined by Julian Weissglass) the process of supporting people 1) to construct new meanings and 2) to exercise their freedom to choose new ways of responding to the world

For those of us who want to imagine beyond traditional or dominant, social frameworks it is important to be able to participate in communities where we can share support for our ideas. Integral to any social change group is the ability to deconstruct how social and discursive practices circumscribe what we can say, do and become within an historical moment. These groups try to develop alternative approaches for understanding and responding to the world, and in doing so perhaps change it.

Facilitating authority building
Distributed responsibility and distributed authority. In groups working from the distributed responsibility/authority model, facilitators act as advocates not experts. They focus on helping members help themselves. Facilitators provide support and, when asked, share their own experiences. In this context, group members are encouraged to define and initiate the changes that they want to make in their lives and their communities.

Many of us have been trained to understand authority as other-centered, as located in an institution, discipline, scholar, or teacher. Yet life requires that we not only possess the ability to articulate our desires, needs, and goals but also the ability to define the strategies needed to meet those goals.

Facilitating Assessment and evaluation
One way to facilitate authority building is to facilitate a process of self-assessment and evaluation. The process of assessing our own needs and goals is an opportunity to take possession of our development. When we are encouraged to decide what we want to learn and how we want to challenge ourselves, we have the opportunity to develop a directorial stance toward our own lives. And when we learn to how make our own choices, we become less dependent upon external authority figures.

Peer Support
The process of sharing experiences and working on solutions as a group can prove empowering in several ways. In our society, many people feel alienated from traditional forms of community. This can result in feelings of isolation. However, when people come together to share their experiences and thoughts, they begin to break the isolation upon which various forms of oppression depend. Furthermore, through peer support people can act as resources for each other. When we receive and also give support, we begin to learn what we have to give.

Facilitating Constructive Response
Group sharing tends to work best if a facilitator ensures that response remains grounded, specific, and sensitive. A grounded response doesn't pretend to speak from some universal or external criteria of judgment. When we make ownership of our responses explicit, it is easier for others to decide whether our responses are of use to them. Furthermore, general responses are not as useful as specific ones. 'You're idea is great!,' is fine but best when followed by a deeper analysis that helps a person understand why the idea is great, and why it elicited such a positive response.

Facilitating Collaboration

Working collaboratively can be an extremely generative means of building community and also confidence. Sometimes when we are learning something new, we feel more willing to take risks if we're not alone in the process. Below are some guidelines for facilitating respectful collaboration.[3]

A. Be willing to try on other people's ideas, content or process.
B. It's okay to disagree. It's never acceptable to shame, blame or attack.
C. Self-focus. Try to remain present to your responses, emotions, etc.
D. Practice both/and thinking verses either/or thinking.
E. Take responsibility for your own learning process. You are both learner and teacher.
F. Confidentiality surrounding personal sharing is integral to safe group process.

Facilitating heterogeneous groups

Robust s change groups tend to be inclusive and heterogeneous. In a society based on competition and hierarchy, people of different social locations are often pitted against each other to fight for access to scarce resources. Yet solidarity between people of various social locations is important if any particular population wants to create lasting social change. To develop truly heterogeneous communities, facilitators need to be able to acknowledge (versus ignore) difference while also being able to acknowledge the connections between different members. Below are some guidelines for facilitating group process which value respectful reciprocity within difference. [5]

A. Be willing to rethink 'universal' truths.
B. Acknowledging differences is as important as acknowledging connections. Try not to collapse or over-simplify boundaries in the interest of quick *we's*.
C. Understand the multiplicity of social locations—the complexity of oppressor and oppressed in each of us.
D. Beware of appropriating the good and ignoring the struggle within another person's social location—don't be a culture vulture.
E. Don't be too quick to fit others into your framework (cookie-cutter epistemology).
F. Don't ignore the complex world and tradition from which others speak.
G. Amnesty and Forgiveness: Ignorance is forgivable if we are willing to redress it.

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Stott, William. *Writing to the Point: And Feel Better About Your Writing* (Columbia University Press, 1991)

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I. Endnotes

1. This list was taken from the Episcopal Divinity School's guidelines for groups—"on becoming more comfortable with difference" (E.D.S., Cambridge, MA). The list has been altered slightly for the purposes of our briefing.

2. This list was taken from Professor Kwok Pui Lan's lecture on Cross Cultural Hermeneutics, at the Episcopal Divinity School. Once again, the list has been altered slightly

BRIEFING

HOW TO WRITE A BUSINESS PLAN

The business plan tells a story about the purpose, the people, the product, the marketing and sales, and the financial resources required for the company. It is a management tool for starting and running a business. It can be broken into key parts:

1.) Executive Summary

2.) Company Overview

3.) Business Environment

4.) Company Description and Strategy

5.) Action Plan

6.) Financial Review

by Alan Goldman and Elin Schran 10/27/98

Getting started
First, to help you get focused, write out a list of facts about the company you plan to start. What do you visualize? Try to do the following things as you go: (taken from Business Plans for Dummies, p.13)

*Look closely at your industry
*Get to know your customers
*Check out your competitors
*List all your company's resources
*Note what makes your company unique
*List your company's advantages
*Figure out your basic financial condition
*Put together a financial forecast and a budget

Using these questions as a jumping off point, you can start to get a clearer picture of your business on paper.

Now for the actual Business Plan:

1.) Executive Summary
This is a one to two page positive statement highlighting the strongest aspects of the business plan. It is basically a summary of what is about to be read, and it argues for the success of the plan. This part of the plan has to grab the reader's attention to ensure that s/he looks at the rest of the plan. (Note that in the attached example*, the summary claims an 80% jump in profits for the first year-- that's a great attention getter for any potential investor!)

2.) Company Overview
This part of the plan broadly covers all aspects of the company, including the mission, values, corporate goals and objectives, and vision statements:

* mission statement - should lay out clearly and concisely (100 words or less), the realistic goals and objectives of the company. A bad example would be for a restaurateur to say, "We will continually improve our service, food quality and preparation." This is unrealistic and will make potential investors leary. A better statement might say, "We will strive to become the premiere Pan-Asian restaurant in the Boston area in terms of service and quality of food." This statement identifies the market niche, and gives a more realistic goal.

values statement - tells what the corporate philosophy is and how the company sees itself in relation to the environment or community it's part of. (See attached example values based on respect for the land, the people they work with, and the customers.)

*corporate goals and objectives - a statement of the goals which must be achieved to carry out the business mission. It will deal with issues relating to product, marketing, investment, manufacturing environment, and policies. It may also go into detail about how these goals will be supported- including time frames for hiring employees and closing certain business agreements (such as leases and marketing

* not attached. Ref Tiffany (1997)

agreements). This is also the place to quantify various business results such as investments, profits, and returns on investments.

*vision statement - This is where you answer the question, "How do you see your company being perceived/received in the future by the industry and customers?"

3.) Business Environment

Clearly define the market environment, including market trends, segment growth, buyer behavior, and competition.

*market trends - be sure the trends are heading in a positive direction either because of growth, or level of decreasing taxes and restrictions. Be sure to back up your claims with factual data (see sample plan- "...annual U.S. wine consumption triples...")

*market segment growth - this is where you refine your discussion and give a description of a particular element of the industry. Here the business planner researches valid sources for supporting statistical information that will help precisely define the market. Good market segment analysis makes it possible to theorize about buyer behavior. In other words, this analysis helps the business planner to identify the person(s) most likely to buy the product. (see attached for excellent example a of customer profile that will enable the company to direct marketing efforts properly.) A study of the competition should be included here in order to determine market potential and accurate market planning. Such a study of the competition will hopefully yield insights about which markets are currently unattended or easy to penetrate with products.

*marketing and sales - As a result of the above analysis, a marketing and sales plan should be formulated. In this document include schedules such as- but not limited to- unit sales schedules, gross revenue from sales schedule, marketing programs, and projected results, costs, and a schedule of milestones tied to timeframes.

4.) Company Description and Strategy

This section should give an in depth description of the company and strategy. Include a list of personnel and their backgrounds. Additionally, state positions which will need to be filed and list what the desired qualifications for these positions might be. Also, include in an appendix names of the founders with short resume-type summaries of their expertise that will support the growth of the business.

*growth strategy- a narrative explaining how business will grow in terms of revenues, profits, production,and human resources. It should include information that details the execution of these plans.

*competitive advantage - tells why your product is better than the others. This is done by detailing the strengths and weaknesses of your product in comparison with the competition.

*operations - this section requires significant detail if your business is a manufacturing concern. If you are producing a product you need a well-engineered manufacturing plan which shows things like raw materials, labor, and capitol equipment. Once the product is made you have to plan for packaging and shipping, or warehousing. Also include a list of operations managers, who they are, what their qualifications are, and what their job descriptions are. You should also have a schedule of milestones for operations.

5.) Action Plan
This gives a five year plan of action. You should be specific about the steps to be taken in the first year, including what you will buy, whom you will train, what business seminars and shows you will attend, and how you will set up sales territories. In any business, plans often have to be adjusted to accomodate unexpected situations, but the first year plan is critical and is less apt to require change than year five. The plan should include information about finite activities to be undertaken by management in order to achieve financial and other goals.

6.) Financial Review
This is a critical part of the business plan as it offers the 'bottom line'. It is a series of projected balance sheets, income statements, and cash flows for the business, usually over a four or five year period.

*balance sheet - a financial statement that is like a snap shot of the financial condition of the company at a particular moment in time. It lists all assets and liabilities that the company has as accounts, in a chart of accounts.

*income statement - this, on the other hand, shows the change in accounts over a period of time. It is made up of accounts such as sales, cost of sales, expenses and profits, etc... At the end of any period of time any income calculated is credited to the assets and equity side of the balance sheet. (Any loss would be debited.)

Conclusion
While this document serves as a guide to writing a business plan, you must remember that different types of businesses require different planning resources. It is not our intent for this document to go in to depth about how to prepare (i.e., doing the market research and product planning) for writing the business plan. This is because setting up different businesses requires different expenditures of time and money. For example, costs for market research can range from several hundred dollars to several million. In order to correctly gauge the costs required for your plan's research, you must diligently examine the viability of your product in its domain. Since such

examination varies widely from business to business, instruction for this phase is outside the scope of this project.

HELPFUL HINTS

(taken from The Small Business Troubleshooter)

1.) **Be sure to reflect reality in your plan.** It is easy to get carried away with dream visions that are impossible to implement. Also, investors want to see what is really going to happen with their money; a stable, slowly but steadily growing company is worth more to them than one that goes after fame and fortune without a solid base.

2.) **Be specific.** Explain how you intend to get from A to Z clearly and concisely. Show the investor that you have thought things through thoroughly and have considered carefully your options.

3.) **Be flexible.** Don't let small setbacks throw you off course. Stay creative, and look for new ways to reach your goal. Circumstances often change during the planning stage- go with the flow- or better yet, see if you can redirect it in the way that works best for you.

4.) **Recognize available resources.** Keep track of the names of those who might be of assistance to you in your development stages. Seek out the help you need.

RESOURCES

Books

Adams, Bob — Streetwise Small Business Start-up: your comprehensive guide to starting and managing a business, Adams Media, Holbrook, MA,1996

Fritz, Roger — The Small Business Troubleshooter, Career Press, Franklin Lakes, NJ, 1995

Malburg, Christopher — All-in-one Business Planner, Adams Media Corporation, Holbrook, MA, 1994

Tiffany, Paul — Business Plans for Dummies, IDG Books Worldwide, Inc., Foster City, CA, 1997

WWW Sources

Business Resource Center
http://www.morebusiness.com/templates-worksheets/bplans

Preparing a Business Plan - Canada BC Business Service Center
http://www.sb.gov.bc.ca/smallbus/workshop/busplan.html

Note: These internet resources are limited but provide good examples. Beware of most Internet Business Plan sites as they usually offer little information with hopes of selling services or software.

On Campus Resource

The University of Massachusetts School of Business (and other local Business Schools) provides courses that help with market research, finance and other business planning issues.

Preface: The production of a videofilm faces many challenges (and often more than other artistic forms of expression). One of the most important is finding low-cost technical resources. A few institutions in Boston are committed to helping independents by facilitating affordable access to production and location equipment. Furthermore, these institutions provide education in the domain of film and video. I want to introduce the apparently three most important organizations in this context.

Film/Video Resources in Boston

Briefing by Michael Ruf
12/22/2000
CCT698 – Practicum – Peter Taylor

1. Boston Film/Video Foundation

BMVF is a non-profit membership organization for independent film & video in Boston.

a) Address:

1126 Boylston Street (next T-Stop: Copley Place, Green Line)
Boston, MA 02215
phone 617-536-1540
fax 617-536-3576
e-mail info@bfvf.org
Homepage: www.bfvf.org

b) Membership

The basic membership costs anually §50.

c) Equipment

It offers eqipment in two ways:

(1) Low-cost in-house editing facilities: Digital non-linear and 16mm editing equipment at subsidized rates.

(2) Cooperative discount arrangements with local vendors. Equipment members (equipment membership costs annualy $100) have access to commercial vendors for location equipment at a savings of 20 – 40% (Note: For non-commercial projects).

BF/VF's members can furthermore apply for a sponsorship to fund their projects.

d) Education:

BF/VF offers workshops, courses, classes and labs in the field of film, video and digital media arts education. Topics are for example: film/video editing, documentary film/video making, film/video production, directing/acting, scriptwriting, cinematographer/lighting directing.

To illustrate the structure of these classes, I show the description of one of them:

„Extended Computer-Based Editing with Final Cut Pro

This class, designed for those students who need more time on the FCP, allows students to explore and practice what they have learned in class, at home, and at work. Also includes six additional hours of lab time. Prerequisites: Basic knowledge of Macintosh computer interface or film editing, or completion of Intro to Editing or Computer Based Editing with Final Cut Pro. Limit: 5 • 4 sections. Section A: Saturday, January 27, Sunday, January 28, 10 am - 4 pm, Mondays, January 22, 29 and Tuesdays, January 23, 30, 6-9pm. Section B: Monday, February 26 — Thursday, March 1, 6 - 9 pm, Saturday, March 3rd, and Sunday, March 4, 10 am - 4 pm Section C: Saturdays, March 10 & 17 and Sundays, March 11 & 18, 10am-4pm. Section D: Saturday, May 19, Sunday, May 20, 10 am - 4 pm, Monday, May 21 - Thursday, May 24, 6 - 9 pm Tuition: $660/ members, $710/nonmembers (NU 2)."

The catalogue can be directly downloaded: http://www.bfvf.org/education/catalog.pdf

e) Statement of a B.U. faculty

"BF/VF is the oldest, most respected local home for aspiringfilmmakers – it's the place you go when you're just starting out, the place to find peer support once you've become a 'somebody', and finally, it's the place to which you give back when your day is over. There is no more devoted, more passionately involved filmmaking center in our area..."

Mary Jane Doherty, Film Production Faculty, Boston University

2. Cambridge Community Television

„CCTV provides a public forum for Cambridge residents to participate in both local and global interactions using electronic media. CCTV offers video production workshops, access to equipment, and channel time on three community cable TV channels, plus access to computer hardware, software, training, and the Internet."

a) Address

675 Massachusetts Avenue (next T is Central Square, red line)

Cambridge, MA 02139

phone: 617-661-6900

fax: 617-661-6927 Fax

email: feedback@cctvcambridge.org

Homepage: www.cctvcambridge.org

b) Membership

There are different possibilities how much one has to pay:

Video	Computer	Combined	
$40	$40	$60	Access Member – Basic Rate
Discounted Options:			
$25	§25	$35	Discounted Access: Must volunteer in office for 4 hours.
$90	$90	&150	Family Membership
$15	$15	$15	Elder & Youth Members 65 and over, or 17 and under

c) Education

„CCTV offers a wide range of introductory, intermediate, and advanced courses in video production for television. Our intent in these workshops is to give you a solid background in basic video production and then set you loose to create your own programming for CCTV's channels."

„All introductory video courses are offered free of charge to members; intermediate and advanced courses typically cost between $15-$30 per course."

Courses are offered in three fielss: studio, remore, and edit.

For example, studio courses are devided in „beginning studio," „intermediate studio," and „advanced studio." The intermediate studio course, for instance, is described as follows:

„Intermediate Studio

Three 3-hour sessions, plus one shoot - $45; Prerequisites: Beginning Studio workshop In-depth look at the equipment and techniques used for Studio lighting, Studio audio, technical directing, using the Grass Valley switcher, and creating titles using the Laird Character Generator. For now, these topics will be treated in separate sessions, enabling those who have completed some to enroll in just those they haven't taken yet; contact John Donovan for details. Students who complete this course and participate in a subsequent Studio shoot will be certified as Studio Lighting and Audio Engineers, Technical Directors, and CG Operators."

The complete course schedule can be also be found in the internet: www.cctvcambridge.org/html/involved/train/vidschedule.html

3. Somerville Community Access Television

a) Address

90 Union Square
Somerville, MA 02143
phone: 617-628-8826
fax: 617-628-1811
email: info@access-scat.org
Homepage: www.access-scat.org

„The primary goal of Somerville Community Access Television (SCAT) is to facilitate the free expression of diverse ideas on Somerville's Channel 3 and other appropriate media in accordance with the First Amendment right of free speech.
SCAT does this by providing production facilities, technical assistance, and training to any Somerville, MA individual, group, organization interested in producing non-commercial programming."

b) Membership

„Equipment Member":
Individual fee: $40/ year
Senior (65+) or Youth (under 16): $20/ year
A member enjoy free use of the studio and production facilities

c) Equipment

SCAT equipment use is FREE to all members for all non-commercial projects. (See membership info for details). Non-members or members working on commercial projects may rent SCAT's equipment at the following rates:

Production

	Half day	$40
	Full day	$80
Post-Production		
Analog editing (version A)	1 hour	§15
(version B)	1 hour	$25

d) **Education**

The Basic Production classes are free to SCAT members.

The courses regularly offered are:

(1) Orientation, (2) Basic Studio Production, (3) Studio directing, (4) Basic Portable Production, (5) Intermediate Portable Production, (6) Advanced Portable Production.

The „Studio Directing" course, for instance is described as follows:

„Prepare yourself to lead a crew and work with talent in a studio production. Learn the aspects of overseeing a show, and the commands to direct the crew. Understand the thinking behind the selection of shots. Master the techniques to minimize on-air mistakes and the tricks to fix them when they do happen. For the second class, you will direct your first shoot mentored one-on-one by the instructor."

J. Taking stock

The most important part of taking stock occurs by your on-going self-assessment in relation to the two sets of course goals:

I. "My Report Shows..." (Goals related to Phases of Research & Engagement)

II. Developing as a Reflective Practitioner, incl. Taking Initiative In and Through Relationships.

In addition to the examples here, see the mid term self-assessment, narrative course evaluations, rubric for final grade, and briefing on Participatory Action research all linked to the syllabus/course website.

• Excerpt from a self-assessment that evolved through installments during the semester

• Three and a half examples of self-assessments in relation to the course goals.

• Example of a very detailed process review [Note: This assignment has been superceded by the self-assessment]

• One example of a cover note to a Process Review and part of another.

Reflective Practitioner 3. I have developed efficient ways to organize my time, research materials, computer access, bibliographies....
Last update: November 13, 2006

a. RefWorks was a wonderful skill to add to my repertoire. I appreciate how putting research material into binders has helped me. I use RefWorks to print out a bibliography which I use as an index for the binders. The annotated bibliography helps me remember what was good about a resource and helps me manage the research.
b. My research takes me into many side paths, some of which I will want to go back to in the future. I need to incorporate taking notes on books and resources that I look at and don't use at the moment. I need to make notes about which ones I may want to revisit in the future and which were worthless and why.

Need to build time into schedule to reorganize. This activity I tend to avoid.

Reflective Practitioner 4: I have experimented with new tools and experiences, even if not every one became part of my toolkit as a learner, teacher/facilitator of others, and reflective practitioner.
Last update: November 13, 2006

c. I wanted to do a qualitative research project which was part of the motivation to do the dream research. This led me to learn about questionnaires and will lead to other growth opportunities. This will lead me on a path where I will have to ask others for help which is an area that I could use development in. I didn't know much about dream research before I began but now have a good idea of who the major players are and what I would need to do to go further into it.
d. This will be a test to see if I can write a paper that would fit the criteria to be in a journal. To master this new skill, I will have to negotiate with professors to have their students

take my questionnaire. I will have to get people to help me with my statistics – I have four candidates in mind.

Reflective Practitioner 5: I have paid attention to the emotional dimensions of undertaking my own project but have found ways to clear away distractions from other sources (present & past) and not get blocked, turning apparent obstacles into opportunities to move into unfamiliar or uncomfortable territory.
Last update: November 13, 2006

e. From my old topic of Unconscious and Writing, which I am still reading about, I have found excellent resources that talk about this. William Stafford's book, *Writing the Australian Crawl*, addresses this issue as does *Understanding Writing Blocks* by Keith Hjortshoj. Since doing so much writing about the unconscious, I know that feelings are better evaluator when it comes to massive amounts of data versus the conscious mind. I search my feelings now to see if the direction that I am headed in is correct, taking into account that some feelings could be caused by the unknown.
f. I know ways to circumvent blocks but there are still some areas where I need to put them into practice. Reminds me of critical thinking where there were three dimensions to problem solving: recognizing there is a problem, motivation to put effort into solving it, and ability to implement the solution. It probably shouldn't be surprising that getting the motivation to solve a motivation problem is yet another problem.

Phase F. I have gained direct information, models, and experience not readily available from other sources.
Last update: November 13, 2006

g. I took great care to try and get quantifiable answers and be as specific as possible in my language. I learned how hard it is to measure something. I am very interested in what people will have to say.

h. The questionnaire should be revised some more. I want to get input from a writing teacher to see if my ways of measuring someone's writing skill seem adequate. I think the number of books read may be on the light side. There might be another way to measure this as well.

I need to work to get a test case in place. I am thinking about asking a psychology professor if an Intro to Psychology class can take this. I can the students go to a webpage before this one and enter their names first and send the teacher an email with the student's name when s/he fills submits the questionnaire.

I am worried that the dream questions are written in a way that will lead to false positives. A range of answers may lead people to think they should at least chose one of the low range answers. True/false may be a better option to minimize this problem.

Sheryl Savage
Practicum CCT
698

Professor Peter Taylor
December 18, 2006

Describe for each goal

a) something that reflects what you have achieved well related to this goal, and
b) something you have struggled with/ need more help on/ want to work further on.

(Even though you may have many examples for some items, one is enough. Download the handout from the website so you can prepare your own document.)

I. "MY PRACTICUM REPORT SHOWS THAT..."

A. I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose).

a. I started out wanting to "add humor to my tool kit as a change agent in the workplace." During this phase I realized I want to develop a presentation for various work environments to bring humor into the work culture.

b. I knew my subject was using humor in some form to make a better work environment as my purpose. I was thinking globally at first, but I definitely want to influence my current work situation and bring about positive change at my college.

B. I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now.

a. This was indeed a key goal of my project. I was especially helped by Frances Schlessinger's presentation in our class which showed me the potential of RefWorks and what an important tool it can be and has proven to be to me over the past semester.
b. I look forward to refining my use of RefWorks to gather more data including adding articles and information from the internet.

C. I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, and decide the most important direction.

a. I felt that doing the Mind Map was a crucial part of this goal. I found the strong connection of humor to creativity as an important part of this phase.

b. I am remaining open in my direction depending on further research.

D. I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions.

a. My research has identified specific ways to bring the proper use of humor into the workplace as a creative energy force that brings about positive change.
b. I still struggle with the actual act of doing the presentation and how it will be perceived.

E. I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence (with realistic deadlines) to realize these objectives.

a. I feel my research has been extensive and I have discovered much that has already been written on my subject. I have stayed motivated to put aside time each week to reflect on all my assignments.

b. I realized that even realistic deadlines can not be met when the unexpected happens to you.

F. I have gained direct information, models, and experience not readily available from other sources.

a. I am quite comfortable with the questions I have revised in my interview guide and I was helped to this point by Peter pointing out that my original interview guide reinforced what I had already learned and my revised questions would help me personally to get started in my humor/creativity project.
b. My accident pushed back my timetable, so I am looking forward to actually using my interview guide in 2007 when I have the exciting task of interviewing key people.

G. I have clarified the overall progression or argument underlying my research and the written reports.

a. My revised narrative outline was a turning point for me in my project as it really made it crystal clear that I would be basing my project on intervening in my own workplace environment.
b. I still face many obstacles to intervention in my own workplace, but my completion of the different phases of our goals has given me the tools to overcome to overcome these obstacles.

H. My writing and other products Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to.

a. My Work in Progress presentation really helped me see the areas that grabbed my fellow student's attention and areas that I might need to improve on.
b. I need to develop some exercises to present to my audience which engage them completely in the subject. More things along the line of the "one minute exercise " to take something serious and make light of it, write captions under a cartoon, etc.

I. I have facilitated new avenues of classroom, workplace, and public participation.

a. I feel comfortable with presenting any and all of my project to my classmates and looking for their feedback.
b. I am hopeful to stay in touch with my fellow CCT 698 students for their future comments on my project as it grows and changes.

J. To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing.

a. I have looked back at my mid-term self assessment and I believe I did extremely well on following my own thoughts on various issues especially on trusting my peers to help with feedback and comments.

b. I still struggle with the "not enough time in my life" issue to do everything I need to do on both a personal and professional level and also allow enough time for my educational growth. I place a high priority on my growth through the CCT program and I will continue to place a strong priority to set aside time for my synthesis work no matter what life throws at me.

II. DEVELOPING AS A REFLECTIVE PRACTITIONER, INCLUDING TAKING INITIATIVE IN AND THROUGH RELATIONSHIPS

1. I have integrated knowledge and perspectives from CCT and other courses into my own inquiry and engagement in social and/or educational change.

I always keep in mind that my reasons for joining the CCT program were to become a change agent and a risk taker. In both my professional and personal life I have integrated many aspects of my CCT experience. This would include being able to think "out of the box" or beyond the "nine dots" so that I can imagine and create many different solutions to complex issues. I am not held back in my thinking by pre conceived notions or arbitrary boundaries.

2. I have also integrated into my own inquiry and engagement the processes, experiences, and struggles of previous courses.

I will always remember the defining moments I had in Creative Thinking. This class truly led me to become a risk taker in the safe environment of the class supported by my fellow classmates. When we were asked to portray a creative person we admired, I was astonished by the creativity my classmates exhibited. I also went way out there in my presentation of Elizabeth Kubler-Ross and I felt so encouraged I could do that. At first, I doubted I could draw a picture but by taking it apart line by line I actually was able to copy a piece that somewhat resembled the original. Problems can be solved by critical and creative thinking!

3. I have developed efficient ways to organize my time, research materials, computer access, bibliographies, etc.

I have certainly come to realize that Organization is the key to success in all aspects of my life. As Peter said, We do not have the time to not be organized." CCT 698 taught me much about the various tools I have available to organize all aspects of my research. My goal over winter break is to better organize my personal life, including a major makeover of my closet to give me more time to work on my project.

4. I have experimented with new tools and experiences, even if not every one became part of my toolkit as a learner, teacher/facilitator of others, and reflective practitioner.
I have learned to do research over the internet to the point where I am now comfortable with this process. I always resisted e-journals and getting articles off the internet library as I felt I had to physically be in the library to truly benefit from the experience. From the view point of time constraints, researching over the internet with the guidance of the UMB librarians is a blessing and a vital tool.

5. I have paid attention to the emotional dimensions of undertaking my own project but have found ways to clear away distractions from other sources (present & past) and not get blocked, turning apparent obstacles into opportunities to move into unfamiliar or uncomfortable territory.

No one likes to leave their comfort zone. Before I started the CCT program I was becoming pretty set in many of the ways I operated. If I found an obstacle I tended to take the path of least resistance. I no longer think or act that way, as I see obstacles as only temporary impediments that I will overcome in a positive manner due to my ability to think critically and creatively.

6. I have developed peer and other horizontal relationships. I have sought support and advice from peers, and have given support and advice to them when asked for.

This is an area that I am particularly pleased with my positive progression. I enjoyed meeting with classmates prior to class and also communicating via email whenever I needed an answer or could help someone else. My one big regret was I did not have enough time in my life to meet my fellow classmates off campus for discussions, such as the meetings that took place at the Boston Public Library. However, I know that I can contact any and all of my fellow classmates at a moments notice for assistance. I have used this model more at work also, reaching out to colleagues and offering to help them as well.

7. I have taken the lead, not dragged my feet, in dialogue with my advisor and other readers. I didn't wait for the them to tell me how to solve an expository problem, what must be read and covered in a literature review, or what was meant by some comment I didn't understand. I didn't put off giving my writing to my advisor and other readers or avoid talking to them because I thought that they didn't see things the same way as I do.

I looked forward to receiving all comments on my work from Peter as well as my fellow classmates. I set up four meetings with Peter for further discussion outside of class. I tried to turn in all my assignments on a timely basis and to give immediate feedback when requested. I was pro active on every level of CCT 698.

8. I have revised seriously, which involved responding to the comments of others. I came to see this not as bowing down to the views of others, but taking them in and working them into my own reflective inquiry until I could convey more powerfully to others what I'm about (which may have changed as a result of the reflective inquiry).

Reflective Inquiry is an extremely powerful process. I have struggled with setting aside the time to properly reflect on any and all comments I have received. I finally won that struggle by allowing myself to truly believe that it was not a luxury to set time aside for reflection but an absolute necessity!

9. I have inquired and negotiated about formal standards, but gone on to develop and internalize my own criteria for doing work—criteria other than jumping through hoops set by the professor so I get a good grade.

I have spoken my mind clearly to Peter and fellow classmates on many occasions and then tried to digest their comments. I believe this dialogue and interaction is one of the most important tools we have developed in the course.

10. I have approached the CCT synthesis course and the CCT program as works-in-progress, which means that, instead of harboring criticisms to submit after the fact, I have found opportunities to affirm what is working well and to suggest directions for further development. I consider my entire life to be a works-in-progress. CCT has helped me affirm this belief. The Practicum course has given me many more tools to use in this. I am open to many avenues that I once felt closed to go down. I look forward to the synthesis course to move me even further ahead in this endeavor.

Jeremy Szteiter
CCT 692
Assignment J: Self-assessment
12/17/07

The goals are divided into two sets:

I. "My Submission Shows That..."

With each assignment (or revision) you should record (or update) for the goal related to the assignment:

a) something that reflects what you have achieved well related to this goal, and

b) something you have struggled with/ need more help on/ want to work further on.

In addition, taking into account the development of your project as a whole, you should also update your previous assessments for earlier goals.

(Some of the goals below are accompanied by specific prompts; others allow you to decide what to record.)

II. Developing as a reflective practitioner, including taking initiative in or through relationships

Whenever you notice something along the lines of a) and b) for any of these goals record it or update your previous record. For mid- and end-of-semester self-assessments, you will be asked to record something for a) and b) of every goal.

Submit the latest version of this with each assignment. If there are discrepancies between my assessment and what you record, I will note this in my comments on the assignment or self-assessment. We can discuss the discrepancies and try to come to a shared understanding about them.

I. "MY SUBMISSION SHOWS THAT..." (goals of the ten phases of research and engagement)

A. I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose).

Did well: I was able to converge onto my ideas fairly quickly and found a true personal interest and passion about my topic that I believe I was able to convey to others with sincerity through the course of the project.

To be improved: I would like to continue exploring how my topic can connect in more personal ways to others, and I would like to able to demonstrate the enjoyment of using theater in education for social change in more active ways.

B. I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now.

Did well: I was able to identify the areas of the work of Augusto Boal that applied to my topic and found that other independent threads often connected to that as a foundation.
To be improved: I still would like to know more about other adult education practitioners who might already share my ideas but who are not also formal theater practitioners - I have found fewer people of this type so far.

C. I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, and decide the most important direction.
Did well: My idea-mapping allowed a major breakthrough to happen as it helped me to prioritize the relationship between theater, education, and social change and helped me to choose the scope of my research in a more confident way.
To be improved: Because I am interested in so many areas, it was easy throughout my research to follow new threads, meaning that I needed to constantly step back from my work and verify that I was using my time effectively.

D. I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions.
Did well: I was able to use information from my initial informants as well as from published research to understand counter-propositions, which I believe added a more grounded element to them and therefore helped me to think about them in practical ways.
To be improved: I feel in some ways that my counter-counter-propositions in writing are still limited in that they may not address deeper feelings of hesitation of adult learners to engage in any kind of "theater", so I realize that a part of my research is to appreciate the need for ongoing, long-term conversations with people as well as simply making a logical argument.

E. I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence (with realistic deadlines) to realize these objectives.
Did well: I was able to develop a strategy which allowed me to start to limit the expanse of my research and finally decide to address specific areas within my interests, so this greatly improved my timeline of work and kept it in to a realistic form.
To be improved: As I focused on my final conclusions in the later part of the research, I sometimes neglected some of the smaller organizational elements that might have helped me consider my work in smaller chunks.

F. I have gained direct information, models, and experience <u>not readily available from other sources</u>.
Did well: I was able to speak with several people involved in areas within my research as well as observe a practical application.

To be improved: All of my interviews and informants suggested additional threads of inquiry, and it will be an ongoing process to follow them as this continues to expand.

G. I have clarified the overall progression or argument underlying my research and the written reports.
Did well: I was able to gain insight about my presentation from my practice presentation, and this prompted me to consider new ideas about my final project.
To be improved: I would like to continue to develop group activities that could be used in future presentations or situations to more specifically demonstrate how theater concepts relate to social change.

H. My writing and other products Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to.
Did well: Because of my ranges of ideas, I felt that I was able to explore several in my writing while also find a writing organization that made sense.
To be improved: I would like to continue to improve the way that I utilize other members of the class and become partners in our writing and research efforts.

I. I have facilitated new avenues of classroom, workplace, and public participation.
Did well: I believe that my personal enthusiasm for my topic and the flexibility of it allows for numerous opportunities for participation and even depends upon it. so I look forward to continuing how that may work.
To be improved: I would like to continue to improve my own abilities as a facilitator of groups and gain some practical experience.

J. To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing.
Did well: I was able to discipline myself fairly well throughout the research process and never felt that I was behind according to the progress that I intended to make.
To be improved: It took me a while to understand my pockets of time during a given week due to a completely new and complex schedule relative to my classes and work experiences. I need to find a better way to examine this in the future.

II. DEVELOPING AS A REFLECTIVE PRACTITIONER, INCLUDING TAKING INITIATIVE IN AND THROUGH RELATIONSHIPS
1. I have integrated knowledge and perspectives from CCT and other courses into my own inquiry and engagement in social and/or educational change.
Did well: I feel that my recent CCT experience had already started me to be much more aware of relinquishing my old “labels” for myself, and that encouraged me through this course to start to consider ideas and interests that I did not accept before.
To be improved: I would like to make sure to engage in dialogue with more of the CCT community – even though I have attended department events, I would like to appreciate the work of other students even more.

2. I have also integrated into my own inquiry and engagement the processes, experiences, and struggles of previous courses.

Did well: I found that I was much more able to allow myself to be assisted by others in my inquiry compared to past experiences, in which I spent more time in independent study and research.

To be improved: Through the Dialogue course this winter, I would like to pay particular attention to use of dialogue in groups and need to think of this as another key layer to my current research.

3. I have developed efficient ways to organize my time, research materials, computer access, bibliographies...

Did well: It arose early in the course that my "in-between" times might be utilized more effective, such as when I am traveling between places or while I am waiting for class to begin, etc. I feel that I have trained myself to actually plan to think as well as finish tasks during certain times, and I have never before really organized my time to actually carve out space for merely thinking.

To be improved: Because of my limited physical space for organizing class materials, I would like to find a new system for maintaining my books, articles, notebooks, and other items. I need to think more about "containers" for my research that might take a different form other than bookshelves.

4. I have experimented with new tools and experiences, even if not every one became part of my toolkit as a learner, teacher/facilitator of others, and reflective practitioner.

Did well: I feel that the experiences of both freewriting and writing feedback were particularly powerful to me, since the freewriting allows me to dedicate time to my inner dialogue and allow it to make connections between ideas and then see them visually on a page. I appreciate the idea of writing feedback styles because I observe that allowing a point of view in feedback really helps me to view my writing in terms of intentions and impact on others rather than simply getting out what I want to say.

To be improved: In our use of Post-it activities, I found this to be useful but feel that I didn't take advantage of Post-its enough independently in my own work. I think this is necessary because I do tend to write easily and extensively, but the Post-it activities help me to condense my language and find essence more easily.

5. I have paid attention to the emotional dimensions of undertaking my own project but have found ways to clear away distractions from other sources (present & past) and not get blocked, turning apparent obstacles into opportunities to move into unfamiliar or uncomfortable territory.

Did well: I have been able to expose the emotional impact of my research to friends, family, and classmates much more than I have done in the past, and for me this is an important breakthrough because I have been able to focus on my accomplishments when I have gotten lost in my "to-do" list, and this has actually helped me to feel more comfortable about taking care of high-priority items first without worrying about "everything else".

To be improved: I found that I did still tend to consider large elements of my project and become hesitant to address them all at once, so I need to become better at simply starting the first short steps of a new assignment or task right away after I am ready for them, rather than feeling that I need to reflect on the meaning first. In other words, I would like to improve on getting physically involved in a piece of work before I really know what I am doing.

6. I have developed peer and other horizontal relationships. I have sought support and advice from peers, and have given support and advice to them when asked for.
Did well: I have found that I have been able to share my work and ideas with other peers outside of the context of class, even with those not taking the course. I have found that it has become much easier for me to ask someone, "what do you think?" and frame it in a way that indicates that I am not just looking for approval but challenges to help me. In this sense, my style of communication in seeking support from peers has improved.
To be improved: I would like to continue to find new ways to engage others in dialogue about our directions and interests, particularly with respect to CCT as a whole. I feel that I know many peers on the level of classwork but would like to continue to establish peer relationships that persist more cohesively between classes as well as within a single class.

7. I have taken the lead, not dragged my feet, in dialogue with my instructor and other readers. I didn't wait for the them to tell me how to solve an expository problem, what must be read and covered in the literature, or what was meant by some comment I didn't understand. I didn't put off giving my writing to my instructor and other readers or avoid talking to them because I thought that they didn't see things the same way as I do.
Did well: I feel that I really took advantage of the suggested assignment dates for the course by making them a self-imposed requirement, and this gave me a way to restrict my work so that I felt that I had to finish milestones on-time. Also, I came to realize more and more that comments from instructors and peers were not necessarily meant to be taken as literal action items, but instead could be filtered back through my own ideas, allowing me to more easily accept comments from others such that I was then actually making them my own.
To be improved: Because I consider an important element of my research to be encouraging others to participate in some of my ideas, I need to spend more time and thought considering the fact that others don't see things my way, and that I am not really trying to convince others but instead am trying to invite others to explore these ideas with me.

8. I have revised seriously, which involved responding to the comments of others. I came to see this not as bowing down to the views of others, but taking them in and working them into my own reflective inquiry until I could convey more powerfully to others what I'm about (which may have changed as a result of the reflective inquiry).
Did well: As mentioned above, I have become more successful at accepting comments from the point of view of making them my own. Additionally, I feel that I have been allow my own enthusiasm to come out more in my presentation of ideas verbally and in writing.
To be improved: I would like to find creative ways to prompt additionally feedback, since I would have liked even more from peers. Because of the limits of the time of others, I would like to both find alternative ways to know the views of others and also allow myself more opportunities to use methodological believing in my own daily work.

9. I have inquired and negotiated about formal standards, but gone on to develop and internalize my own criteria for doing work—criteria other than jumping through hoops set by the instructor so I get a good grade.
Did well: I feel that as the course progressed, I was able to think much more about creating a foundation of work that could be sustained outside the course and after it was over. This helped

me to take attention off of criteria and on to making sure that I was making sense to myself and actually was creating work that I could stand behind with confidence.
To be improved: This particular issue may always be a challenge for me, because even more so than with grades and evaluations, it has been important to me to feel that I have showed my best work to others. I believe that if I can more naturally and immediate observe coursework and the CCT program as a process that happens to result in certain products, then I can relieve myself of being concerned with actually creating the products and understand how well I am utilizing the process.

10. I have approached this course as a work-in-progress. Instead of harboring criticisms to submit after the fact, I have found opportunities to affirm what is working well and suggest directions for further development.
Did well: Most of all, I feel that this course has represented a starting point of future work, so I have been able to find ways to "forgive" myself for unexplored areas and have found through that realization that I do now possess knowledge and skills in my area of interest that might actually be able to benefit others as well as my own continued work.
To be improved: Because my work involves collaboration and experimentation with others, I would like to make sure to keep my momentum going and notice when I come across opportunities to have personal and direct involvement in areas where my interests appear. This means actively seeking out opportunities and making sure to continue to discuss my work in CCT with people outside of the program.

Bob Blackler
End of Semester Process Review

Date: Tue, 26 Dec 2000 15:12:41 EST

I. My Report Shows that…

A. This report is clearly directed to an audience of Science teachers looking to transform their practice, specifically about teaching energy, by becoming aware of student preconceptions, and helping students to test these. All of this is aiming towards formulation and implementation of a conceptual change model of teaching science. However, I need to be sure that this is addressed directly.(->)

B. I have gathered research from seminal articles on children's preconceptions about energy, Inquiry teaching, and conceptual change teaching. I feel like I have found a great deal that is relevant to my project but am not sure that I have adequately surveyed all that out there. (**)

C. First, my concept map helped to me to tease out the need for students to test their own conceptual frameworks using inquiry activities, and to thoroughly map the interconnections between the sub areas. I still need to describe exactly how students will test their theories. (**)

D. I feel that formulating my arguments, counter-arguments to these, and my responses, helped to structure my research by forcing me to respond to reasonable criticisms of my work, and develop a sensible progression to it. I need to be sure that all of these are specifically supported in the final report. (**)

E. I developed a research design to fulfill my research objectives, and was able to adhere to most of it but need to fill some gaps in my literature review. (OK)

F. Carol Smith was an invaluable resource for providing models to gathering information about students' preconceptions about energy, through class readings, assignments, activities, and conferences. Paul Jablon helped to clarify the nature of inquiry and the difficulty in implementing inquiry techniques without intensive training. I didn't really stick to my interview questions with PJ, and as a result don't feel that I used my interview time as efficiently as possible. (**)

G. I feel that my report clarifies my overall argument, but is stronger on the details of it, than on the transitional portions. (OK)

H. I feel that I will need to go through a process of revision with reader feedback to really grab the audience. However, I feel that I have formulated my position using the steps in order to orient them. (->)

I. I have used this process to develop activities for my classroom to help students to acknowledge and to clarify their preconceptions, inquiry based activities targeted to facilitate shifts in thinking towards use of expert models. I feel that I need more formal training in inquiry teaching to really make this work. (**)

J. In general I feel that I need to look at some of the literature again. I also don't really have a system for organizing and managing the mechanics of this process. This will become more necessary as I begin the synthesis course. (->)

I'm very happy with the activities for formulating theories. I acknowledge the need to clarify how to shift towards a more inquiry based classroom, Having students test their theories may be too ambitious. Perhaps a more realistic scenario is for the class to construct a cognitive model of what energy is, where it comes from, how it is used, and what happens to it after it is used, then to test this model, rather than have each student form and test his/her own model individual. I also feel that I need to firm up how to be sure that conceptual changes have occurred. perhaps I'll design rubrics for assessing the labs and problems that take into consideration the criterion proposed by Strike and Posner.

II. Developing as a reflective practitioner, including taking initiative in
and through relationships…

1. I feel that generally speaking I have to a great extent assimilated the CCT perspective(s) into my thinking. I say "assimilated" and not "accommodated" because I really feel that due to my scientific/philosophical training, I was greatly sympathetic to the philosophical orientation of CCT. This in fact why I chose CCT rather than a more traditional M.Ed program. (**)

2. I have been gradually incorporating ideas and techniques that I learned about in or researched through my CCT courses to improve my classroom practice. For example, My course with Carol Smith has formally introduced me to the idea that students have their own preconceptions before they are formally taught about a topic. I have incorporated this into my own teaching and it the seminal idea of my synthesis project. I have also used research >from my Educational Evaluation course to improve student learning, i.e. concept maps. I feel that I would like to be more systematic in incorporated CCT techniques into my teaching However, I feel that there are so many CCT ideas that I have not tried to implement that would be fruitful in my class room. (OK).

3. I have structured all of these however, I have not been as systematic as I will need to be in order to finish on time with a superior product. Therefore for the spring semester, I will adopt the following:
A. I will adopt the binder system suggested by PT, to organize articles, as of know they are in manila folders.
B. I typically write notes on the page margins of books and articles, but need to develop a more easily referenced means of commenting on others' work.
C. I have computer access at home, at work, and at UMASS.
D. I need to commit time during the week (Tuesday evening) and a few hours on Saturday, with at least 4 hours on Sunday.
E. I need to look at my Bibliography and edit it to be sure that I have a consistent and standard method for documenting sources. (->)

4. I have experimented with new tools and experiences for example the propositions and counter propositions exercise was very useful for considering reasonable objections and responding to

them. Seeking out expert advise from people rather than simply books was new and quite useful. The Research Design was a helpful way to structure the remainder of the semester, I wish that I had been systematic in using it. I have used free-writing with my students, concept maps, and designed activities to gather their prior knowledge about particular scientific concepts. These are only a few examples of new tools. (OK)

5. I'll admit that I have not consciously paid much attention to the emotional aspects about this process. However, the urgency of my task has driven me on in spite of being overwhelmed at times, become entangled, and having trouble maintaining motivation. (->)

6. I have developed peer relationships that have been reciprocated and we have helped support each other through the process informally as well as through the peer editing process. What I found most beneficial was the enormous help and support that I got from my synthesis advisor before she even agreed to be such. She was proactive at providing resources and ideas. Last but not least my department chair and frequent instructor has been an enormous support, and a tremendous resource, although I didn't use him formally as often as I probably should have. (OK)

7. I wouldn't say that I've dragged my feet but I wouldn't say I've taken the lead either. My instructors comments were generally clear to me, if not I cleared them up in class or in conference. My advisor initially provided some references that made it progressively easy to research my topic. When I've been slow about presenting my writing it wasn't because of fear of criticism, rather entangled multi-tasking. I have found my instructor's criticism to be generally helpful and at times quite illuminating, particularly, in helping me to anchor my often idealized goals into the everyday reality of implementing these with my students in the classroom. (OK)

8. I have always made it a technique to incorporate what is useful >from others into my own work. The dialogue process is one of our greatest resources for improving both the clarity and the soundness of our views. I often have found that epiphanic moments are catalyzed by dialogue with others, and the comments of instructors (particularly in this program) to be unusually fruitful in this regard. (**)

9. I have my own rationale for proceeding through academic work, I always find some purpose to which I can put what am taught-now or later. However, I admit that the more encumbered I feel (by work and school) the more like hoop-jumping the process feels. Fortunately, this program gives me more flexibility to direct the tools taught towards my own ends, and it is oriented towards the open-minded, multi-perspectival dialectic thinking to which I aspire. (OK)

10. As always, I found the tenor of the course and the program as a flexible, dynamic, dialectical process, necessitating full ownership by students as well as instructor, to fulfill the high minded needs and wants of both high. I am continually impressed by the instructor's ability to internalize as well as to convey constructive criticism. Although I strongly suspect that like myself this is not his natural inclination. I can not emphasize enough, that this new teaching, student as full partner is a risky process on both sides, but has given me the most fruitful educational experiences of my educational life. (**)

II. DEVELOPING AS A REFLECTIVE PRACTITIONER, INCLUDING TAKING INITIATIVE IN AND THROUGH RELATIONSHIPS

evaluation not possible

1. I have integrated knowledge and perspectives from CCT and other courses into my own inquiry and engagement in social and/or educational change.

Compare with 4.

**

2. I have also integrated into my own inquiry and engagement the processes, experiences, and struggles of previous courses.

I implemented my knowledge from other courses (Selman) in my final paper.
I noticed a connection with Phil501 (my presentation about the free will problem) and I implemented ideology critique in my video production for Art 395W.
Experiences such as Mindmapping I could also use.

**

3. I have developed efficient ways to organize my time, research materials, computer access, bibliographies.

I never had any problems with things like that. But now I have an internet access in my room which makes things easier.
I am well structured anyway.

evaluation not possible

4. I have experimented with new tools and experiences, even if not every one became part of my toolkit as a learner, teacher/facilitator of others, and reflective practitioner.

Until now I did not have any time to do anything more than studying. But I will do a lot of more research in my life and work in many social institutions where I will apply things.

**

5. I have paid attention to the emotional dimensions of undertaking my own project but have found ways to clear away distractions from other sources (present & past) and not get blocked, turning apparent obstacles into opportunities to move into unfamiliar or uncomfortable territory.

I concentrated the last three weeks on my studies. I cancelled many appointments to have the time necessary.
This was a big sacrifice, but worth doing.

o.k.

6. I have developed peer and other horizontal relationships. I have sought support and advice from peers, and have given support and advice to them when asked for.

Classmates were very helpful (for instance my base group). I worked a lot with my tutor, roommate, and another friend. I gave feedback to Bob's and Ayfan's draft. But I had the feeling that everybody had a lack of time himself in the last weeks.

**

7. I have taken the lead, not dragged my feet, in dialogue with my instructor and other readers. I didn't wait for the them to tell me how to solve an expository problem, what must be read and covered in the literature, or what was meant by some comment I didn't understand. I didn't put off giving my writing to my instructor and other readers or avoid talking to them because I thought that they didn't see things the same way as I do.

I have a work-style of being independent (and I claim that this should be the goal of an academic education). Thus I didn't contact people for details. But the feedback Peter gave me helped a lot (for instance after getting feedback of my draft I added a new chapter). When Peter's comments did not fit, I told him (e.g. the introduction).

**

8. I have revised seriously, which involved responding to the comments of others. I came to see this not as bowing down to the views of others, but taking them in and working them into my own reflective inquiry until could convey more powerfully to others what I'm about (which may have changed as a result of the reflective inquiry).

To revise seriously means for me to think about the comments, but just to implement them when possible and meaningful. According to this definition I revised very seriously (compare 7.) I hope Peter didn't regard it as unfriendly or ungrateful, when I rejected some suggestions.

**

9. I have inquired and negotiated about formal standards, but gone on to develop and internalize my own criteria for doing work—criteria other than jumping through hoops set by the instructor so I get a good grade.

I talked a lot about intercultural academic differences. USA: more an essay-style of papers with one's own opinion. Germany: more conservative, well-founded dealing with the literature → I decided to try a mixture!

**

10. I have approached this course as a work-in-progress. Instead of harboring criticisms to submit after the fact, I have found opportunities to affirm what is working well and suggest directions for further development.

I suggested directions detailed in my course evaluation (more place for presentations, deeper dealing with the projects, less check-ins)
I affirmed what is working ... [illegible]

Process Review

One way to evaluate my process is to gauge to what degree I realized my goals for the course once they were formulated somewhat clearly. The following summary of initial goals is biased by present knowledge but the value of re-articulating the goals outweighs the importance of contaminating the actual initial goals.

In any case, my goals for the course were to:

1. Develop a set of study habits, practices and academic infrastructure for working on "large" academic projects.
2. Do a large project that allows for the practice of the habits, practices and infrastructure from goal number 1.
3. Define possible projects for ongoing study and development in the future, in particular, in anticipation of doing a Synthesis Project later in CCT studies.
4. Learn from and adapt the research and writing tools from the course for use in my own teaching of students.

The order of these goals and their heavy emphasis on procedure reflect the unusual situation I was in while taking the class. I was taking CCT 698 as my 2nd CCT course as a non-matriculating student, not as someone sharpening their skills and project focus for their end-of-program synthesis project. I saw the course as an opportunity for me to develop skills and habits that will pay off for me in the remainder of my CCT coursework AND my ultimate thesis project.

Thus, I want to give my Process Review an additional purpose; to identify the realized structures, further developments and as-yet-undeveloped procedures that will be conducive to my own future studies in the CCT program. Part of this can be accomplished by commenting on outlines that I had done along the path of doing the course project. However, the clearest way to do this is to comment on the features of the course that I found most productive for me.

Dialogue of Writing and Outlining

My project work was punctuated at several intervals by outlines of various formats. These outlines were generated after free-writing and stewing in thinking. The ritual of going to the graduate computer lab in the library each Monday from 2:30 to 6:30 and working on several documents simultaneously was very helpful. One of these open documents was always the SHAPING document; others were the specific pieces of the project, such as diagrams, explorations of particular issues or a spillover document.

The most important such SHAPING document was an outline of the loosest variety, called Uncooked Ideas, Free Flow Essay on Background, Context, Motivation and Possibilities for the Project, from 9/30, class #4. It was organized as a list of points. In retrospect this document specified the dimensions and anticipated most of the content in the final paper. The platform of orienting from a directory of documents on a ZIP disk facilitated this process; working on 5 or 6 documents at once works well for me and the containment of the directory with all relevant work made the focus manageable.

Free Flow Essay on Background, Context, Motivation and Possibilities for the Project

1. It's in the air in the ADP. One of the underlying themes of the ADP in recent years is finding ways to get students involved with a variety of media to enhance their learning. We use movies, books on tape and visual stimulants often and encourage our students to make a habit of going to their library and checking out such materials themselves. The other main ADP teacher, Ginny, an experienced educator with all grade levels has found great value in using materials and activities from her work with young children into the ADP. The educational push is to get people out of their shells; for them to get more and more active and to participate orally. [Perhaps there is some cultural coercion at work here, cf. Listening to Prozac. Nah, part of the point of our classes is for people to learn to speak better English so they HAVE TO TALK out loud.]
2. Musical nourishment. As a lifelong music collector, one of my favorite and most enriching hobbies featured the interaction of listening to music, finding music and reading about music. The book, The Guide to Low Priced Classical Records by Herbert Russcol functioned, for me, as a complete education in classical music. Russcol organizes the book by composer; for each major composer he reviews their most critically acclaimed and loved pieces with an eye towards the best recordings for the money. Along the way, he offers his richly worded opinions of each piece and of the composer's development. I returned many times in my life to read this book and to interact with the music that Russcol recommended. The combination of discourse about the music with hearing the music was the source of both great pleasure and great learning. The book was an inroad for me into a realm of rich experience. There were other factors at work (my father's actual record collection was based on Russcol's recommendations) that contributed to the experience, but the book itself is a model of the power of constructive commentary.

3. Related to being a lifelong music collector is the need to organize information. At the intersection of work and hobbies is the database. I've often used databases from home to learn and apply database techniques. In education, I've used communal databases as a way for a class to share their opinions on different topics. For example the Software Review Database made it easy for a class to systematize their opinions of the educational value and fun of educational software. The same principles can be applied with music reviews. The database helps to guide the sport of hunting and collecting from diverse sources. The hunting helps to develop OPENNESS to new media, to people, to a habit of mind that looks for new sources of food. You can do the same things with food.
4. Music and songs provide a great context for social learning through sharing of resources and opinions. Turning a person on to a great song, or a musical genre is a joy in itself. And it works both ways; so students can engage in the role of educator by way of introducing the teacher and students to some of their favorite music. The context leads to all sorts of rich topics for discussion. What are your favorites? Which style of music is that? If you had to introduce the rest of the class to x style of music what one song would you play and discuss?
5. American Songs provide an efficient way for people to learn the cultural "standards" [note the many uses of that word]. In the context of music, it refers to the pieces that musicians in old-folks homes need to know. [My uncle is such a person in Florida.] But it also refers to "Standards of behavior" so one can picture William Bennett insisting that all U.S. Citizens be able to sing the Patriotic Hits. This points to one of the many political questions that arise in this context. Songs can be subversive, coercive, manipulative, argumentative, and certainly persuasive. The Power of Song differs from the power of normal speech. Advertisers get a song in our heads, soldiers march to battle "gung-ho"; and the history written into songs shapes historical ideas deeply and repetitively.
6. Beyond the political question of how music and songs are used in a political context, at an even more basic philosophical level, lies the question of how we should interact with other people. How do we want to be regarded and treated? Do we want to be treated as "rational subjects" engaged in the process of open-ended reasoning or manipulated as "bodies knowable through market research"? On a practical-musical level, do we want our radio DJ to play what he/she regards as the best songs or the ones that market researchers find most "appealing." What would good music for a "purely rational subject" be anyway. Maybe kinda boring. So there's a higher sense of rationality which recognizes that people's aesthetic enjoyment DOES require consideration of other aspects of their human beinghood besides their purely rational self. Hashing through the attitudes, interactions, and relations among people in this area is historically fascinating in itself, raising issues of cultural homogenization, etc. These are cogent concerns, especially for immigrants, who live in multiple cultures.

The essay was a form of structured, but casual, writing wherein I explored the issues going through my head in a preliminary way. What made this writing particularly helpful to me was the focus on MOTIVATION. Thinking about WHY I really wanted to do this as a project helped me uncover a lot of the personal roots behind it which led to some ideas I could really learn from, e.g. using Herbert Russcol's book as a paradigm.

The other thing the free-flow numbered essay shows is the lines of connection from the surface issues to the deeper philosophical questions lurking below. The question of "how do you want to be regarded as a human being" is one that I ask students to consider in the Seven Theories of Human Nature course I've been teaching for years. So, in this context I was connecting my project thinking to a lot of the themes that arise in other contexts for me. I have no trouble immersing myself in a subject, then seeing connections to other things; and that was exactly the process reflected in this stage of document. I had just been listening to "Listening to Prozac" on tapes and it bridged themes regarding human nature, the social construction of "human nature" by cultures which tied to issues from last Spring's CCT640 class. Here, the theme that arose in "Listening to Prozac" was the cultural definition of "desirable" personality types; the author points out how recent American society currently prefers outgoing to shy traits and how anti-depressant medication may be used for personality adjustment. Hence the connection to imposing our educational goals on people, where one can question how much one's educational goals for students are unintentionally COERCIVE.

These matters can certainly be explored more systematically in the future. For now, the procedural lesson is that this form of structured, explorative writing is extremely valuable for me in shaping ideas and making connections to be developed in the future. The reason WHY it was so effective is that it was CONVERSATIONAL. The writing was done with a virtual conversant in mind; I was simply explaining why I was motivated to do the project and what reasons I had initially in mind.

The second stage of outline, Outline of Project Ideas before Active Verbification, was more comprehensive with regard to my goals in the class, the project itself and beyond. It had a great defining effect on my further work. It helped me to see the multiple pathways for further development and ultimately to focus course-specific work on a subset of these. I've included this outline below with "sticky-note" comments in the form of text boxes to the right.

ASSESSMENT and TIMING of assignments & tasks

University of Massachusetts at Boston
Graduate College of Education
Critical and Creative Thinking Program

Assessment and Timing of Assignments and Tasks

CCT 692, Processes of Research & Engagement
Fall 2008

Website: http://www.faculty.umb.edu/peter_taylor/692-08.html

Sections to follow:

> Requirements, Due Dates, and Grading
> Pacing and Preparing the Assignments and Other Tasks(with links to examples of student submissions from previous years)

More detail about the assignments and expectations is provided in Notes on Teaching/Learning Interactions (with links to the Phases of Research and Engagement wikipages).

REQUIREMENTS, DUE DATES, and GRADING

Project Options

Options for the course project include:
- A Literature Review of what other people have written or done in the area you intend for your Synthesis or other Research Project

A Grant, Research or Project Proposal
Short versions of the options for the CCT Synthesis Project, namely,

> Long essay/paper;
> Case Study/Practitioner's Narratives;
> Curriculum Unit/ Professional Development Workshop Series;
> Original Products (with documentation); and
> Arts Option (Performance) (also with documentation)

In contrast to the CCT Synthesis Project, the Final Report or Documentation of this project is shorter--10-20 pages (2250-4500 words, plus references) as against 20-40 pages--and it is typically more open, indicating where further work is planned or needed. (If the report presents an activity for a class, organization, or your own personal development, you may have fewer words for the same number of pages.) The project should not be seen as producing a "term paper," but as a process of development that involves:

- dialogue with the instructor and other students; and
- revision (re-seeing) in light of that dialogue.

To facilitate that process, there is a sequence of 14 assignments with goals of the phase it fits under. (See Notes on Teaching/Learning Interactions (with links to the Phases of Research and Engagement wikipages).) Provided you submit an initial version of the assignment on the due date, the instructor's responses will be designed to help you develop your project. Substitutions are possible-consult with the instructor.

Written assignments and presentations, 2/3 of course grade

> Initial attempts for at least 11 of the 14 assignments, however sketchy or minimal, must be submitted at or before the session indicated in brackets below (or a note submitted explaining when it will come). At least 7 of the assignments should be revised and resubmitted in response to instructor's comments until "OK/RNR" (=OK, Reflection-Revision-Resubmission not Required) is received. Revision in response to comments on a <u>complete</u>draft report (H) is required before submission of final report. Public work-in-

progress presentation is also required.
Final date for submissions and revisions: session 14, except one week after that for H and J.
You are welcome to propose alternative assignments that move you towards the goals of the various phases.

A. Project governing question and paragraph overview [session 3]
B1. Sense-making digestion of relevant article [3]
B2. Review or controversy article w/ paragraph [4] OR
Report on conversation with initial informant [verbally in session 4]
B3. Annotated bibliography of reading completed or planned [5]
C. Revised map (incl. updated Governing Question) [5]
D. Summarize the different sub-arguments for your topic [6]
E. Research & engagement design [8]
B4. Updated annotated bibliography [8]
F1. Interview guide [8]
G1. Presentation on Work-in-Progress [practice in 9, public version in 10): REQUIRED
F2. Brief written report on i/view, part. obs., or workshop [11]
G2. Narrative Outline [11]
H. Report [draft in 13, revised one week after 14: REQUIRED
J. Final self-assessment of your work in relation to goals of the different phases of research and engagement[one week after 14]

Participation and contribution to the session process, 1/3 of course grade

a. Prepared participation in session meetings (=13 items)
b. Syllabus treasure-hunt [session 2]
c. Minimum of two in-office or phone conferences on your projects [one before Session 5, the other before session 11] (= 2 items)
d. Research workbook(s) perused during conference before session 5 and again during session 12 or 13 for changes made in response to comments (= 2 items).
e. Mid-semester self-assessment, incl. competency list and research organization report [7]
f. Peer commentaries on other students' assignments (5 times, excluding those in session 13).
g. Assignment Check-list maintained by student and submitted in time to resolve discrepancies [12 or 13, no later].
Extra participation items
h. Briefing on research and engagement issues (a summary of key resources that gives other students in this and future sessions a quick start when they face that issue) (= 2 items, draft by session 7)
i. Volunteering to have your work discussed in front of session for certain assignments, session 4, 6, 9, 11 (signup sheet)

Overall course grade.

The rubric is simple, but unusual. It is intended to keep the attention off grades and on teaching/learning interactions. Read the Rationale in the Notes on Teaching/Learning Interactions and ask questions to make sure you have it clear.

80 points or a B+ is earned automatically for 7 Written items marked OK/RNR (=OK/ Reflection-revision-resubmission Not Requested) plus 20 Participation items fulfilled. (Not requiring every assignment revised or item fulfilled allows you to make choices about sessions and revisions to skip based on your other commitments.)
If you reach this level, the rubric used to add further points is that, for each quality below "fulfilled very well" you get 2 additional points or, if you "did an OK job, but there was room for more development/attention," you get 1 point.

- A sequence of assignments paced more or less as in syllabus (and revisions timely),
- often revised thoroughly and with new thinking in response to comments.
- Project innovative, and
- well planned and carried out with considerable initiative.
- Project report clear and well structured,
- with supporting references and detail, and professionally presented.
- Active, prepared participation and building session as learning community,
- including conscientious peer commentary on other student's assignments.

- Consistent work and development of your research organization outside session as evidenced in workbooks and computer files
- Self-assessment in relation to course goals that shows deep reflection on your development through the semester and
- maps out the future directions in which you plan to develop
- Briefing submitted, summarizing important themes/tools/resources related to the chosen topic and suggesting that you are ready to teach others about processes of research & engagement

You are welcome to submit your own assessment according to this rubric along with your final report. If you don't reach the automatic B+ level, your points = 3 for each writing assignment submitted + an additional 4.5 for each writing assignments OK/RNR + 1.33 for each participation item fulfilled, up to a maximum of 80.

Overall points are converted to letter grades as follows: The minimum grade for A is 95 points, for A- is 87.5, for B+ is 80, for B is 72.5; for B- is 65; for C+ is 57.5; and for C is 50 points.
(Note: In theory it is possible for a student to earn 104 points, but this is still awarded an A.)

PACING AND PREPARING THE ASSIGNMENTS AND OTHER TASKS

Activities during the class sessions and the assignments and tasks listed for each phase are intended to keep you moving through the phases (see the Chart below). Phases A, B, C, E, G, H are especially important. Use the Assignment Check-list to keep track of your own progress, which helps keep interactions with the instructor focused on your project, not on grades.
The tasks are not part of the required assignments, but if done will make sessions more valuable to you. To keep track of the tasks to prepare for any upcoming session scan the start of each line and make a note in the left hand margin.

	Phases emphasized in sessions & Dates for initial submission of Written assignments (A, B1, B2, etc.)										
session	A	B	C	D	E	F	G	H	I	J	Participation items due by the session below
1											
2											Syllabus treasure-hunt
3	A	B1									
4		B2									
5		B3	C								1st conference w/Research organization perused
6				D							
7											Mid-semester report on competencies / organiztn, Draft briefing (optional)
8		B4			E	F1					
9							G1, practice				
10							G1, public				
11						F2	G2				2nd conference
12											
13								H, draft			Workbooks perused & Asmt. Check-list
14											Peer commentary
Week after 14								H, rev.		J	

To use this chart to guide you should:

- Fill in the dates for the sessions, aka, class meetings.
- Refer to the chart when you want a reminder at any point of where you should be if you want to keep in sync with the sessions and on target for finishing the project.
- Take note of the goal of each phase. The assignments are steps towards fulfilling the goals, not hoops to jump through.
- Note that phases are not finished with the session in which they are emphasized. They continue and overlap with later phases (as indicated approximately by arrows). They should govern the way you address any assignment you undertake and be revisited as you undertake later assignments.

- Consult details and rationale for the assignments (A, B1, B2, etc.) given in the Notes on Teaching/ Learning Interactions (with links to the Phases of Research and Engagement wikipages).
- Note that public G1 and final H are required. Revisions till OK/RNR are expected for a minimum of 5 of the others.
- Use assignment checklist to keep track of initial submission of assignments and of resubmission until OK/RNR.
- Take note of and undertake some of the additional tasks that contribute to your fulfilling the goal of that phase-see Phases of Research and Engagement wikipages & summaries to follow (A,B,C,D,E,F,G,H, I,J).

General

Session 1, Sign up to bring light refreshments OR volunteer to have your work discussed in front of session for certain assignments
Session 1, submit information sheet
By session 2, Review previous years' evaluations linked to (http://www.faculty.umb.edu/peter_taylor/portfoliocct698.html).
By session 2, Read Elbow, chaps. 1-3 on writing, freewriting, and sharing
By session 2: Participation Item: Submit syllabus treasure-hunt to review syllabus, Notes on teaching/ learning interactions, and Phases of Research and Engagement. Email questions or bring them to session 2.
By session 2 or 3: Review briefings, decide if you want to add one, and submit a topic
By session 3: Review http://www.cct.umb.edu/competencies.html and http://www.faculty.umb.edu/peter_taylor/virtualoffice.html
By session 5, Participation Item: So PT can peruse the system you have developed to organize your research, bring to office hours conferences your journal/workbook with any material and notes derived from research to date, and your laptop, backup/storage medium, or printout of the system of directories/folders on your computer.
After session 5, Sign-up for second conference (to be held before session 11 -- participation item)
By session 7, Submit draft Briefing (or skip this participation item)
By session 7, Participation Item: Submit Mid-term self-assessment, including research organization and competencies worksheet.
By session 9, Submit revised Briefing on or before this session (unless you skip this optional extra participation item)
Session 12 or 13, Participation item: Submit a copy of your Assignment Check-list in time for PT to alert you about discrepancies with his records.
Session 12 or 13, Participation item: To show the system you have developed to organize your research, submit journal/workbook, system for storing and taking notes on research materials on paper and on computer (e.g., flash drive).

Recommended tasks and assignments for phase A

Goal: "I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose)."
Annotated examples of previous students' assignments

By session 2, Task : Review previous years' reports (online thru password protected site) to get a sense of the scope of previous projects and reports
Due date session 3, Asmt. A: Governing Question and Revised single paragraph overview of your subject, audience, purpose
By session 5, First conference to discuss your ideas (bring journal and work materials) -- participation item
Practice using freewriting (suggested topics) and journaling

Recommended tasks and assignments for phase B

Goal: "I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now."
Annotated examples of previous students' assignments

By session 3 (after session 2), Task: Establish off-campus connection to UMass library
By session 3 or 4, Task: Establish your bibliographic and note-taking systems
Due date session 3, Asmt. B1: Photocopy of (or online link to) the review or controversy article (or section in a book) with a paragraph describing how it moves you towards fulfilling goal B

OR "sense-making" protocol used to indicate how an important article connects with your proposed research.
Due date session 4, Asmt. B2: Identify an initial informant, make contact, make appointment for a conversation before session 4, prepare verbal report on conversation with informant to be given during session 4. (If meeting hasn't happened by session 4, submit a brief written report after the meeting happens describing how it moved you towards fulfilling goal B.)
Due date session 5, Asmt. B3: Annotated bibliography of reading completed or planned
Due date session 8: Revised and updated annotated bibliography

Recommended tasks and assignments for phase C

Goal: "I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, decide most important direction expressed in revised researchable Question."
Annotated examples of previous students' assignments

Exercise in session 4: Initial map
Due date session 5, Asmt. C: Revised map with Governing Question

Recommended tasks and assignments for phase D

Goal: "I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions."
Annotated examples of previous students' assignments

By session 6, Asmt. D: Summarize the different sub-arguments for your topic and positions regarding each, email to PT for comments

Recommended tasks and assignments for phase E

Goal: "I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence to realize these objectives."
Annotated examples of previous students' assignments

In-session exercise: Strategic personal planning process**Because Columbus day is late in 2008, this will be done in second half of session 5**
By session 7, Task: Complete Strategic personal planning process
Due date session 8, Asmt. E: Research & engagement design

Recommended tasks and assignments for phase F

Goal: "I have gained direct information, models, and experience not readily available from other sources."
Annotated examples of previous students' assignments

For session 7, Task: Write down your top 5 questions you would like someone to talk to you about because you can't easily get answers from published literature
Due date session 8, Asmt. F1: Revised interview guide
Due date session 11, Asmt. F2: Brief written report on interview conducted, participant observation, or workshop attended
(See also briefing on interviewing)

Recommended tasks and assignments for phase G

Goal: "I have clarified the overall progression or argument underlying my research and the written reports I am starting to prepare."
Annotated examples of previous students' assignments

After session 8, Task: Complete in session exercises.
In session 9, Asmt. G1 (equivalent of initial submission): Practice presentations to session or small groups
For session 10, Asmt. G1 (equivalent of OK/RNR): Public Presentation on Work-in-Progress

By session 11, Task: Read "Exploring your writing preferences" and identify strengths and issues to work on.
By session 11, Task: Read Elbow, chap. 13; re-read chap. 3
Due date session 11, Asmt G2: Narrative Outline

Recommended tasks and assignments for phase H

Goal: "My writing and other products Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to."
Annotated examples of previous students' assignments

By session 12, Task: Read Elbow, chaps. 4 -6; reread chapters 1-3
By session 13 or 14 (after session 11), Task: Read, or at least dip into, Elbow, sections III-VI
Due date session 13, Asmt. H: Draft of research report -- two copies: for fellow students & PT (returned with comments from both by session 14)
In session 13 or by session 14, Participation item: Comment on another student's complete draft
Due date one week after session 14, Asmt. H: Final version Research Report as email attachment
Note: For the final report to be accepted as final, you must have revised in response to comments by PT and another student on a complete draft.

Use instructor-supplied password to see online copies of final reports

Recommended tasks and assignments for phase I

Goal: "I have facilitated new avenues of classroom, workplace, and public participation."
Annotated examples of previous students' assignments

By session 14, Task: Volunteer to run an activity based on your work at the spring CCT Orientation or a CCT in Practice Open House.

Recommended tasks and assignments for phase J

Goal: "To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing."
Annotated examples of previous students' assignments

By one week after session 14, Asmt. J, Self-assessment in relation to goals of the different phases

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