

[Phases](#) [Assignment checklist](#) [Syllabus](#)

PHASES OF RESEARCH & ENGAGEMENT

Each phase of research and engagement can be defined by a distinct goal. Keep in mind, however, that the phases are overlapping and iterative. That is, you need to 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.

The sequence below combined with the iterative development allows you to define research projects in which 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 to be introduced 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. Of course, the order of the phases may vary according to the opportunities that arise during your particular 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.

CrCrTh692 Assignment checklist (replica of version on CCT-xx personal wikis)

with links to Instructions and Examples

use [this link](#) to report glitches in online materials, thanks

Instructions for written assignments are given in the link for the assignment (which takes you to a page describing the tool or process involved in the assignment). [Examples](#) (indicated by "ex.") of previous students' submissions also provide guidance. Use the class email listserv to ask for elaboration if needed. Participation items also have links to instructions.

Upload assignments in the relevant box to submit (or resubmit) them. *Rename every assignment before uploading to indicate the course, your initials, the assignment number, and revision status, e.g., 692PTAss1rev22Feb09.doc.* Please scan anything that you have written by hand. No submissions by email.

This wikipage allows you to keep track of your own progress so that interaction with the instructor can focus on dialogue around written work.

See also [Instructions & Notes](#) (on using wikis, on requirements & expectations, etc.), [Assessment to assign grades above B+](#) and [incomplete policy](#).

Written Assignments & Work-in-progress Presentations

2/3 of grade

Initial attempts, however sketchy, for at least 11 assignments should be submitted by the session indicated. (For online sections: by noon EST on the first day of session.) Take note of [dates of sessions](#) for current semester.

At least 7 of the assignments should be [revised and resubmitted in responses to comments](#) until "OK/RNR" is received. G1 and H must be in the 7.

Final date for submissions and revisions: session 14, except one week later for H and J.

| | DATE SUBMITTED/RESUBMITTED, with your uploaded files inserted in the appropriate row below | Instructor Comments |
|--------------|--|------------------------|
| example----> | 692PTAsmtArev30Sep09.doc | |

| | | |
|--|--|--|
| A. Revised Governing question and Paragraph Overview (session 3) (examples) | | |
| B1. Sense-making digestion of relevant article (session 3) (ex.) | | |
| B2. Review or controversy article (or section in a book) (photocopy or online link to) with a paragraph describing how it is key to moving you towards fulfilling goal B (session 4)(ex.) OR | | |
| Report on conversation with initial informant (verbally in session 4 or briefly in writing soon after, describing how it moved you towards fulfilling goal B) (ex.) | | |
| B3. Annotated bibliography of reading completed or planned (session 5) (ex.) | | |
| C. Revised map (incl. updated Governing Question) (session 5) (ex.) | | |
| D. Summarize the different sub-arguments for your topic (session 6) (ex.) | | |
| E. Revised research & engagement design (session 7) (ex.) | | |

| | | |
|---|--|--|
| <p>B4. Revised and Updated annotated bibliography (session 8) (ex.)</p> <ul style="list-style-type: none"> • (including references from research since session 5) | | |
| <p>F1. Interview guide (session 8) (ex.)</p> | | |
| <p>G1. Presentation on Work-in-Progress (practice session 9, public session 10): REQUIRED.</p> | | |
| <p>F2. Brief written report on interview, participant observation, or workshop as it related to Phase F for your project (session 11) (ex.)</p> | | |
| <p>G2. Narrative Outline (session 11) (ex.)</p> | | |
| <p>H. Report (complete draft by session 13)(ex.) -- REQUIRED</p> <ul style="list-style-type: none"> • Complete draft of H required before moving on to final report. To count as complete, a draft must get to the end, even if some sections along the way are only sketches. • Final revised report, 2250-4500 words, plus bibliography of references cited. (If the report | | |

| | | |
|---|--|--|
| <p>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.)</p> <ul style="list-style-type: none"> • 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. | | |
| <p>J. Final self-assessment of your work in relation to goals (with final revised report) (ex.)</p> | | |

Participation and contribution to the Class Process

1/3 of grade

Link to the instructions is on the letter for the item.

| | DATE SUBMITTED/RESUBMITTED, with links to uploaded files, unless otherwise indicated | Instructor Comments |
|---|--|---------------------|
| <p>a. Prepared participation and punctual attendance at class meetings/WIMBA sessions (for online sections +work in lieu of attendance for missed sessions & non-WIMBA sessions) (14)</p> | <p>missed session/arrived late/came unprepared/let my cellphone ring on dates =</p> | |

| | | |
|---|--------------------|--|
| b. Syllabus treasure-hunt , session 2 | | |
| (including Information Sheet) | | |
| c. Minimum of two in-office or phone conferences on your assignments and projects, by session 5 | date = | |
| by session 11 | date = | |
| d. Research workbook(s) and organization perused during conference before session 5 | date = | |
| & before/during session 13 for changes made in response to comments | OK by instructor = | |
| e. Mid-semester self assessment, Competency list, and research organization self- assessment, session 7 | | |
| f. Peer commentaries on other students' assignments (5 items, including 1 for those in session 13) (ex.) | | |
| g. Support survey, session 6 | | |
| h. EXTRA: Briefing on research and engagement issues (=2 items; draft due session 7) | | |
| i. EXTRA: Volunteering to have your work discussed by the class in session 4, 6, 9, or 11 | date = | |

| | | |
|--|---------------|--|
| <p>j. EXTRA (if it is arranged): Participating in a small group "cardstorming" session on the support survey</p> | <p>date =</p> | |
|--|---------------|--|

Assessment, including rubric to assign grades above B+

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 [18 for online sections]. (You are free to do revise and resubmit more assignments and fulfill more participation items, but it does not hurt your grade to choose strategically to miss some in light of your other work and life happenings.)

If you reach that B+ level, the simple rubric below 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 [for online sections. 1.5 points], up to a maximum of 80.

Optional: Use the following system to make your own self-assessment for each quality below

- * [= "fulfilled very well"],
- OK [= "did an OK job, but room for more development/attention"], or
- - [= "to be honest, this was not my strength in this course"]

| | student | instructor |
|---|------------|----------------|
| | (optional) | (if different) |
| 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, | | |
| well planned and carried out with considerable initiative, and | | |
| Project report clear and well structured, | | |

| | | |
|--|--|--|
| with supporting references and detail, and professionally presented. | | |
| Active, prepared participation and building class 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. | | |

If there are big discrepancies between the student's and the instructor's assessments, we should discuss the discrepancies and try to come to a shared agreement about them.

Policies for Completion of Work and Incompletes

0. 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. Make your choices of what to let go of strategically in light of your other commitments. To gauge whether you are on track for at least the automatic B+, note whether you have revised and resubmitted 1/2 of the assignments and fulfilled 2/3 of the participation items to date.

1. Final date for submissions & revisions (exc. revised final report) = Start of last session
2. Final grade will be based on work submitted and work completed (i.e., marked OK/RNR) by the date for submission of grades.

3. Exceptions to the 1 & 2 require a **completion contract** to be submitted by the student and approved by the instructor by the last session. For a completion contract, use your assignment checklist to indicate (in green) contracted dates for specific assignments.

Note: The perusal of the research workbook for changes made in response to comments (d) is the only participation item that can be made up after the last session. (To make up any of the others would not contribute to the learning interactions during the semester.)

4. If you don't get around to submitting a completion contract and haven't got up to a passing grade, an incomplete grade may be submitted anyway. Subsequently submitted written assignments and revisions will be considered only to get you up to a passing grade of C. To improve on that grade, the course must be taken again when it is next offered.

5. Please don't expect instructors to work with you over the summer and winter breaks to complete your assignments. (You need to respect that they have professional "incompletes" that they need to try to make up during these periods.) In other words, do what you can by the day when grades are due and then take a break from "dialogue around written work" until the new semester starts. Please write your completion contracts with this in mind. Even in the new semester, be patient because responding to students from the current semester must be given higher priority over incomplete completion.

6. Please note that, despite the best intentions of student and instructor, the desired learning rarely takes place during standard on-your-own incompletes. There is no substitute for the development of teaching/learning interactions that happens with peers and regular week-by-week sessions. Expect that comments made on work for incompletes will be brief.

7. If you do not get OK/RNR on the revised final report by the date for submission of grades, participation in a [writing support group](#) next semester is recommended. The group is planned for Tuesdays from 5.30-7.30pm. (If you complete the course on time, you are still welcome to participate.)

**University of Massachusetts at Boston
College of Education and Human Development
Critical and Creative Thinking Program**

Processes of Research & Engagement

**CrCrTh 692
Spring 2011 Syllabus (for online section)**

Course description

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.

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Skype name: jeremyszteiter

Phone: 617-942-3580

Office: Wheatley 2nd floor, room 157

Office hours: by phone/Skype/WIMBA: by appointment as needed

Live online participation time (using WIMBA): to be arranged for a mutually convenient time for sessions 2, 4, 5, 6, 7, 9, 10, 11, 13.

Essential portals to course materials

(bookmark these on the browser of each computer you use):

- Blackboard OR [Syllabus](http://www.faculty.umb.edu/pjt/692-11online.html), www.faculty.umb.edu/pjt/692-11online.html,

including [Table of Contents](#) with links to specific Sessions.

- Private wikispace for assignment submission: [CCT-xx.wikispaces.umb.edu](#) (where xx is generally your last name; username & password as for your @umb.edu email)

with links to course-related Notes on the assignments and examples of previous students' assignments. The Notes link to more detailed (and publicly-accessible) guidesheets on using the tools, including templates where relevant. *Be prepared to click through to the notes and read the guidesheets before getting to the to-do part of any assignment.* Students who prefer to stay in one "realm" can access course materials through a single [pdf compilation](#), [www.faculty.umb.edu/pjt/692-11.pdf](#), available after 1/30. If you prefer to work with a hard copy, print out the lengthy pdf, then organize it with dividers or post-its in a binder. When the printed text is a different color (or fainter) then it's a live link on the web version. Unless the URL is given explicitly, the link is generally to somewhere in the pdf compilation.

- [Technological competencies](#) needed for this course.

Non-technological alternatives to the wiki can be arranged if you find the technologies to be consuming time and attention that would be better used for the engaging with the central learning activities of the course.

([Graphic overview](#) of these essential materials and their relationships and accompanying [Video tour](#))

Additional sites (you may choose to bookmark them separately, or access them through Blackboard):

[Glitches](#)--use this link to report glitches in online materials--[bit.ly/692glitches](#)

[Voicethread](#)for spoken discussions-- [voicethread.com/?#u915443](#)
(password provided by instructor)

[Email group discussions](#)--[groups.google.com/group/cct692online/topics](#) (contribute by signing in with username & password provided by instructor OR by replying to an email from this [cct692online] email group)

[Peer share](#)wikipage for peer commentary--[crcrth692.wikispaces.umb.edu/peershare](#)

[Sign up page](#)to present preliminary work in front of class-- [crcrth692.wikispaces.umb.edu/692SignUp](#)

[Password-protected access page](#)(for password-protected readings and copies of previous reports)--[www.faculty.umb.edu/pjt/pp.html](#)

[Phases of Research and Engagement](#), with links to the tools/processes

introduced during course sessions--www.faculty.umb.edu/pjt/Phases.html

[Assignment check-list](#) and links for details about the assignments and expectations (=replica of what is on each CCT-xx personal wiki)--
www.faculty.umb.edu/pjt/692checklist.html

[Pacing chart](#) for a guide to how to pace and prepare assignments and tasks for the appropriate session-- www.faculty.umb.edu/pjt/692Pacing.html

[Examples](#) of previous students' assignments, with annotations--www.faculty.umb.edu/pjt/692Examples.html

[A compilation of Research and Study Competencies](#)--www.cct.umb.edu/competencies.html

[Book manuscript](#) (in development), using materials from CrCrTh692 and 693.

[Briefings](#) on issues in research and engagement (some of which are included in the examples for Phase I)--www.faculty.umb.edu/pjt/briefings-TOC.html.

Table of Contents-sections to follow in syllabus:

[Course Objectives](#)

[Texts and Materials](#)

[Overview of Assessment and Requirements](#), incl. [Project Options](#)

[Schedule of Classes](#) (with information about preparation & follow-up)

Links to specific Sessions on the web version of the syllabus:

Session week starting [1/31](#), [2/7](#), [2/14](#), [2/21](#), [2/28](#), [3/7](#), [3/14](#),
[3/21](#), [3/28](#), [4/4](#), [4/11](#), [4/18](#), [4/25](#), [5/2](#)

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 or later reprints). 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 binder with dividers and pockets, an accordion file, or file folders); and
- iii) an organized system to file and backup material on your computer (and synchronize with your flash drive if needed)

Recommended:

- as guides to writing: Daniel, D., C. Fauske, P. Galeno, and D. Mael. (2001). Take Charge of Your Writing: Discovering Writing Through Self-Assessment. Boston: Houghton Mifflin.

- 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).
- bibliographic software for references (e.g., [Endnote](#), or for free [RefWorks](#))

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. (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.

A sequence of 14 assignments, participation items, and tasks facilitate that development. 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.

Detail about the assignments and expectations is provided on the [assignment check-list](#) and links. 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=noon (EST) on first day of the session. (Substitutions are possible--consult with the instructor.)

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 Requested) is received. The work in progress presentation and the complete report must be in the 7.

Participation and contribution to the class process, 1/3 of course grade. At least 18 of the 23 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** 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 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 + 1.5 for each participation item fulfilled, up to a maximum of 80 points.

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.

Version 30 January '11

SCHEDULE of CLASSES

Overview

Session 1 (**week starting Monday 1/31**) Getting oriented, orienting oneself: a. The course as a process; b. Initial ideas about individual projects

Session 2 (**week starting 2/7**) Initial sources of information and

informants

Session 3 ([week starting 2/14](#)) a. Models of engagement; b.

Organizing and processing research materials

Session 4 ([week starting 2/21](#)) Initial formulations -> Governing Question

Session 5 ([week starting 2/28](#)) Propositions, Counter-propositions,...

Session 6 ([week starting 3/7](#)) Design of Research and Engagement Process.

Session 7 ([week starting 3/14](#)) Interviewing

Session 8 ([week starting 3/21](#)) Preparation for Public Presentations on Work-in-Progress

Session 9 ([week starting 3/28](#)) Practice Presentations on Work-in-Progress

Session 10 ([week starting 4/4](#)) Presentations on Work-in-Progress, open to Public

Session 11 ([week starting 4/11](#)) Getting and Using Feedback on Writing

Session 12 ([week starting 4/18](#)) Direct Writing & Quick Revising

Session 13 ([week starting 4/25](#)) Peer commenting on drafts

Session 14 ([week starting 5/2](#)) Taking Stock of the Course: Where to go from here?

The Sessions are structured to introduce ten [phases of research and engagement](#). Preparation for each session, assignments (each one identified by the letter of the Phase), and recommended tasks 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.

(Refer to [assignment check-list](#) and links for details about the assignments and expectations and to the [chart](#) for a guide to how to pace and prepare assignments and tasks for the appropriate session.

Session 1

Getting oriented, orienting oneself

Preparation:

Think about what current social or educational issue concerns you, e.g., you

want to know more about it, advocate a change, design a curriculum unit or a workshop, and so on.

Preview **Phase A**. Overall vision; Goal: "I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose)."

Session Exercises:

a. The course as a process

Listen to **Audio Recording** while viewing **overview** for Intro remarks on Developing as a Reflective Practitioner--including Taking Initiative in & through Relationships--and on Phases of Research and Engagement.

Listen to Audio Recording (3 parts): Interview an alum of this course, Alyssa Hinkell, about experience of doing the course: 1) (**overall experience** [note: the students are from a face2face section with Peter Taylor, the course designer, not the online instructor, Jeremy Szteiter]; 2) **technical tips** [note: all the talk about wikis is mostly really about tools and processes on the web; very little course material is on the wiki]; 3) **more tips**)

Complete 7-10 minutes **Free writing** on your prior experiences (good and bad) in the areas of research, writing, engagement, and/or reflective practice.

b. Initial ideas about individual projects

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, first stab at Governing question and Overview paragraph of proposed project, and reports on Governing question to the group) (a variant of **Think-Pair-Share**) [Reports by **Voicethread** discussion]

Follow-up:

Re-view **Phase A**. Overall vision; Goal: "I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose)."

Read Elbow, chaps. 1-3 on writing, freewriting, and sharing.

Practice using **freewriting** and using your workbook/journal.

Syllabus Quiz or Treasure hunt, to get acquainted with course materials and arrangements.

Preview previous years' reports to get a sense of the scope of previous projects and reports. (This is a password-protected webpage-do not make these reports available beyond this course.)

Submit **information sheet**

Sign up to volunteer to have your work discussed in front of session for certain assignments, session 4, 6, 9, or 11 (=extra participation item i).

Review previous years' evaluations (linked to Peter Taylor's **portfolio**).

Review **briefings**, decide if you want to add one (=extra participation item h), and submit a topic by session 3.

Look ahead to what work is due in the next session.

Session 2

Initial sources of information and informants

Preparation:

Preview **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."

Read one student's **reflection on his resistance to finding out what others have done**.

Establish off-campus connection to **UMass library**. Also get the library barcode for your student ID card from the library (alternative for **online students**)

Read "What is plagiarism?"

Session Exercises:

Complete **on-line tutorial** and explore the **library wikipedia** for the course.

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** that exposes the range of research on the issue.

Follow-up:

Initiate your bibliographic and note-taking systems.

Towards assignment. 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.

See **first page of a well-chosen review article** (for a project on teaching creativity).

Look ahead to what work is due in the next session.

Work due by the first day of this session:

Participation item b, Syllabus Quiz.

Session 3

Preparation (for part b of session):

Make a copy of **research organization worksheet**

Preview <http://www.cct.umb.edu/competencies.html> and <http://www.faculty.umb.edu/pjt/virtualoffice.html>. Record items you need to pursue in your own practice on your copy of the research organization worksheet.

Session Exercises:

a. Models of engagement (see **Phase F** and **I**)

Audio & visual recording (scroll down along with the audio): Presentation by alum, Jeremy Szteiter, showing how one person built on their Processes of Research & Engagement project into a CCT synthesis and beyond.

b. Organizing and processing research materials (see phases **B** and **C**)

Audio Recording: Note-taking (including discussion of **example** of active "dialogue" with what you're reading), summarizing, and annotating references.

Audio Recording (continued): Organizing one's computer.

Voicethread discussion: Share ideas about organizing and processing research materials.

Record items you might bring into your own practice on your copy of the research organization worksheet.

Follow-up:

Review previous years' alum presentations (if interested): [Presentation1](#), [Presentation2](#), [Presentation 3](#)

Begin to implement a system to organize your research. Be ready to describe this system in detail during the first office hours conference (due by session 5-what is the organization of your computer files (e.g., the directory/folder structure you're using) and what is the organization of your paper files (e.g., the sections you're dividing your material into & how you're using any other notebook etc.).

Look ahead to what work is due in the next session.

Work due by the first day of this session:

A. Governing Question and Revised single paragraph overview of your subject, audience, purpose, B1. Sense-making digestion of relevant article

Session 4

From Initial formulations -> Governing Question

Preparation:

Preview [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."

Re-read the first two pages of Elbow, chapter 3, on sharing and giving.

WIMBA Session Exercises:

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 instructor probing.

Exercise: Initial map-making, then probed by another student in breakout rooms.

Follow-up:

Complete [support survey](#).

Complete initial map.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

B2. Review or controversy article w/ paragraph OR Report on conversation

with initial informant [verbally in 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.]

Session 5

Component Propositions

Preparation:

Preview **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."

WIMBA Session Exercises:

For all phases: Discussion based on support survey.

For phase D: Identify component propositions, counter-propositions, etc. and formulate research tasks that follow. Begin this as an in-session exercise, then discuss in pairs (in breakout rooms), then in whole group.

Follow-up:

Continue propositions -> research task exercise.

Participation item c: Sign-up for second conference (to be held before session 11).

Look ahead to what work is due in the next session.

Work due by the first day of this session:

B3. Annotated bibliography of reading completed or planned, C. Revised map (incl. updated Governing Question), c. first in-office or phone conferences on your projects before this session, d. Research workbook & organization perused during conference before this session, g. support survey

Session 6

Design of Research and Engagement Process

Preparation:

Preview **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."

Session exercises (partly in WIMBA):

Strategic personal planning

WIMBA one-on-one sessions with instructor.

Translating strategic personal planning into research design (incl. sequence and timeline).

Follow-up:

Complete Strategic personal planning process and translation into Research design.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

D. Summarize the different component propositions/arguments for your topic.

Session 7

Interviewing

Preparation:

Preview **Phase F**. Direct information, models & experience; Goal: "I have gained direct information, models, and experience not readily available from other sources."

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

Session exercises (partly in WIMBA):

Audio Recording: For phases E & J: WIMBA Discussion of **Mid-project self-assessment/** (gap between where you are and would like to be), plus (time permitting) competencies and evolving research organization.

Discussion of getting people to speak about/explain what they usually don't; dealing with experts; effective questions. 5 question activity.

Building on 5-question activity, prepare **interview guide**, then practice interviewing (in pairs in WIMBA breakout rooms). (When you are interviewed, you pretend to be the person the interviewer tells you they would be interviewing.)

Follow-up:

Revise/refine interview guide.

Review **Notes and assignments** from a 1998 sociology course on qualitative research (incl. Interviewing, observing, etc.)

Review **briefing**: "Interviewing is not just asking questions and receiving informative answers".

Adapt **release form**, if needed.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

e. Mid-semester self-assessment of project, competency list, and research organization, h. Draft of briefing (=optional extra participation item).

Session 8

Preparation for Public Presentations on Work-in-Progress

Preparation:

Preview **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."

Session exercises (involving Audio Recording alternating with exercises):

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.

Follow-up:

Complete in-session exercises.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

E. Research & engagement design, B4. Updated annotated bibliography, F1.
Interview guide

Session 9

Practice Presentations on Work-in-Progress (Phase G continued)

Preparation:

Prepare Practice Presentations on Work-in-Progress .

Submit (by the first day of session 9, on your personal CCT wiki)

Powerpoints, notes, or other materials for your practice presentation (for uploading to WIMBA & sharing).

WIMBA Session Exercises:

Presentations (10 minutes) to whole class (one volunteer) and to breakout groups (each other student) with peer **plus-delta** evaluations, plus an additional tips.

Follow-up:

Digest peer and instructor comments on practice presentation.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

G1. Practice Presentations (equivalent of initial submission for G1), h.
revised Briefing (=optional extra participation item).

Session 10

Presentations on Work-in-Progress, open to Visitors (Phase G cont.)

Preparation:

Practice your Presentations on Work-in-Progress.

Submit (by the first day of the session, on **peershare** [wikipage](#) a title for your presentation that conveys what is distinctive about your project [replacing the governing question] and powerpoints or other visual aids (for possible upload to WIMBA; *Give each powerpoint slide a number to make it easy for online viewers to keep track during your talk*) **WIMBA Session Exercises:**

Presentations on Work-in-Progress, open to visitors.

Presentations on Work-in-Progress, with short peer **plus-delta** comments, plus any additional tips, on each talk added to a **Voicethread** discussion. The order of presentations is given on the **peershare** [wikipage](#). (Unless presentations are uploaded to WIMBA, **download** and follow each presentation as the presenter speaks to us via WIMBA.)

Follow-up:

Digest peer and instructor comments on presentations.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

G1. Work-in-Progress Presentations (equivalent of OK/RNR for G1).

Session 11

Getting and Using Feedback on Writing (Phase G continued)

Preparation:

Read Legendre, "Exploring your writing preferences," identifying which type you are for each of the four pairs. Take note of your strengths and issues to work on (summarized at the end).

Read Elbow, chap. 13; re-read chap. 3.

WIMBA Session Exercises:

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 (in breakout rooms).

Writing Preferences-assemble for the class as a whole, then discuss.

Follow-up:

Read, or at least dip into, Elbow, sections III-VI.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

F2. Brief written report on interview conducted, participant observation, or workshop attended, G2. Narrative Outline, c. second in-office or phone conferences on your projects before this session.

Session 12

Direct Writing & Quick Revising

Preparation:

Preview 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."

Read Elbow, chaps. 4-6; reread chapters 1-3.

Session Exercises:

Audio Recording: Introduction to Direct Writing & Quick Revising, then use this method for 90 minutes to produce a narrative draft.

Journal/workbook/research system perused by instructor.

either this session or next submit update on system to organize your research-what is the organization of your computer files, e.g., the directory/folder structure you're using, and what is the Organization of your paper files, e.g., the sections you're dividing your material into & how you're using any other notebook etc.

Follow-up:

Write and revise.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

d. Research workbook & organization "perused" during this week or next for

changes made in response to comments.

Session 13

Peer commenting on drafts (Phase H continued)

Preparation:

Complete your draft report. (To count as complete, a draft must get to the end, even if some sections along the way are only sketches.)

Submit complete draft report by the first day of the session.

Preview **Phase I**. Engagement with others; Goal: "I have facilitated new avenues of classroom, workplace, and public participation."

Review **briefings** on grant-seeking, participatory action research, facilitation of group process, writing a business plan, video resources, volunteering, and others of interest to you).

Session Exercises:

Drafts commented on by other students and returned with comments to **peer share** wikipage.

For phase I: **Voicethread** Discussion of engagement beyond the course.

You should be ready by this point to practice/present what you've developed/discovered in, e.g., next semester's **CCT Network series**.

Open question for discussion: What is the means of best presenting the group's work to the wider public, and of supporting each other in doing so?

Follow-up:

Revise in response to peer comments.

Look ahead to what work is due in the next session.

Work due by the first day of this session:

H. Draft Complete Report, f. Last peer commentary, given during the session on one or more students' drafts.

Session 14

Taking Stock of the Course: Where to go from here?

Preparation:

Keep writing and revising (Phase H cont.).

Preview **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."

Session Exercises:

Taking stock in multiple ways 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 instructor's future teaching (and future learning about how students learn), instructor takes stock of how you, the students,

have been learning.

CCT evaluation process, including [Sense of Place Map](#)
[Voicethread](#) discussion of (shareable) insights that emerged and reactions to the exercise, and
[evaluation](#) that starts with a self-evaluation (to be administered by survey gizmo-watch email or blackboard for the link).
College of Ed. course evaluation.
Closing circle ([plus-delta](#)).

Follow-up:

Revise in response to instructor's comments and complete report.
Look ahead to what work is due in the next session.

Work due by the first day of this session:

Completion contract (if needed; see [policies](#)).

Work due one week after session 14:

H. Report, J. Self-assessment in relation to goals .

[Titles of final reports - TBA](#) (Copies will be accessible via [Password-protected access page](#))

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 the Past](#),
- [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 exercise, read the descriptions of Governing Question and Paragraph Overview just once. You will develop a better idea of these tools in time through [revising in response to comments](#). The point of this exercise is not to have your project defined at the very start and then to stick with that, but to begin and then to continue the process of defining and refining it.

[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—it may even become a valued routine.

[One-on-one Session](#): Discuss your ideas with an advisor (or instructor) in a scheduled face-to-face or phone meeting early on in the project (by session 5 at the latest).

[Models from the Past](#): Review reports from related projects in the past to get a sense of their scope 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

In [Dialogue around Written Work](#) you get comments from your advisor, and respond to them. Through this, arrive at revised versions of your [Governing Question](#) and [Paragraph Overview of project](#). The point is not to have your project fixed at this early stage, 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 you 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 has done what before and who is doing what now—through writing and 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.

FiveFs|5 Fs: All through your background research allow for a continuing interplay among the [5 Fs](#): Find, Focus, Filter, Face Fears, File.

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 Article](#) that provides you with a rich set of references to follow up on (and thus meet goal B, see above).

After session 2

- Establish off-campus connection to the University or local library.
- 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 has done what before and who is doing what now—through writing and through action—that informs your evolving project.

- Actively [digest](#) what you read (using the Five F's, [annotating your bibliography](#) or, sometimes, a [Sense-making response](#)). This is essential because it's important for the progress of your project to sort out which of the many articles you locate give you what you need to move your project along.
- Work on both "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. As Elbow recommends in [Writing with Power](#)—alternate these aspects, so as not to let one stifle the other, as you define and refine a manageable project.
- Do not give up on finding written material on your topics, even if what you are doing turns out to be unique your search will clarify the ways in which it is unique. It is a common trap to say you have tried and failed to find something when you are protecting yourself from unarticulated fears and self-doubts by not trying very hard, making time, asking for help, following leads... It is better to face your demons now rather than have them limit what you can do.
- Identify an [initial informant](#) to guide your inquiries in their early unformed stage. Arrange to meet.

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

Have the following assignments ready for your advisor and peers to hear about or read: [initial informant](#), [key article](#), [Annotated bibliography](#) (initial version).

[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 advisor 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](#).

During session 3

- Create a draft version of your map.
- Work with a peer to review your map, with respect to the [probing questions](#), as well as to your [Governing Question](#).

Supplementary processes for opening wide and/or focusing & formulating: [Pyramid Of Questions](#), [Ten Questions](#), [Discussion with advisor and peers](#), [Sense-making contextualization](#) applied to one's whole project.

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 for your advisor to review

[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 Overall Argument or 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 is better to work on phase D's goal now, rather than find yourself in a month or two, when time for new research is short, admitting that you need to pay more attention to alternatives to the premises and propositions that your project had been depending 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

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

qqResearch and engagement design

[Sequence of Steps](#)

[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.

[Narrative outlining](#)

Exploring your [writing preferences](#) to identify strengths and issues to work on

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. Preparing talks and writing are excellent ways to clarify your ideas, so 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](#) or progression of thought.

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

By session 11

Complete a [Narrative Outline](#). Give it a title, but not one that is short and cryptic. A long and descriptive title will help orient your readers as well as keep you on track as you write. Follow the title by a restatement of your [Governing Question](#) and [Paragraph Overview](#)—these may need to be revised since your most recent submission. Having all these items 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.

[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](#): Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position you've led them to.

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).

After completing this narrative outline or short draft, read Elbow's [Writing with Power](#), section III on revising, take stock of comments received on your outlines, and then prepare the draft of your research report.

Narrative Draft

A narrative draft expands on the [narrative outline](#), focusing first on the explanatory sentences that indicate the point of each section (and subsection) and interconnections among sections. Once that is clear, topic sentences for paragraphs become the next priority. Text can be added into the paragraphs as long as it does not distract attention from checking whether the paragraphs each have a distinct point and flow one to the next.

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](#): after making a note on the topic(s) or thesis(theses) of each paragraph, see how these can be rearranged, streamlined, discarded, combined, split, so that each paragraph makes a distinct contribution to a definite GOSPing path

[Eliciting comments](#): After the draft is completed, you should pair up with a peer and comment on each other's draft.

[Revising in response to comments](#): You shouldn't expect to work out your ideas in one attempt -- everyone needs to revise! Revision should be proactive, that is, do not wait for your advisors to slog their way through a rough draft and identify problems in your exposition for you.

Project report

Whatever form your report takes, it helps to convey why you have pursued this project, your process of development during the project, and 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 equivalent pocket manuals.

[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")

Although the [self-assessment with respect to Goals of Research and Engagement](#) should be prepared along with your final report, 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-assessment](#)

- (This brief self-assessment of your project can be expanded to encompass a report on the gap between where you are and 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

In the [+Δ](#) mode, 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.

[All Phases](#)

Processes of Research and Engagement, CrCrTh692

Links to examples of previous students' submissions on Assignments & Participation Items

Notes

- See <http://www.faculty.umb.edu/pjt/692checklist.html> for links to descriptions of the assignments.
- Because the course has evolved over time, the example might not exactly match the current assignment. In any case, they are meant to be consulted to indicate the range of ways students tackle an assignment--They are not models to be copied.

Written Assignments & Presentations

A. Phase A Example, Examples of project descriptions

Notes: These are revised versions--Expect your initial version to need revision. None of these meet the goal of an overview of the project in a single paragraph.

B. Phase B Example

B1. Sense-making digestion of relevant article

B2. Brief report on initial informant

B3. Annotated bibliography

C. Phase C Example, Maps

D. Phase D Example, Components propositions

E. Phase E Example, Str. Pers. Planning -> Research Design, example2

F. Phase F Example

F1. Interview guide

F2. Interview reort

G. Phase G Example

G1. Narrative Oulines

(1. an outline is preceded by instructor comments so you can see what instructor made of it; 2. Outline reworked as an example; 3. outline that was equivalent to a nested and connected table of contents, but it was straightforward to convert it to the narrative outline that follows; 4. the other examples include narrative; the first of these is included in

the original and revised forms.)

H. Phase H Example

(Online students can get access from within Blackboard)

I. Phase I Example

Hints of outreach beyond the course are given in the following briefings:

Grantseeking

Participatory action research

Facilitation of Group Process

Film and Video Resources in Boston

How to write a business plan

J. Phase J Example

Excerpt from a self-assessment that evolved through installments during the semester

Self-assessments at semester-end in relation to the course goals, [example1](#), [example2](#), [example3](#), [example4](#)

Participation and contribution to the class process

f. Peer review of final draft report

h. Briefings

Last update 16 May '10

Instructions & Notes for CrCrTh 692 (on using wikis, on requirements & expectations, etc.)

use [this link](#) to report glitches in online materials, thanks

Contents

- [General instructions](#) for submitting assignments, incl.
 - [Accommodating various kinds of students](#)
- [Notes on participation and contribution to the class process](#), incl.
 - [Ongoing development of the course](#)

and [additional details in green for online students](#).

General Instructions

Instructions for written assignments are given on the checklist wikipage on your personal CCT-xx wiki and in the link for the assignment (which takes you to a page describing the tool or process involved in the assignment). Use the class email listserv to ask for elaboration if needed.

To use the checklist wikipage as a drop box: read the technical instructions on the homepage of that wiki and follow the directions about practicing wiki editing & file upload in the sandbox. Students should also upload copies of each initial submission to the [wikipage for peer commentary](#) as well as to their own checklist wikipage).

Written assignments are due in class or, [for online students, on the first day of the week of the session in which they are due](#).

See [rationale](#) for the assessment system. Ask for clarification if needed to get clear and comfortable with this system.

Accommodating various kinds of students

Substitutions for assignments are possible--read what follows, then consult with the instructor. This course aims to accommodate students of various skills and experience, so you need to assess what kind of student you are and let the instructor know how you plan to approach class activities and assignments. Be prepared to revise your assessment and plan 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 to 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 you 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 instructor 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, take the role this semester of someone looking for more experience, structure and tools re: research, writing, and forms of engagement.

Notes on participation and contribution to the class process

Ongoing development of the course

Through the mid-semester self-assessment and the support survey, students are encouraged to approach this course as a work-in-progress. Instead of harboring criticisms to submit after the course is over, 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 the instructor addresses of valuable websites with a brief explanation (1-2 sentences) of their value. Support the instructors as they experiment in developing this course.

a. Building learning community (see also [f](#) & [g](#).)

Prepared participation in class sessions is expected. One item fulfilled for each class you participate in (except not if you are unprepared). For face2face students participation includes being punctual and not taking cell phone calls.

For online students participation means that you listen to the audio recordings and join in the WIMBA sessions. (You are making a mistake if you think taking an online course allows you to skip or skim the class materials.) If you cannot attend a WIMBA session, you should view/listen to the recording of the meeting (on WIMBA) and upload the makeup notes to the session participation box on your personal 693checklist page. The makeup notes required may be specified on the discussion thread. If not, identify one point from the start, another from the middle, and one from the end that was new to you, or that was unclear to you, and explain what you thought about it, or what you need to understand to get clear about the point.

Allowance is made for other priorities in your life. You are not required to give excuses for absence, lateness, or lack of preparation (altho' don't expect to get a participation item). Simply make up the 80% of participation items in other ways (b-j).

See also: [pointers on class preparation and participation](#) and [good etiquette for email](#).

b. [Syllabus quiz or treasure-hunt](#)

- including [Information Sheet](#)

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 early- and mid-semester comments.

e. Mid-semester self-assessment of the gap between where you are and where you'd like to be in three regards, 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 comment on a submission from another student. (Except for in-session commenting in session 13, at the end of a session pick up a submission 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 did not often lead 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. Support survey

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? Complete the survey, which provides material for a practical vision cardstorming process on this question (item j).

- Background: 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). The survey provides the basis for other steps to be taken to develop the group as a peer support and coaching structure. (See compilation of some previous years' responses [2003](#), [2002](#) and results of cardstorming on the peer support surveys [2003](#), [2005](#).)

h. Extra, optional item: Briefing on topics about the process or mechanics of research and

engagement

For this item select a topic on which to prepare a summary (2-4 pages) in written form that gives other students in this and future classes 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 ([[<http://www.faculty.umb.edu/pjt/briefings-TOC.html> | <http://www.faculty.umb.edu/pjt/briefings-TOC.html>]]) or meet with instructor 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. (Draft due by session 7)

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

j. Extra, optional item: Participating in a small group "cardstorming" session to digest the responses to the support survey (see item g).

CrCrTh 692-- Dates of sessions for current semester

On your assignment check-list insert these actual dates (as against session number) when assignments are due

Online sessions for 2011:

1 during week starting Monday 1/31, 2 starts 2/7, 3 starts 2/14, 4 starts 2/21, 5 starts 2/28, 6 starts 3/7, 7 starts 3/14, 8 starts 3/21, 9 starts 3/28, 10 starts 4/4, 11 starts 4/11, 12 starts 4/18, 13 starts 4/25, 14 starts 5/2

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.

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 seek drugs for behavioral modification of children?" or "What teachers, theories, organizations, examples can provide models for me to experiment with and make my own so that..." 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. It should be grounded in what you need to know to get engaged in your specific circumstances, not what some generic person ought to know. 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](#) 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--put your Governing Question at the top of your first page, like a banner. Doing so helps remind you to check that what you are writing sticks to what you intended or claimed to be writing about--You do not have to wait for your advisor or another reader to point out discrepancies. If the Governing Question and what you are writing do not match, something has to be re-envisioned.

(see [Phase A](#))

Paragraph Overview

In a single prose paragraph—not a set of bullet points—orient potential readers to your project. That is, tell them where you are going in three senses: the broad steps in your investigation; the knowledge or shift of perspective you want to lead your intended audience towards; and biographical or background information that makes you want to address the issue. (Your topic may seem worthy, but what makes **you** a person to address it?) In orienting readers, you are also conveying 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 [Governing Question](#) can be woven into the paragraph or even lead it off.

(see [Phase A](#))

"Sense-making" response

An approach to active digestion of what you are reading, which involves making notes under each of the following headings:

- 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...

(see [Phase B](#))

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.

Key article

It is relatively easy to find an article that matches your project and gives you entry points. However, you need to look for an article or book chapter that is much more than an entry point or affirmation of your gut feelings. Such a "key article" may be a review or an examination of a controversy. In either case a key article provides many references to other publications so you move towards being able to say, "I know what others have done before that informs and connects with my project."

Initial Informant

Identify an initial informant who can guide your inquiries in their initial unformed stage and from whom you can get leads, i.e., key people to read and/or contact. You want to avoid finding out late in the project that there was a key person or article that you should have known about weeks ago.

It does not help to procrastinate on this as if other people's work threatens yours. It is important to connect with others in your area as part of developing your own approach.

Make contact with possible initial informant(s) and make an appointment for a meeting early on in the project, preferably before session 4. Prepare a brief verbal report on the conversation to give to your peers.

(This assignment is different from interviews, which make sense later, under [phase F.](#))

(see [PhaseB](#))

Annotated bibliography

Bibliography = list of reading completed or planned. Annotations should indicate the relevance of the article to your topic. The primary goal in annotating the list is for you to check the significance of the reading against your current project definition and priorities.

Secondarily, an annotated bibliography provides a basis for your advisors and other readers to 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 the focus of your project is more important than quantity. Don't pack or pad this with zillions of references you've found in your searches. 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 overview](#) of the current topic and [Governing Question](#). Writing a tighter overview statement will also help to expose changes, gaps, and ambiguities. Comments by others on your initial statement also help, provided you ignore those rendered irrelevant by changes in your direction.

(see [Phase B](#))

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, or simply allow yourself to brainstorm (i.e., putting down everything that comes to mind without stopping to consider its relevance).

Step 2 (opening wide & beginning to focus in)

Color coding or symbols you invent will allow you to take note of patterns in the connections and their significance to you. You may even rearrange the connections and redraw the map. Then explain the map to someone else, inviting them to

- i) ask questions with a view to getting clear about your issue, who you want to reach, and what would be involved in influencing that audience (see [Phase A](#), and
- ii) probe with the same set of [questions](#) listed below.

The interaction between the mapper and the questioner(s) should expose many additional questions needing research (or sub-projects), force greater clarity in definitions of terms and categories, and help you see how to frame your inquiries so they satisfy your interests yet don't expand out of control.

Step 3 (focus in & formulate)

Out of this interaction you should eventually see an aspect of or an angle into 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 a 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?

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?

Work-in-progress presentation

When you prepare to give a presentations (e.g., by 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 time remaining.

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.

The Work-in-Progress Presentation is your first opportunity to "[GOSP](#)" your audience. Note that the P in GOSP--"Position"--may for a work-in-progress presentation extend to include your Plans to find out what more you need to.

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. That means being brief on getting the listeners up to steam about the aspects of your project that are firmly in place at this stage.

If there is not time for extensive discussion, each member of the audience should write a note to the presenter to provide appreciations, suggestions, questions, contacts, and references.

(see [Phase G](#))

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 is part of.

Insertion of the explanatory sentences helps you move beyond the preliminary thinking that goes into a standard outline, which looks like a table of contents. For some people a standard outline has some value. It does not, however, ensure that, when you write, your ideas and material really will fit your outline and the draft will flow from your "pen" (keyboard). To help make this happen, you should take two steps beyond a standard outline. The first is 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).

(See [Phase G](#))

"Syllabus Quiz" for CrCrTh692

An important exercise to acquaint you with the different dimensions of the syllabus, requirements, and on-line materials. It helps no-one if you find yourself still confused half way through the course about where to find instructions, when you could have spent time at the start to get acquainted with the course materials and ask questions to help you -- and probably other students -- clarify things.

Q: Why not spend time in class sessions going over the materials?

A: It is more effective for each student to do this at their own pace and then spend precious class time on specific, focused questions.

Q: Why not make this info available as needed (rather than having to spend a block of time at the start)?

*A: Most of the info you need **is** available through the links to each session on the syllabus and the assignment checklist, so if you feel comfortable navigating those two sites on the web, don't spend lots of time on the quiz.*

Copy and paste this quiz into a word file, then insert the answer or check off in the left margin when you have completed any item.

Technology Set-Up

The specific technological competencies you will need for this course are described at <http://crcrth692.wikispaces.umb.edu/692Tech>. **At this point**, get on top of (or get help on)

- 1. your official @umb.edu student email address and password
- 2. sign in to the course wiki (<http://crcrth692.wikispaces.umb.edu>) and your personal cct-xx.wikispaces.umb.edu (where xx = your last name)
 - Don't spend more than about 5 minutes confused by the wiki before you take a break and send an email to the course listserv asking for help (see below).
 - (Students in face-to-face sections should note, however, that non-technological alternatives to the wiki can be arranged if you find the technologies to be consuming time and attention that would be better used for the engaging with the central learning activities of the course.)
- 6. Get set-up on your computer with folders for course work, downloaded readings, etc. and, most importantly, bookmarks to the course syllabus and your CCT-xx 692checklist wikipage.

(After you finish the syllabus quiz, keep working through the technological competencies. On

a printout of the 692tech wikipage use the right hand column to check that you've noted or explored or implemented each point.)

Course materials

All course materials can be accessed via the online version of this syllabus ([face2face section](#), [online section](#)) together with your personal CCT-xx.wikispaces.umb.edu/692checklist wikipage for assignment submission.

Students who prefer to refer to hard copies should download and print out the pdf compilation (at <http://www.faculty.umb.edu/pjt/692-11.pdf>) of the syllabus, 692checklist wikipage, and course materials linked to both of those webpages. Use post-its or other marker to highlight the start of the different sections of materials.

Alternatively, you might download but not print out the pdf compilation so you can have access to that for working offline.

Your 692checklist wikipage (and links to it) also provide details about the assignments, expectations, and rationale. At this point, review this for the overall organization, not for the details.

- The first assignment is? When is it due? Where can you find instructions for the assignment?
- The first participation item to be completed is? When is it due?
- What is the difference between an assignment and a participation item?
- Where can you find this information other than on the 692checklist wikipage?

Get an overview the full syllabus and requirements.

- How many assignments can you miss and still get an "automatic B+"? What is the difference between submitting an assignment and getting "OK/RNR"?
- How do you get to the instructions for any given session?

More tasks to get set up and running

Sign up for first conference (for face2face sections: [signup sheet](#); for online sections by [email to the instructor](#)). What should happen at this conference?

What does "Research workbook and organization" refer to? When will this be perused?

Are .docx or .pptx files acceptable? (If not, you *might* set your copy of word to default to output .doc and .ppt files.)

Take a first look at preparation for session 2 and 3 and note the next 3 things that you need to do.

Send a question to the course email mailing list "listserv" ([face2face](#), [online](#)) about something you need clarified re: course materials, technological set-up, etc.

Bring a question to session 2 that isn't answered already in emails to the listserv.

Download and fill in [Information Sheet](#), then try uploading it to the Assignment checklist on your personal CCT-xx wikispace. If you have problems, make note of the *specific steps* you took and ask for help (using the course googlegroups email listserv).

Upload your word file of this syllabus quiz to the Assignment checklist on your personal CCT-xx wikispace by start of session 2.

Print out or create a word file of the assignment check-list.

- Insert the actual dates (as against session number) when assignments are due
- Read and indicate that you have taken note of the completion rules at the end of the assignment check-list.

Getting into the process of the course

Peruse [evaluations from previous semesters](#).

Download a previous student's report that interests you (using password from instructor).

Find briefings by past students (under Additional materials on the web at the start of the syllabus), review them, decide if you want to add or update one, and, if so, submit a topic by session 3.

Where do you find instructions for any particular assignment, e.g., Key Article?

Formulate a question about an aspect of [chart](#) (designed to help you pace your submissions) that do you not understand.

CCT692 Processes of Research & Engagement

Name

email

contact phone

the rest are optional

relationship w/in family

overall spirit (e.g., as associated with star sign)

strong and weak Multiple Intelligences

major turning points

generation that I associate with

career

vocation

looking to change...

ethnicity

other

Ultimate goal for the course:

For an issue that concerns you, meet the goals of the 10 different phases of research and engaging others on that issue, as well as 10 goals of developing as a reflective practitioner

(given in overview at www.faculty.umb.edu/pjt/Phases.html, with links to useful Tools and Processes for Research and Engagement & Writing, & www.faculty.umb.edu/pjt/ReflectPracticeGoals.html).

Map of materials to support your learning and development

(available online with live links and also as a pdf compilation [to print out if desired]).

A box to report glitches is available online near the top of pages marked #).

Two cross-connected *backbones* to the course process towards the goal (above) = 2 *portals* to course materials:

| SYLLABUS (*#) | ASSIGNMENT CHECKLIST (*#) | |
|---|--|---|
| <p><i>Basic course info</i>, Incl. key links assembled at the top & links to take you to each session</p> | <p><i>A sequence of written assignments & presentations</i> building up to the final report or documentation of this project</p> | <p><i>Participation items</i> Each item is linked to the section of Notes giving instructions</p> |
| <p><i>Session-by-session overview</i> (in 4 parts: Prep. work for session; Session proper; Follow-up; and Assignments due that session)</p> | <p>Each written assignment in the list is linked to a page giving instructions about the corresponding TOOL/Process & examples from previous students' work</p> | <p>Participation items include <i>Syllabus Quiz</i> to undertake between sessions 1 & 2, having two parts: # 1. <i>Technological competencies</i> needed to: bookmark key webpages (*), submit assignments, etc. # 2. <i>Initial foot into syllabus & course materials</i>, with the expectation that it will be more than can be digested at the start, thus the "quiz" requires formulation of questions to be taken up in class.</p> |

NOTES
= Instructions on assignments and participation items, with links to **TOOLS/Processes for Research & Engagement (& Writing)**
(These tools are referred to not only in the Notes for the relevant assignment but also in the session-by-session overview and in the "Phases" pages.)

For each case use instructor-supplied password

CrCrTh 640

CrCrTh 692

CrCrTh 693

PPol/Nursing 753, Epidemiological Thinking

Pacing and Preparing the Assignments and Other Tasks

(session by session)

| | 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 | C | | | | | | | | |
| 5 | | B3 | | D | | | | | | | 1 st conference w/ Research organization perused |
| 6 | | | | | E | | | | | | |
| 7 | | | | | | F1 | | | | | Mid-semester report on competencies /organiztn, Draft briefing (optional) |
| 8 | | B4 | | | E | F1 | G1, practice | | | | |
| 9 | | | | | | | G1, public | | | | |
| 10 | | | | | | | G2 | | | | |
| 11 | | | | | | F2 | | | | | 2nd conference |
| 12 | | | | | | | | H, draft | | | |
| 13 | | | | | | | | | I | | Workbooks perused & Asmt. Check-list |
| 14 | | | | | | | | | | J | Peer commentary |
| Week after 14 | | | | | | | | H, rev. | | | |

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 [assignment checklist](#) and associated links

Briefings

For this assignment each student, or pair of students, selects 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, i.e., key concepts, issues and debates, references, quotes or paraphrases from those references, faculty on campus, relevant courses. To begin preparing their briefings, students view previous versions linked to the course website ([PDF version](#)) or meet with me to get initial suggested resources.

Topics

- [How not to be misled by what is on the WWW](#)
- [The mis/use of quantitative information](#)
- [Community based research](#), in the United States and elsewhere
- [Interviewing is not just asking questions and receiving informative answers](#)
- [Moving down to or in with the grassroots](#)
- [Student activism concerning research](#)
- [Participatory action research](#)
(See also [TECHNOLOGY BY THE PEOPLE](#))
- [Whistle blowing](#) can be hazardous for your livelihood and life
- [Facilitation of Group Process](#)
- [Establishing Internet/E-mail Conversations within a Group](#)
- [On Narrative and Computers](#)
- [Grantseeking](#)
- [Film and Video Resources in Boston](#)
- [Volunteer Possibilities in Boston](#)
- [Receiving Feedback](#)

last update, 29 Sep. 02

Assessment Rationale

[Dialogue around written work](#) involves assessment, but of a form that is not equated with grades. To keep the attention off grades it helps to bring them in only at the end of the semester by assigning an automatic B+ for the written portion of the final grade when 80% of the assignments have been satisfactorily completed--satisfactory meaning no further revision and resubmission requested. (The 20% slack allows students to make tactical decisions around competing priorities in their work, lives, and other courses.) The instructor's goal is to work with each student to achieve the 80% level. Students who progress steadily towards that goal during the semester usually end up producing work that meets the criteria for a higher grade than a B+ (for which there is a rubric -- see [example](#) below). Only for students who do not reach that goal are points awarded for each assignment (see [points](#) below).

Not grading each assignment during the semester helps teaching/learning interactions stay focused on the student's process of developing through the semester. It keeps time and space for students and instructor to appreciate and learn from what each other is saying and thinking.

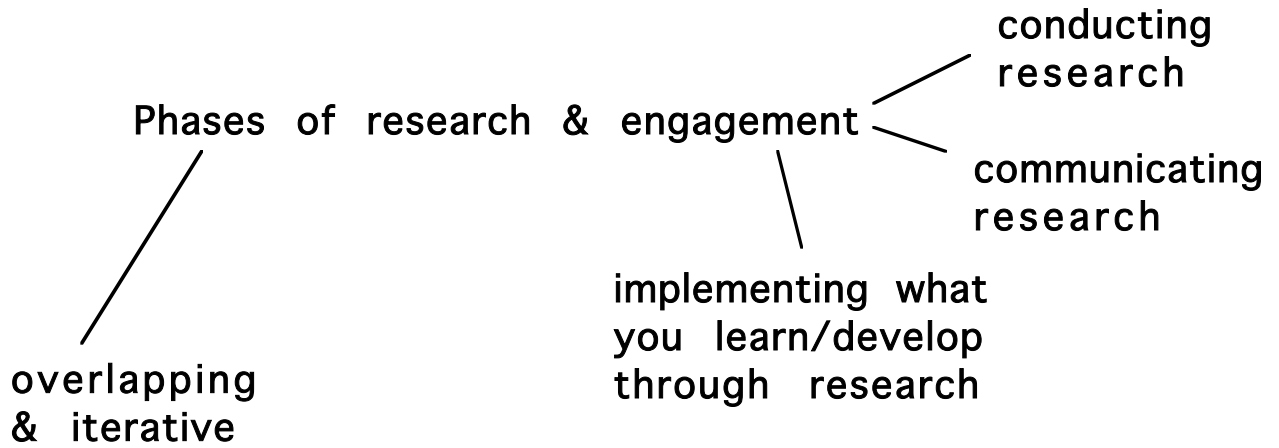
A similar system can be used for the participation portion of the final grade, i.e., an automatic B+ is given if students fulfill 80% of a list 20 or more participation/process items, where 13 or 14 items correspond simply to "prepared participation and attendance" at the class meetings. Another two items are "minimum of two in-office or phone conferences on your assignments and project," which ensure that students' responses to instructor's written comments can be aired before they fester and before they go stale.

A rubric can be used to determine whether a higher grade than a B+ is earned. Student who show half of the qualities in the rubric well (or all the qualities moderately) earn an A-.

Students who show almost all of these well earn an A. Qualities in a typical rubric include:

- A sequence of assignments paced more or less as in syllabus, often revised thoroughly and with new thinking in response to comments.
- A project that is innovative, well planned and carried out with considerable initiative, and indicates that you can guide others to think critically about xx.
- A project report that is clear and well structured, with supporting references and detail, and professionally presented.
- Active, prepared participation in all classes.
- Completion of most preparatory and follow-up homework tasks.
- Process Review that shows deep reflection on your development through the semester and maps out the future directions in which you plan to develop.

For students who do not meet the automatic B+ level, points can be awarded for each written assignments satisfactorily completed so that 80% completed would add up to 80% or a B+. Similarly, for participation items. For example, if a course had 10 written assignments for 2/3 of the course grade and 20 participation items for 1/3 of the course grade, each written assignment would count 6.67 and each participation item 1.67 points. (Students can use this system to tally their grade along the way even though this way of looking at the course should not be emphasized.)

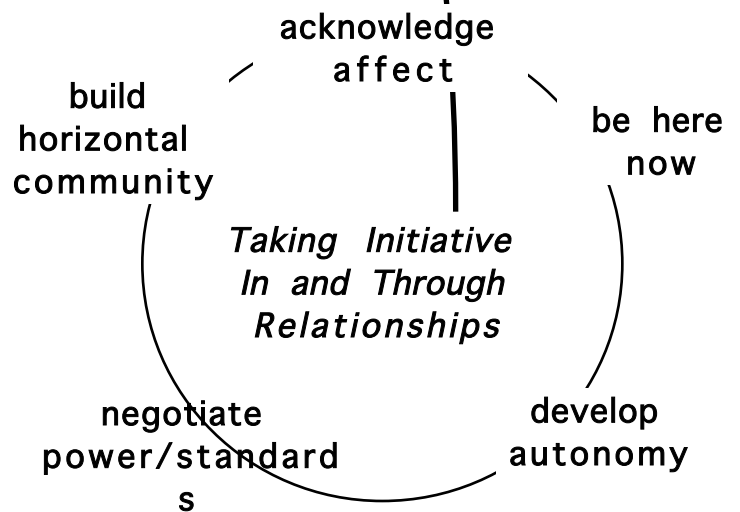


- A. Overall vision
- B. Background information
- C. Possible directions & priorities
- D. Propositions, Counter-Propositions
- E. Design of research
- F. Direct information, models & experience
- G. Clarification through communication
- H. Compelling communication
- I. Engagement with others
- J. Taking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

developing as reflective practitioner

Processes of Research and Engagement

CrCrTh 692



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. ([Supportive Listening](#) is another means to that end.)

Peter Elbow (in [Writing With Power](#). New York: Oxford University Press, 1981) presents freewriting on the creative side of the necessary interplay of the creative and the critical in thinking and writing.

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.

In a guided freewriting exercise, you continue where a sentence provided by the instructor leaves 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....."

Think-Pair-Share

After preparing your thoughts on your own (in response to guidelines given by the group leader/instructor), you pair up with another person, and, through sharing ideas verbally, you refine them and prepare to share a key part of your ideas with the whole group, which you then do.

Processes of Research and Engagement

(CCT698, Fall 98, 99, 00, 01, 02, 03, 05, 06; CCT692, 07, 08, 10)

[Initial goals for the course](#)

[Challenges and Responses](#)

[Future plans](#)

[Syllabus \(Previous syllabi and course packets: 1998, 1999, 2000, 2001, 2002, 2003, 2005, 2006, 2007, 2008, 2010\)](#)

[Summary of GCOE student evaluations, 1998, 1999, 2000, 2001, 2006, 2007, 2008](#)

[Paragraph overviews written for my self-designed course evaluations 1999, 2000, 2001, 2002, 2005, 2006 \(full pdf\), 2007 \(full pdf\), 2008 \(full pdf\), \(full pdf\)](#)

(9/99 -see appended 9/01 [update](#))

Initial Goals

This course is based on a research course I taught several times in which undergraduate students investigated issues that concerned them about the social impact of science or about the environment--issues they wanted to know more about, or advocate a change. CCT students would instead focus on current social or educational issues, but, as in the previous course, they would be guided through different stages of research and action--from defining a manageable project to communicating their findings and plans for further work. The classes would run as workshops, in which students are introduced to and then practice using tools for research, writing, communicating, and supporting the work of others. To keep students moving along in their research, there would be many small writing assignments on their projects, with requests to revise and resubmit in response to my comments.

The emphasis on process, not simply the production of the final paper/report, makes room for confronting personal, psychological issues that usually arise around defining one's own work and convincing others of its significance. The course description, overview, assessment system, and expectations listed in the Fall 1998 syllabus spelled out my initial teaching/learning approach in this course. On a practical level I had to condense the two 2 hour sessions from the earlier course into one 2.5 hour session.

Challenges and Responses

This has been my most challenging course to date at U. Mass. Five of the eleven students were very product-oriented, some of them because they were simultaneously completing their capstone projects on the same topic under a timetable that allowed little room for new exploration. Four of the five viewed the assignments, tasks, and requests for revision as getting in the way of doing what they knew how to do, completing a research paper. My use of illustrations from previous classes did not help them see the value of new steps along the way<these classes consisted of young undergraduates from elite colleges, not adult learners like themselves. The four did not engage productively in the workshop activities, assignments, or revision. Most seriously, they avoided talking to me about the approach they were taking to the assignments and the course in general.

Although the full picture became clear mostly only in retrospect, I did realize during the semester that I needed to talk more with these students. However, I found it difficult, given the busy-ness of their lives and mine starting a new job, to make times when this could happen, or to follow up when appointments were missed. I now include a requirement of at least two conferences in all my courses, one of these early on before misunderstandings of course goals become fixed in a student's head.

During the semester, I also responded to expressions of "confusion" about what was expected in two ways:

i) producing a summary of the iterative, overlapping phases of "research and engagement." (This has since evolved into a structure reflected explicitly in the Fall 1999 syllabus and is reflected in the subtitle I have added to the course.); and
ii) by structuring my weekly handouts so they began with a summary of "Assignments due," "Tasks in preparation for class," "Other tasks," and "Follow-up and feedback," and followed this by details about item. After the semester, I digested my experiences and feedback and produced detailed "Notes on Teaching/Learning Interactions," which I now include in the course packet for all my courses. Including such material in the course packet also accommodates to students who want details in advance of future assignments and allows weekly handouts to be much simpler. I still need, of course, to draw students attention in class to the numerous tasks and assignments ahead, and to convey their rationale.

I do not, however, believe that the added written material would have "won over" the four students who resisted or rejected what the course offered. In addition to making more time to talk with students, I decided this fall to:

i) focus on producing the "dialogue around written work," as articulated in the Notes. (My efforts to achieve this will be illuminated by peer observation and reflection during this fall's faculty seminar on "Becoming a teacher-researcher.");
ii) include in the course packet examples from the previous CCT course (not the pre-UMass courses); and
iii) invite to the first class an alum from the previous course to be interviewed by the new students. This appears to have been an effective "innoculation" against students proceeding as they always have and focusing on the end of semester deadline for submitting a report/paper. (I think I can always expect product-orientation to be a default option for some CCT students, many of who have busy work lives and would not have chosen the CCT Program if they were not so headstrong.) There are again two Practicum students undertaking their capstone projects, but I worked with them through much of the Practicum process during

the summer. Their role in the Practicum classes, when they can attend, will be to coach the others.

Fortunately, a number of students in the Fall of 1998 appreciated the course process, experimented with the tools I was introducing, and made significant progress. Even so, it was difficult to lead students beyond library research and to pilot implementations of the classes or workshops many envisaged. In the third class this fall, in order to model what is possible, I have scheduled a demonstration by an alum of her curricular innovation.

Future Plans

In addition to the changes above already being implemented, I am working (via advising, the CCT handbook, and notes to other advisers) to ensure that CCT students take the Practicum before they undertake their capstone projects. I am also exploring the range of other research courses in the GCOE with a view to allowing students to cross programs if another course matches their needs better.

Update

9/01

I have implemented all the plans listed above and the students' evaluations show that they appreciate, without exception I think, the process emphasis of the course. My teacher-research during the Fall '99 C.I.T. faculty seminar allowed me to acknowledge the tensions facing students in taking themselves seriously as lifelong learners (see report in new exhibits). I have articulated a set of ten process goals to complement the "product" goals of the ten "phases of research and engagement" around which the syllabus and course packet (see new exhibits) are structured. I continue to adjust the format of the syllabus and course packet to help students find their way into them when needed<they are not intended to be digestible at first sight.

The most significant outstanding issue is that not all students complete the written assignments, revisions, and the final report. This has worked against them and caused headaches for their advisors when the students have proceeded to undertake their synthesis projects. In Fall 2001 the question I have set for teacher-student-research is: "By what means can the group function as a support and coaching structure to get most students to finish their reports by the end of the semester?"

The other challenge for the future is to engage other faculty members--at UMass and elsewhere--in discussion about integrating inter- and intra- personal reflection into the teaching of research and writing. As much as I have turned away from didactic presentations of method, I know that there are currents in qualitative research that could inform my teaching and writing about this teaching.

1/10

In 2008 I began working with Jeremy Szteiter to put all tools from the course (and from 693) onto the [CCT wiki](#) and draft a book based on them, u>Taking Yourself Seriously: A Fieldbook of Processes of Research and Engagement. In order to put the course online for spring '10, I revised these entries and spelled out the

sequence of steps for each session.

Contents pages for: [<--Previous Course](#) | [this Course](#) | [All courses](#) | [the Next Course-->](#)

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 query! 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 grateful 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.

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 com-

plexity 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

¹This 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.

Research Organization

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 that you can carry with you at all times. Use it—not pieces of paper—to write notes on. Number the pages and make an index at the end so you can locate these notes.

If you do much of your work on a computer, still carry a notebook for [freewriting](#) and thoughts that arise away from the computer. Those of you who find it hard to make space for reflection should stay 10 minutes after any session or meeting with an advisor to write while your thoughts are fresh.

Beyond the journal/workbook suggestion, keep your ears and eyes open to good ideas, but customize the development of your research organization to your own situation and foibles.

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. (Making a longer "to do" list makes it more likely that no one thing gets addressed conscientiously.)

| | Organization | |
|--|----------------------------|----------------------------------|
| | of materials on paper..... | of computer files & records..... |

| | | |
|--|--|--|
| <p>Things that I do that are good (+) or that I avoid as inefficient (-)</p> <ul style="list-style-type: none">... | | |
| <p>Suggestions of others about good (+) and inefficient (-) practices</p> <ul style="list-style-type: none">... | | |

Virtual Office

Notes on a minimal set of tools to handle ones office-on-the-computer and enhance teaching/learning interactions in a sustainable way

(last update 2/10)

Preamble

Work towards an OHIO office -- Only Handle It Once.

Although there may be more sophisticated software available to undertake the tasks below, you need to consider whether you have \$ \$, computer memory, teachers, or learning time to equip yourself to use it.

You are invited to work through these notes step by step, visit each website mentioned, search for a Windows equivalent if MAC software is cited, and record questions and make notes in the margins of a [printout](#).

Synchronize files

After turning on computer and plugging in my flashdrive/"memory stick", update files that have been changed while working on other computers. On MACs use Synchronize! available from <http://www.qdea.com/>. Synchronization requires the different computers you use to have the same arrangement of folders or directories and folders within folders, etc. This also means that all files must be saved within some folder, not left loose on the desktop.

Synchronization onto your other computers and a flash drive is also a form of backup. At any time, you can have three copies of files -- at home, at work, and on the flash drive. You do not have time to deal with loss of files after the inevitable hard drive crash.

Email

I check email, reply, and file into folders using Eudora (<http://www.eudora.com/>). (As long as you can establish the POP or IMAP

Table of Contents

[Virtual Office](#)

[Preamble](#)

[Synchronize](#)

[files](#)

[Email](#)

[Websites and](#)

[wikis](#)

[Creation](#)

[and Testing](#)

[of](#)

[Webpages](#)

[Website](#)

[update](#)

[Compilations](#)

[of webfiles](#)

[into a PDF](#)

[file](#)

[Wikis](#)

[Email group](#)

[maintenance](#)

[Shared web](#)

[bookmarks](#)

[and](#)

[annotations](#)

[Assessment](#)

[Bibliographies](#)

[Filemaker](#)

[databases](#)

[Social network](#)

[Conference](#)

[calls](#)

server address for your email service, you can use Eudora with any kind of email service.) With Eudora I download all my mail and get off line so I can read and reply to messages without the pressure of being on-line. For the same reason, I store my email on my own computer rather than leave mail on the server. (When I am away from my home computer, I use <http://email.umb.edu> to access my new email. I can only access old email away from home when I carry it on my laptop.) Except for messages that I can reply to immediately, I dispatch incoming messages into 5 or 6 separate In folders (e.g., InTeaching) and respond when I have made time to respond with the kind of attention appropriate to each specific kind of email. After replying to a message I trash or file it into an appropriate folder.

[Recording events](#)

Lists of many users can be combined under one alias or nickname. [See also Email group maintenance below.]

Messages can be sent to many people using the Bcc (blind carbon copy) field, thus avoiding long headers before the message starts.

Email messages and attachments can take up a lot of space so every new year I transfer the contents of my folders to a similarly named folder with the year as a prefix. (I backup these on a CD only for email.) Eudora allows me to search quickly for anything I have stored (back to 1992).

[E-etiquette](#) -- An evolving set of guidelines for our email-mediated interactions

Websites and wikis

Creation and Testing of Webpages

I create my own non-flashy, informational webpages by creating a page on a wiki (see below) and exporting it to html. I make any further changes by hand using the "view html" option in Word. I check my coding before I upload the file onto the website by viewing it in a browser.

I sometimes link files to a webpage that are not in html format, such as handouts for students as .doc files, or .ppt powerpoint presentations, or .xls excel spreadsheet. Browsers give the viewer the choice of viewing in the browser or downloading onto your computer. Similarly, browsers know what to do with .mp3 audio files.

In my homepage I have incorporated a search box (free from google via license to UMass) to help viewers (and myself) locate information in my website as a whole.

My syllabi are now only in online versions. I create style sheets that make my c.v. and syllabus webpages look very close to a corresponding Word file. (For an example of the style sheets, see <http://www.faculty.umb.edu/pjt/stylesyl.css>. A line in the header of the webpage is needed to activate this style sheet, <LINK REL=stylesheet TYPE="text/css" HREF="stylesyl.css">)

Website update

I upload webfiles I have changed onto my website (using Fetch on a MAC, available for free for users affiliated with educational institutions). (Although I have web pages divided into separate folders on my computer, I upload them into one folder on my website, <http://www.faculty.umb.edu/pjt/>. This means all references among my webpages need only refer to the file's name, e.g., 610-01F.html, without the path to that file, e.g., <http://www.faculty.umb.edu/pjt/610-01Fp.html>.) [See also creation and testing of webfiles below.]

Compilations of webfiles into a PDF file

For related material in the form of webpages and word (.doc) or PDF (.pdf) files linked to webpages, I periodically compile them into one PDF document, which I upload onto the server to give viewers a chance to download the document as a whole, rather than browsing the individual pages on-line (e.g., <http://www.cct.umb.edu/handbook.pdf>).

Steps:

- 1. I use the print as pdf command in Word to save a .pdf version of any .doc files. (Sometimes I create an html file using Word, but Word doesn't not preserve formatting well.)
- 2. I create a webpage that is a table of contents for the compilation (e.g., <http://www.cct.umb.edu/handbook.html>).
- 3. I use "open web page" in Adobe Acrobat [not Acrobat Reader], specifying "2 levels" (i.e., the level of the table of contents page and the level of any sites linked to it, but not any sites linked within those pages). (Options allow me to set margins and include/exclude headers and footer.) This generates a PDF file that combines all the webpages and pdf files that were linked to the table of contents page from step 2. (An error file lists all the links that Acrobat could not find.)
- 4. If this has not already happened automatically, I use the command under "Locate web addresses" to make the links in the document active. (If the link is to a page incorporated in the document, the resulting active link moves you there; if it is to a page outside the document, it moves you there if you are on-line, just as a browser would.)

Wikis

More and more I use wikis created on <http://www.wikispaces.umb.edu> or <http://www.wikispaces.com> to share up-to-date information with colleagues (e.g., background updates to prepare for meetings) and students (e.g., available office hours slots), and to make notes for myself (e.g., a to-do list). If the information has a longer shelf-life, I export it from the wiki to html, then upload it to my website. (I replace the wikispaces style sheet [see above] with my own.)

Email group maintenance

To set up and manage my own email groups or listservs I use <http://googlegroups.com>. (I prefer googlegroups over yahoogroups because it allows me to add students directly to a listserv and because I get less spam.)

Shared web bookmarks and annotations

I used to set up an email group for students to post clippings from the web or create a space on a course wiki for this. I have begun to use <http://diigo.com>, where I establish a group. Students have to join diigo, then join the group, then remember to make any bookmark they create available to the group. Tags (keywords) help a group member search the bookmarked sites (which may be the publishers' sites for the abstracts for a journal article).

Assessment

Although I input student names and contact info into a spreadsheet, I use an on-paper check-list for each student to keep track of assignments submitted and completed. (Students also keep their own copy of this check-list so they don't have to ask me what they have completed.)

I also use an old-fashioned technology, namely, carbon paper, so I can write comments on student work by hand and keep a copy. I keep these comments in a binder with a separate sleeve for each student. (My handwriting is more or less legible and I can write away from a computer, e.g., on the subway to work.)

Bibliographies

I use Endnote to input the full citation for any new article or section of a book I am reading (including newspaper articles, which I no longer clip because I know I can access them via the web). Endnote creates bibliographies in any format I specify, with minor editing needed to brush up the result. I input my own two letter keyword codes to help retrieve relevant

references. Endnote can be downloaded for a 30 day trial from <http://www.endnote.com/>.

Filemaker databases

I use filemaker to keep records of people associated with my program. I can print information from the database a) according to different layouts I create or b) by generating customized outputs using the output command followed by some formatting, either in Excel or Word, to make the information easy to read.

Social network

For my program and for workshops I establish online social networks on [ning](#), "to extend the experiences that we value in face-to-face and person-to-person interactions and to spark other kinds of generative interactions that hadn't been happening off-line."

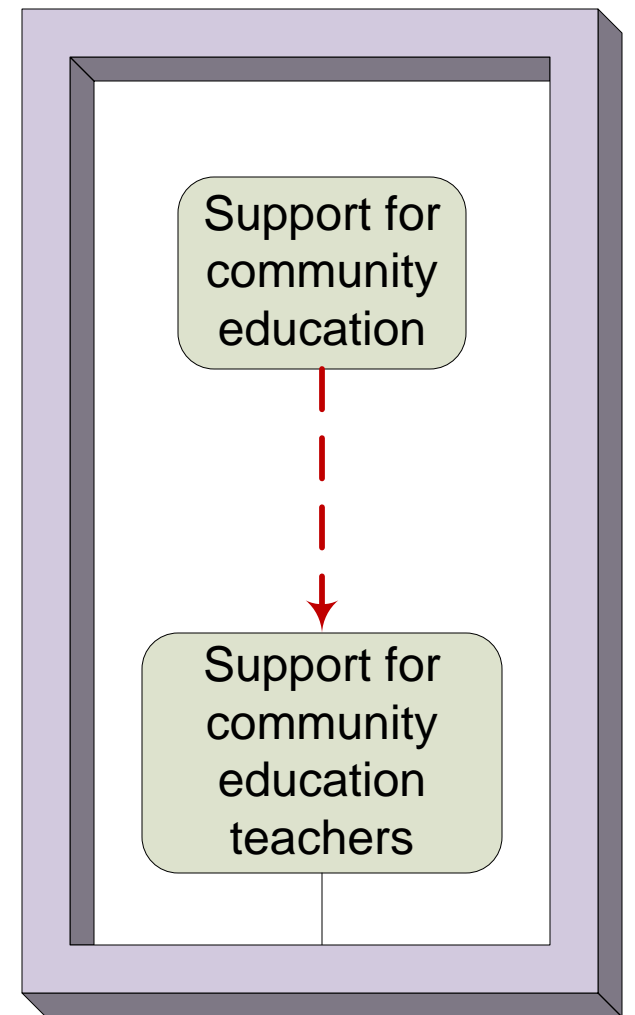
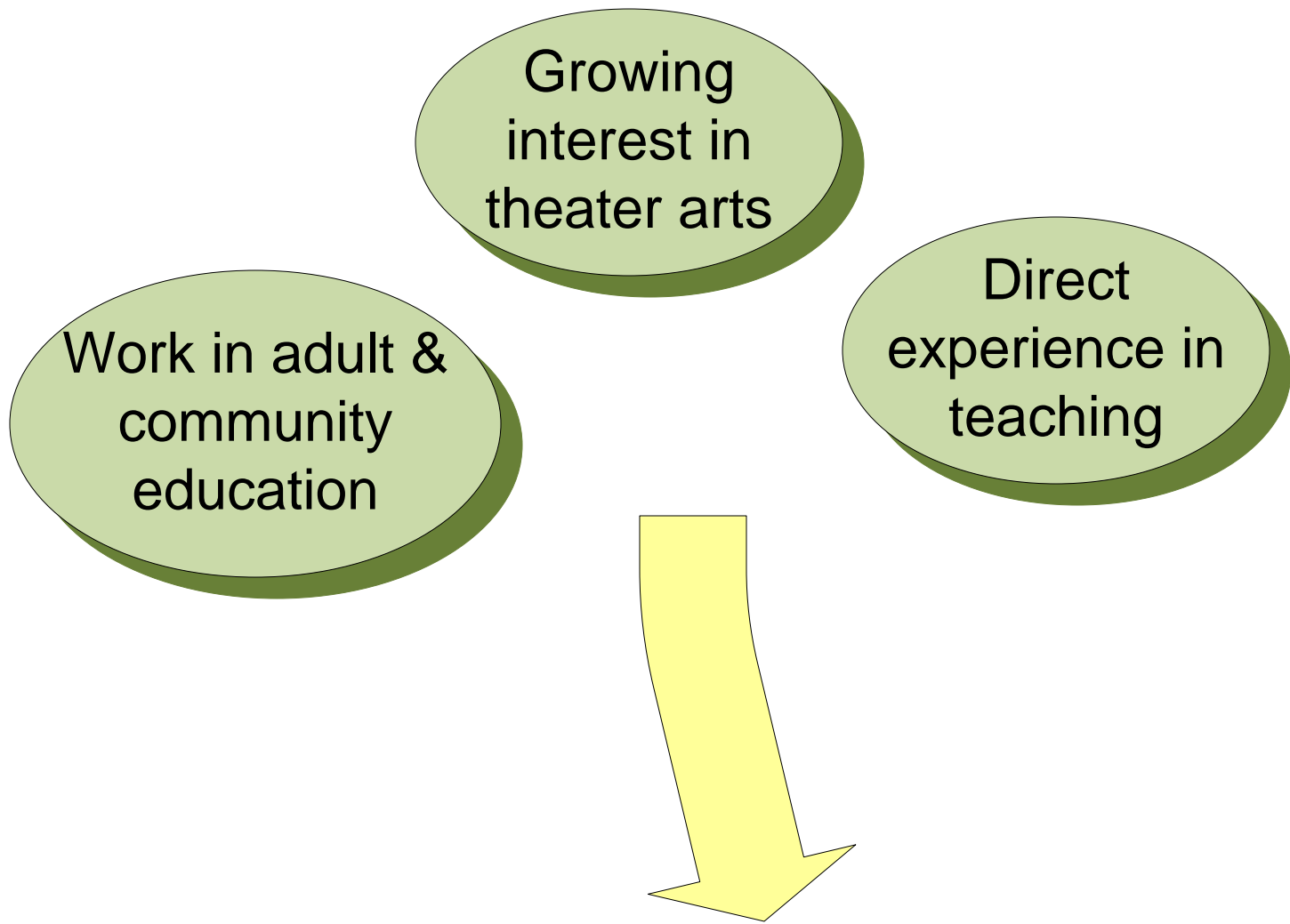
Conference calls

I use [skype](#) for conference calls, which can bring in people by phone, i.e., even if they are not on a skype account. (I set up a payment system that can be automatically recharged when it runs down. At 2c/minute, it's not a big deal.)

Recording events

Call recorder can record skype calls, as can [talkshoe](#), which also serves as a repository of podcasts (e.g., <http://www.talkshoe.com/tc/16894>. If you use the download option instead of the listen option you'll be able to fastforward when you want. Use of headphones to listen is recommended.) Talkshoe, like skype, can bring in parties from afar (see [audio tips](#)). I record talks with x.recorder head on my laptop or audacity.

Through Early CCT



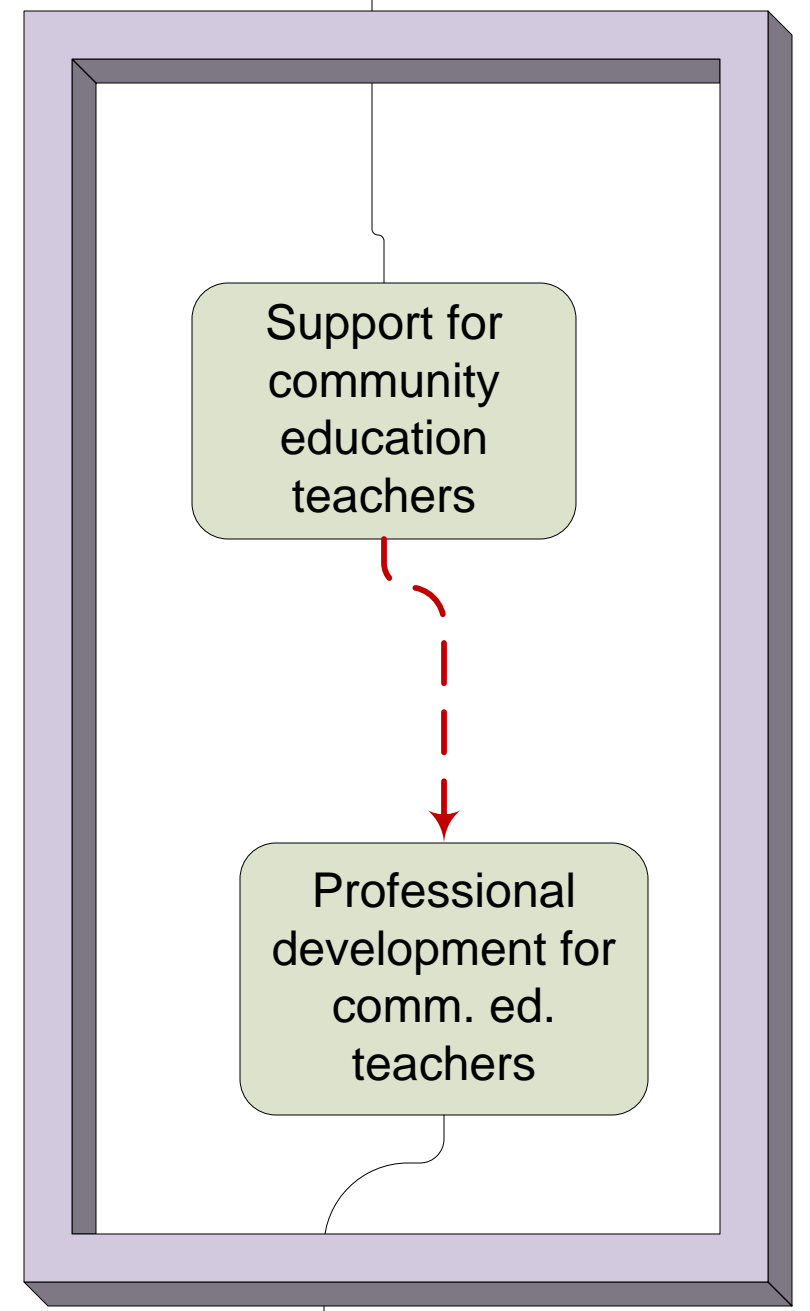
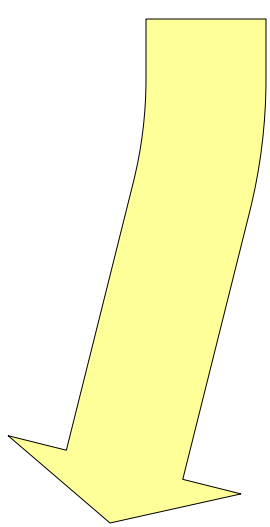
CCT 692 Proc Rsrch Eng

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?

Final Report

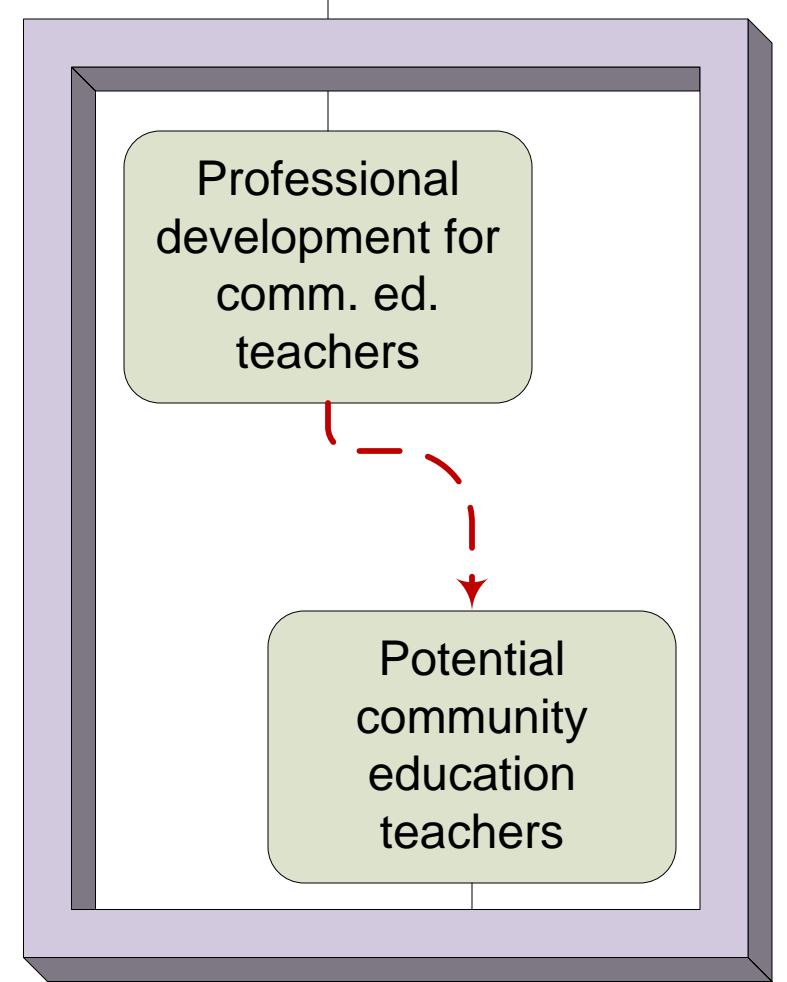
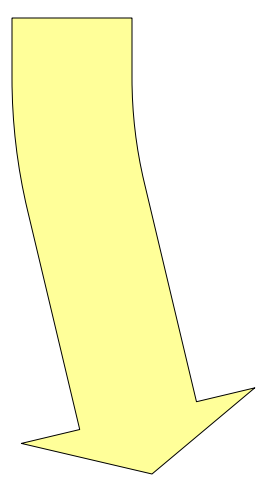
Recapturing the Joy of Adult Education Through a Theater Arts Perspective of Learning Toward a Renewed Purpose of Social Change



CCT 693 Action Research

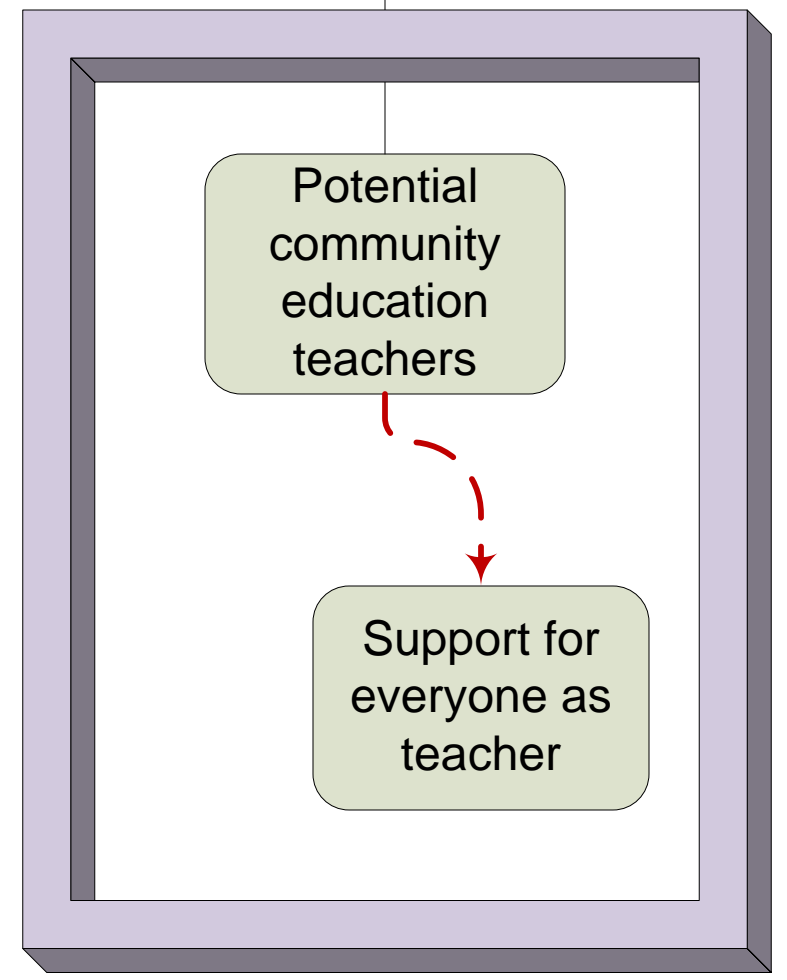
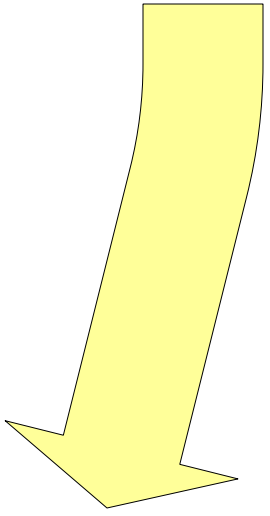
Final Report

Developing an Action Research Plan for Personal Action that Inspires the Use of Collaborative Play by Teachers in the Small Group Curriculum Planning Process



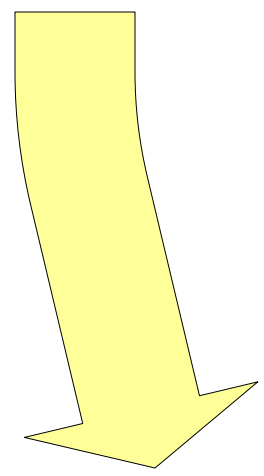
CCT 694 Synthesis

Exploring the Teaching Mind: Extending Participation in Lifelong Learning Through Engagement with a Supportive Community

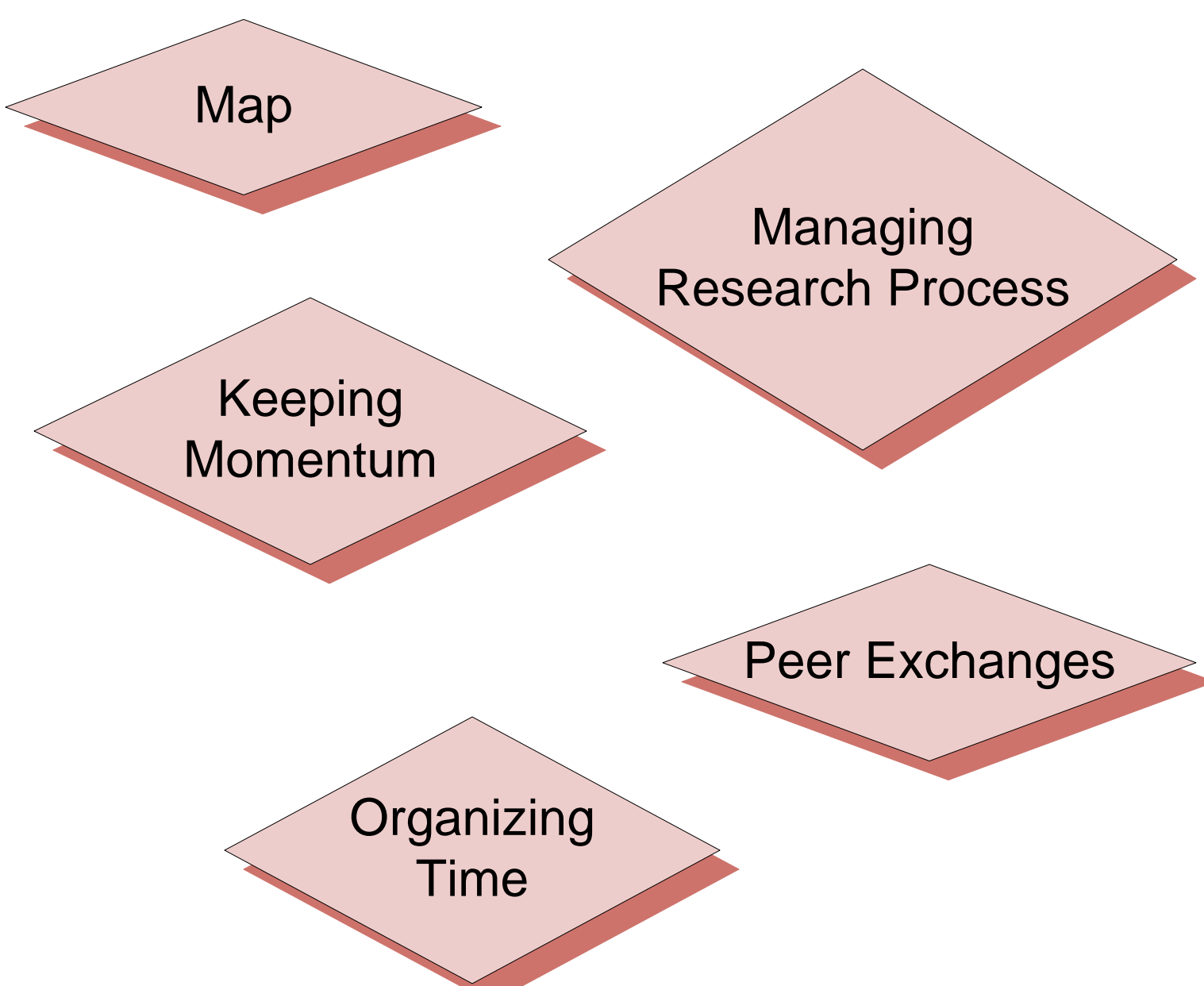


Beyond CCT

- Work with CCT
- Continue developing some community teacher collaborations
- Return to synthesis



692 Breakthroughs



Latar We have never been modern

21 Feb 194.

UNDERLYING PROGRESSION CONTRAST

sciences, Enlightenment
superfluous divisions

→ not interesting
daring, experimentation,
uncertainty
warmth
incongruous blend of hybrids
crazy ability to reconstitute the social order

START AT THE END

p142

never managed to attain these anyway

objectivity
truth
coldness
extraterritoriality

p143

scientists as representatives of things

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

Contrast

collapse into one

constant suspicion & desire to eliminate *metodos*

= naturalism
socialism

1989 collapse of Berlin wall ⇒ both failed

(?)

p143

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

page number for quote

[OK, but]

[dubious equivalence]

["only because" ??]

Personal response

p144

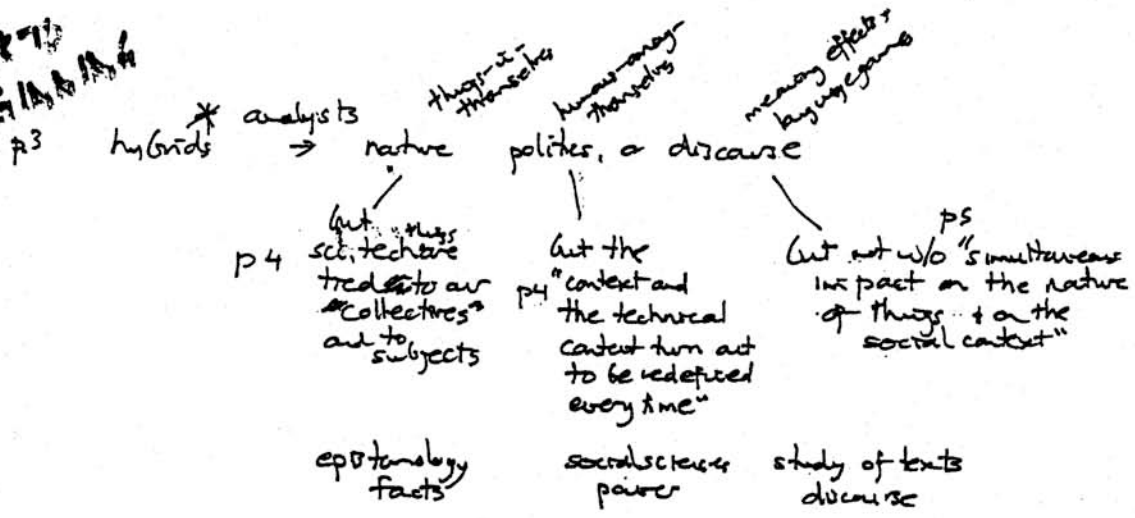
Caclusa: let us talk about mediation, about networks

[existence then again w/ construction]

grate that this is what is already happening

p145 leaves it to others to take the new Castles into a new "particular" of things.

BACK TO BEGINNING



| | | | |
|-----------------------|-----------------|------------------|--------------------------------------|
| crits: naturalization | socialization | deconstruction |] powerful but impossible to combine |
| (EO Wilson) | Bourdieu | Derrida | |
| societies vanish | subjects vanish | discourse vanish | |

Repeatedly used Three part scheme

Way ~~above~~ forward:

p7 anthropologists deal w/ "seamless fabric of... nature-culture" (> culture) [but they systemize (nature-) culture]

p8 "networks are simultaneous real, like nature, narrated, like disc or and collective, like society"

Resistance: only analysis back home

p8 & 1989

"socialism had magnified that exploitation immeasurably" ["victory communiqué" or Latour? If latter, then L. is de-networking, system-izing E. European command economic - hu

(taken) offset against + parlous state of the Earth.

p9 (post-modernists) remain suspended b/w belief and doubt" (ie. impotent)

@ "task of domination and emancipation" p10

Modern Defining

- = break
- advance on the past
- φ generator of new hybrids
- analytic purification, form of deconstruction

vs. Latour: slow down φ by representing it, not denying it is abandoned

Take-home exercise to do between sessions 4 and 5

This exercise, in addition to helping you get into the swing of the course, continues research that began when Peter Taylor was a member of the Fall 1999 CIT Faculty seminar on "Becoming a Teacher-Researcher" (see <http://www.faculty.umb.edu/pjt/citreport.html>). The research relates to the question: By what means can the group function as a support and coaching structure to get most students to finish their reports by the end of the semester?

Exercise, part 1. Review the assessment system and the "Notes on participation and contribution to the class process" on the Assignment Checklist and the page on Dialogue Around Written Work (linked to the Checklist).

Part 2. Guided freewriting: 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 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.

Continue for 10 minutes where this sentence leads off:

"The idea of the class functioning as a support & coaching structure to get most students to finish our reports by the end of the semester brings up the following thoughts/ feelings/ experiences..."

continue on the back

Part 3. On a separate sheet to be handed in during session 5 write down about five statements, questions, or reservations about the class functioning as a support & coaching structure to get most students to finish our reports by the end of the semester.

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.

- (Alternatively, on your computer, you can make "virtual" post-its that you can move around; see [worksheet](#)).

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

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?

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 information/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?

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 can 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.

Turnin: 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.

Interviewing is not just asking questions and receiving informative answers.

Lizzie Linn Casanave and Jenny Robicheau
Research Briefing October 26, 1998

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/nnspp/viewtech.htm) <http://www.unc.edu/depts/nnspp/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.

I hereby certify that a tape-recorded interview with me was conducted on _____ by _____ for the purposes of writing a class report for the Processes of Research & Engagement course (CCT692) in the Graduate College of Education at the University of Massachusetts, Boston in the xx semester, xx.

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

Arguments behind my research on caffeine

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 \Rightarrow 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.

Acknowledge

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.

What's the connection from each point to the next & each to the whole?

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.

+ Δ ("Plus-Delta") Feedback

Feedback that begins with an appreciation (+) makes any subsequent suggestion for change (Δ) more likely to be heard and taken up.

It also has an effect on the people giving such feedback, which is to make them into collaborators or supporters of the recipient's ongoing development instead of consumers or critics.

+ Δ Feedback can be given verbally and quickly--thus more regularly--at the end of sessions in a go-around or check-out in which each person contributes only one item in each category.

+ Δ Feedback can also be used for self-evaluation, provided you have a set of objectives for each of which you can do + (something you did well) and Δ (some way to improve/develop).

EXPLORING YOUR WRITING PREFERENCES

B. Legendre,
Cornell University
Writing Workshop

ACTIVE OR REFLECTIVE?

William: The Active Writer

Ever since he was in elementary school, teachers made William write an outline before he began his essay. He always hated that. How could he know what he was going to write before he wrote it? Since he was a smart and resourceful student, he figured out, very early in life, that he could write his essay first, then outline it. His teachers never caught on!

When he didn't have to outline first, William could write the way that fit him: he could write actively. Instead of staring into space, William could leap into writing with little forethought and write whatever popped into his mind. His first drafts often looked like a map of the realm of chaos, with words and sentences crossed out, ideas added up and down the margins, and arrows connecting one paragraph to another. Sometimes, he even added entire paragraphs on the back and drew an arrow that wrapped around the edge of the paper (almost like the path of a ship sailing over the edge of the earth) to show where the paragraph would be added on the front page. Only William could read those first drafts, but that was okay. This was the way he liked to write. He didn't have to slow down to make his writing pretty or perfect. He could throw ideas down on paper as quickly as he could think of them, which was pretty quickly, and he could rely on his energy to carry him through to the end of the first draft. In this way, he didn't forget any of his ideas. That was the problem with outlines: he would forget half of his ideas while trying to be organized for the outline!

Writing this way worked well for him as long as he saved enough time for a second or third or sometimes even a fourth draft. In later drafts, he could reorganize ideas, cut ideas that didn't belong, and add new ideas so that other people could follow his train of thought.

When he first started college, William found it a little difficult to write in-class essays. This was because he felt that he didn't have enough time to revise; he had to get it right the first time! He soon discovered, however, that it was possible to write two drafts, even when he only had sixty minutes to write the essay. He began to leap into his in-class essays, writing a very quick rough draft (without any details or examples) in about fifteen or twenty minutes. The rough draft helped him to get warmed up; it was almost like he was warming up before he began to exercise. The rough draft also helped him to explore his ideas, for William came up with some of his best ideas while he was in the process of putting words on paper. Once he was warmed up and had some good ideas down on paper, he could then begin to rewrite his essay (adding in the examples and details) and he could then finish the second draft before his sixty minutes were up.

As long as William wrote in his special active process, as long as he leaped into his writing without feeling like he had to write an outline or have everything thought out in advance (often William had a rough idea of what he wanted to write about, but the ideas were really only fragmentary), he found writing relatively easy, or at least easier than it was before. When he did become blocked, he used one of his "block-breakers." Sometimes, he could break a block by simply talking to a friend. (He also likes to talk about ideas before he began to write.) The more he talked to his friend about what he was trying to write, the clearer his ideas became, and the more confident he became in his ideas. If this didn't work, he would talk (rather than write) a first draft into a tape recorder, or he would pretend that he was giving a speech on the topic. At other times, he would find a word processor to write on, for he loved nothing more than writing on a word processor. It was much easier for him to throw his ideas into the computer quickly because the word processor allowed him to erase and start over, add words, move paragraphs, and so on. It was almost as if the word processor were made for his approach to writing.

William often finds that he has to spend more time revising than he did writing the original draft. When he doesn't, his instructors often complain that his work is unorganized or unclear. He particularly has to decide (after the initial draft) what he is trying to prove. Once he has decided that, he can begin over with the thesis statement in mind. Instructors also complain that William's work is too conversational, not sophisticated enough. But they usually sense that he has good ideas, even when he has failed to express those ideas clearly.

ACTIVE OR REFLECTIVE?

Tim: The Reflective Writer

Tim likes to think before he acts, and that is how he likes to write as well. Before he ever puts his first sentence on paper, he likes to spend a great deal of time thinking about what he wants to say and how he wants to say it. He will think about the ideas that he wants to write about, how he wants to organize them, and even how he will phrase his sentences.

He may write down an outline, which is fairly long and detailed, at times, or short and not-so-detailed at other times, or he may jot down a few notes on key ideas or facts, but usually he thinks about his writing assignment in his head. Preferably, he does this thinking when he is alone and uninterrupted.

Once Tim has thought about his ideas long enough, he begins to write down his text. This phase of his writing assignment is often more akin to transcription than composing. In other words, he transcribes onto paper the text that he has already composed in his head. When he has thoroughly thought through his text, he can write very quickly and his first draft may need little revision. When he has not thought it through as completely (which is OK), he may stop more frequently to think about where key sentences are leading him. Indeed, in his texts, he often has a number of sentences that announce where he is going, such as, "At this point, I would like to discuss" (He's been told to try to avoid this kind of awkward phrasing and he usually eliminates it in revision.)

For the most part, this process works well for Tim. Since he has thought about the topic before he writes, he can usually put words on paper without experiencing many writer's blocks, although sometimes he becomes bored with the physical act of writing. When he has thought his topic through too thoroughly, he feels that the physical act of writing is just so much scribal work. He becomes bored with the menial task of transcribing what he has already written mentally. He tends to enjoy writing more when he leaves some of the details or ideas unwritten so that he can experience the thrill of discovering new messages as he puts words on paper. The key to Tim's writing process is knowing how much and how long he should write in his head and knowing when to begin putting words on paper.

When he began college, he found writing in-class essays difficult. He likes to think about a topic for days (even weeks or months) before he begins writing. When he wrote his first in-class essays, he noticed that some of his classmates would begin writing almost immediately. It seemed to him that the time was flying by and all he was doing was sitting there thinking about the topic. With time, he came to realize that it was okay for him to think about the topic longer before he began to write. Sometimes, he will think about his topic for thirty minutes before he begins to put words on paper, but, since he uses this time to thoroughly consider what he wants to say, he can then write a good essay in the remaining thirty minutes.

FACTUAL OR THEORETICAL?

Susan: The Factual Writer

Susan feels that 90% of her writing instructors give her assignments that are needlessly difficult. Their directions are too vague and general. If they would only tell her how long the essay should be and how they want it organized, then she would find it easier to begin the essay. When the instructor tells her what he or she expects, which is unfortunately only 10% of the time, then Susan knows what to do and is able to write better essays.

For example, her first college writing instructor gave her very vague instructions. He said, "I want you to write an essay about the transformation of American culture during the 1960's." What does that mean? Why can't this man speak in English? What planet is he from? When she receives instructions like this, Susan has learned that she needs to ask the instructor some questions so that she clearly understands what the instructor wants. She asks questions like: "What do you mean by 'transformation'? Could you give me an example of what you mean by 'transformation'?" After she asks questions like this, then the assignment is clearer; then she can give the instructor what he or she wants.

When Susan begins to write, she needs to start with the facts. She doesn't see how anyone can get a feel for what they want to say if they don't know the facts. After she works with her facts, then Susan can develop some of her ideas or opinions. She definitely does not trust wild theories. Usually, it is easier for her to accumulate facts and write about them (like in a research paper) than it is for her to express her own idea about something. Unfortunately, in many of her college courses, she is asked to write about ideas she has never really thought about. When this happens, she feels very insecure and wants to do research. She believes that if something is written in a book, then it is real and true. She feels that when she has to have an opinion about something, she has to base that opinion on book facts, not just on her opinion.

Finding the right organizational plan is also important for Susan. When she was in high school, her teachers liked for her to write five paragraph themes. Susan practiced this kind of essay until she perfected it, and then she used it to organize all of her essays. She liked the format because it helped her give her teachers what they wanted. In college, instructors seem to like a different type of writing (this confuses her). In fact, it seems that each assignment has to be written in a different way (Susan would rather write the same type of essay over and over again so that she can prove her mastery of it). Writing a new type of essay every time makes writing more difficult, but Susan has found that if she can find a good model to follow (an essay written by another student that the professor likes), then she can use that basic format as a guide. This makes writing much easier because she has a better idea of what the instructor wants.

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As she is putting words on paper, Susan has a tendency to worry about whether or not the essay is neat enough, whether or not she is using correct grammar, and whether or not she has commas in the right place. She has learned, however, that thinking about grammar and neatness during the first draft can divert her attention from what she is trying to say. She's learned to save her concern for correctness until after she has written a first draft.

Susan has also learned that often her paragraphs are too short and undeveloped. Even though she really likes to work from facts, she somehow finds that the facts don't always find their way into her essays as well as they should. She learned to add these illustrations. But instructors have repeatedly told her that although facts and details and examples are necessary, her paragraphs still need more explanations, more of her own thinking. She has learned that when she revises, she needs to add more ideas, opinions, and explanations of what she's trying to convey. Another problem Susan sometimes faces is that she gets in all the explanations and facts but forgets to include her topic sentences. She gets tired of hearing, "These are great illustrations, Susan, but I'm not sure what they are trying to prove. How do they connect with the thesis?" She has learned to solve this problem by looking at the length of her paragraphs. When they seem long enough, she then looks at the beginning of each paragraph. If there's a topic sentence there she feels that she's probably on the right track.

FACTUAL OR THEORETICAL?

Abbie: The Theoretical Writer

Writing, Abbie believes, is one the greatest technologies of the human race. How could it be otherwise? It is only through writing that we are able to explore complex ideas, and it is through writing that we can connect these ideas and be creative and original.

Being unique is important to Abbie. When an instructor gives her a writing assignment, she begins to think about how her approach can be different, how her essay can be unique. Her instructors usually compliment her for her originality, but sometimes they critique her for not following instructions, for writing about something only loosely related to the original assignment. Abbie has learned that she needs to use her powers of observation to learn about her teachers. If teachers give general or vague instructions, then they usually like her originality and creativity (oftentimes, she finds these instructors in the humanities rather than in the sciences, the social sciences, or business). If instructors give very detailed and specific directions, then she is much better off following the directions closely, even though she does not like to write like this. Moreover, she hates to read and follow instructions.

Ideas seem to come to Abbie from nowhere and everywhere, so she usually has no trouble finding thoughts to put in her essays, but she finds it much more difficult to deal with facts, details, and examples. She also sometimes just gets carried away with her ideas and doesn't really prove the point she was trying to prove. She knows that she could if she tried harder, but often she relies on the instructor's ability to figure it out. After all, the instructor is smarter than she is! But Abbie has learned that generally her teachers want her to be more obvious by making the connections very clear and specific. Further, she's learned that she has to provide some evidence to back up her general ideas. When she revises her rough drafts, she adds facts, examples, or details. She also tries to add sentences that clearly show how the ideas prove the thesis. Doing these things makes her feel that she's being too obvious, but she usually gets higher grades when she does.

Sometimes, Abbie's ideas are too complex so she has to clarify them during revisions. She has found that the best way to clarify her ideas is by "testing them out," by applying them to an example or two. That way, she can think her ideas through in more detail as she thinks about how they apply to a specific situation. When she can't supply illustrations, Abbie has to rethink the ideas, which is often hard to do because she's quite comfortable with a general idea about something. Rethinking is hard work for her because she has to dig beneath the surface: that's what instructors seem to want, she's determined. Abbie's also learned that some instructors care a great deal about her carelessness with punctuation, spelling, grammar, and overall neatness. They've even given her low grades for this carelessness despite the good ideas she has presented.

OBJECTIVE OR PERSONAL?

Robert: The Objective Writer

One of Robert's writing instructor's once said to his class: "Writing is a beautiful experience because it gives you a chance to express your feelings. If you put yourself into your writing, empty your heart onto the page, then you can become close to other people through your writing." Robert disagrees. He believes that there are four qualities to good writing: (1) It is objective, (2) It clearly states its message, (3) It is well-organized, and (4) It is logical. After all, one writes for a purpose (to explain one's ideas, to give the audience some information, or to argue about an issue); writing just to express one's feelings seems self-indulgent to him. This is not to say that Robert does not have feelings or that he thinks that they are unimportant. He simply believes that writing about how one feels is inappropriate.

Robert, therefore, tends to follow a fairly clear and logical writing process. It is very important for Robert to organize his ideas very early in his writing process. He may write a detailed outline, divide his essay into sections or jot down a few key ideas in a logical order. The organization is important for two reasons: (1) he relies on the organizational pattern to help him make decisions as he writes (i.e., what he includes and excludes); and (2) the organizational pattern can help him to develop new ideas and examples.

Once his organizational pattern is developed, Robert begins to write by essentially filling in the pattern. This may sound a little like "painting by the numbers" to some, but Robert does not see it that way. He tends to think of it more as setting boundaries for his thinking. For example, a sonnet has clearly prescribed organization to it. Once you accept that pattern as the structure of your poem, then you are challenged to develop the data or ideas that fit the pattern. What could be more logical?

Robert's teachers almost always find his essays organized and basically clear, but when they do criticize him, he is very open to their criticism. The only time that Robert is bothered by his instructor's comments is when the instructor is too gushy or emotional, or when the instructor sounds angry, or when the person isn't direct enough. Robert prefers feedback that is objective, direct, and to the point. If his essay is weak, he just wants his instructor to tell him so that he can revise and make it stronger. If his essay is good, he just wants his instructor to say, "Good job." Overall, Robert's motto is simple: If you have something to say, just say it; then we can get on with our lives.

Since he's been in college, Robert has realized, through various instructors' feedback, that certain people like his basic approach (being very direct and clear-cut). But even those who like his directness often tell him that he needs to explain his points and to illustrate more. Those who don't like his approach caution him to be less dry, more subtle (he's often accused of being too blunt). Robert is trying to liven up his writing by adding some personal illustrations (this is really hard for him), and he's trying to be less blunt so that he doesn't offend his readers; he is beginning to learn that his audience is made up of people who want more than logical persuasion, more than "just the facts."

OBJECTIVE OR PERSONAL?

Michael: The Personal Writer

Writing for Michael is like creating a tapestry. He begins to express himself and then just follows the threads of the weaving. He finds that his writing often surprises him. Even when he plans an outline, there is still something mysterious about how his feelings take shape. It is like watching a tapestry develop: you don't know how it will turn out, but you know that this particular color or type of thread is what's needed now.

This is how Michael's essays take shape: not by deciding on an organizational format in advance (even though he may begin with a plan) but by letting the organization develop organically. He just sort of knows or feels what should come next. Michael tends to become very involved in what he is writing. For him, writing is communicating with people by touching their feelings and beliefs. He feels that he's successful as a writer only when he does this. Therefore, it's harder for Michael than for most people to write about something he doesn't believe in: he could never be a debater who has to argue either side of the same issue. Michael can only argue for what he believes. If he has no real feeling about something, it is much harder for him to write about it. In this way, he is very much unlike Robert, the objective writer, who seems to be able to take either side of an issue and argue it logically even when he doesn't believe what he is writing!

Michael really enjoys entertaining his readers. He tries to find just the right word to capture their attention, and he spends a lot of time wondering whether or not his readers will understand him and be moved by what he says.

Michael is more sensitive than objective writers are about the kinds of feedback he receives on his essays. After he puts so much of himself into his work, he feels that a criticism of it is a criticism of him as a person. Since he has been in college, he has learned to handle criticism better, but it can still be very painful. He tends to like instructors who respond to him as a person and like him: he prefers that they tell him what they like about his work before they tell him how to change it.

Of course, some assignments are harder than others. Michael has a difficult time criticizing others' ideas (his peers, even writers of articles). Since he doesn't want to hurt people's feelings, he tends to be overly subtle in his critiques. He also has a hard time when he can't think of an interesting way to get the reader involved. Often the introduction is the hardest part for him to write. It's the beginning of his tapestry, after all, the foundation. Sometimes he spends more time on it than on the rest of the essay. It's not that he's trying to come up with a thesis statement. He's trying to lay some kind of foundation that will lead him and his readers into the rest of the essay. Revising is hard too but especially when the instructor is

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concerned about only one section of the essay: how can he only change one section. If the essay is a tapestry, all of its parts are interwoven: changing one part means changing the whole thing!

Instructors usually compliment Michael's essays on their humanness. They say that they can hear him talking and expressing himself. Often they say they can't outline his essays but that the ideas and feelings come through anyway. Sometimes they tell him he is too conversational and should sound more academic. Michael's not sure how to solve this problem yet.

FOCUSED OR INCLUSIVE?

Beth: The Focused Writer

Beth likes to organize her time so that she can get everything done and still have time to relax. Deadlines are important to her. Generally, when she is given a writing assignment, she begins to think about how she can complete it and turn it in on time. She plans to have her research completed by a certain date (she may read two articles a day), the rough draft done by another date, and the revisions made and the final version turned in by another date. She follows the schedule and almost never turns in an assignment late. Usually, when an assignment is due on a Monday, she is working on some other assignment by Sunday because the essay has already been completed.

This process works quite well for her, although she has learned that she can sometimes follow her plan too closely. If she comes across a new idea in her reading that requires additional research, she has to decide whether or not to pursue that research. If her schedule doesn't allow for these unforeseen circumstances and she sticks rigidly to her schedule, she often misses good ideas that would add to the quality of her essays. Sometimes she is even well-aware that she's short changing her essays, but, for Bess, keeping to the schedule comes first. She wants to feel that she is controlling her workload and a schedule helps her do this.

Another problem Bess encounters is that because she wants to finish an essay, she sometimes begins too soon--before she's done enough research, before a pertinent in-class discussion, or before she's thought through all the ideas. This can lead to writing blocks; then she needs to abandon her schedule and do what needs to be done (do more research, spend more time thinking or free writing). A second problem that beginning too early leads to is short rough drafts. Beth wants to complete the essay; therefore, she forces herself to move through the process quickly without sufficient explanation or development of ideas.

FOCUSED OR INCLUSIVE?

Mary: The Inclusive Writer

If she wanted to, Mary could describe her writing process in one word: BIG. She tends to select very broad topics that allow her to research and think about a broad range of ideas, and she sometimes has trouble narrowing the topic, even when her deadline is approaching and the essay is not yet written.

Of course, Mary takes her big topics and researches them in a big way. She works hard on her writing assignments and believes that she should not start to write until she has thoroughly researched the topic. She will check a number of books out of the library. Sometimes it seems like she checks out hundreds. Her friends can tell when she is working on a term paper because her dorm room is cluttered with books, xeroxes of journal articles, notecards, and ideas jotted down on little slips of paper. The more she reads, the more she feels that there is to read. There is always one more article, one more book, one more fact to track down, or one more statistic to locate. Her research just seems to go on and on without her thinking much at all about her deadline.

She usually does not start to write her rough draft until the eleventh hour, which means that she usually writes late into the night. For some reason, she seems to do her best writing at the last minute; indeed, she prides herself on her ability to write under pressure. The only problem with this approach is that she rarely has a chance to revise her essays; her first draft is often her final one. Sometimes, she believes that she could earn higher grades on essays if she began early enough to write two or three drafts.

One of her major difficulties with writing is that she feels like she has to say everything about her topic that she could possibly say. She sometimes struggles to include all of the important facts or all of her great ideas, which can make her rough drafts very long. Her writing also has a tendency to ramble on as she continues to include one more key point or one more key fact.

Once she began to write an essay and had written six pages before she even finished the introduction. She realized that the essay was getting a bit too long and her time was running out, so she wrote another paragraph and turned it in.

Since she has been in college, she has learned to start a little earlier and allow more time for revision, but she has also learned that she needs to cut excess information from her first draft. She has begun to accept that she doesn't need to say everything. There will be other essays to write. She can save some of her ideas for other essays. Besides, she believes that writing is a continuing dialogue. In a sense, a writing assignment is never finished. She may turn it in but she will continue to revise it (if only in her mind as she thinks about how the essay could have been better), for she believes that it is good to keep rethinking your ideas, changing your decisions, and reevaluating your assumptions. It is good to be flexible.

Writing Preferences: Effects on Process

Active Writers (function: idea generation) Reflective Writers

need to write to discover what they want to say
talk to others to find/explore ideas, like group work
1st drafts rambling, disorganized, conversational
can't write strong introductions right away
usually reach a point where everything "clicks" in the essay or conversation/
need to begin the essay when they discover the thesis
if unrevised, essay may reach a conclusion that contradicts stated thesis

Strengths: can access their points easily through free writing, strong voice

Problems: lack of org./focus, language often too informal

need to plan/think beforehand, to decide thesis
prefer to work alone, not groups
1st drafts fairly complete and org.
writing is often transcribing what's in their heads
no problem with introductions, organization
usually don't develop new ideas as they write
often forget important ideas while creating outline

Strengths: organization

Problems: often dry, minimally developed

Factual Writers (function: conceptual focus) Theoretical Writers

concerned with having facts, data base to draw from
prefer to operate inductively but often leave out generalizations or
handle them awkwardly, focus on data
prefer working from a model and repeating a pattern
work sequentially, step by step, often lose overall purpose
can illustrate but usually don't explain significance much
(often can be helped by a series of questions re: a specific paragraph)
prefer concrete instructions (how long? what kind of introduction?)
"revision" to them means adjusting mechanics
focus on WHAT

Strengths: handle factual data well, strong mechanics

Problems: often prove the obvious, have difficulty grasping concepts

more concerned with ideas and theories
more likely to explain ideas w/o any illustration

prefer trying something new, being creative
perceive the overall purpose but omit connecting
explanations (how does B follow A?; assume
readers see the connections because they do
prefer more topic freedom, minimal instructions
revision needs to focus on clarity of ideas, emphasis
focus on WHY

Strengths: conceptualize broadly

Problems: develop minimally, essays seem unfocused

Objective Writers (function: attitudes toward audience) Personal Writers

want to be clear, succinct, organized: convey message to audience
concerned with logical appeals - head appeal
value organization and directness

want to affect the reader emotionally
concerned with emotional appeals, values
value the "flow," the "feeling"

Why do I use this method?

- it gives the student possible explanations for what previously seemed a mystery ("how I write")
- it helps me immediately see what's going wrong in an essay and why (each essay is not idiosyncratic)
- it gives the student and me a common language (also repeated characteristics to discuss)
- it helps me help them get through writing blocks
- it "objectifies" writing problems and helps students feel less blameworthy ("my writing is dry, but that's characteristic of objective writers) but also more responsible ("although 'dryness' is not my 'fault,' I can do something about it by trying to be more personal")
- it explains to me why particular writers can only progress "so far" in a given semester (perhaps even in their writing careers), and why I prefer certain kinds of writing.
- it forces me to vary my teaching style (group vs. ind. work, types of assignments, use of models).
- it gives me an approach that students will be able to hear in feedback (feeling writers need to have the language softened, need more positive reinforcement than objective writers who generally want to hear the problems and how to solve them)

Further Reading:

- Jensen, G. H. and DiTiberio, J. K. (1984). Personality and Individual Writing Process. *College Composition and Communication*, 35, 285-300.
- Jensen, G. H. and DiTiberio, J. K. (1989). *Personality and the Teaching of Composition*. Norwood, New Jersey: Ablex Publishing Corporation.

SUMMARY OF KINDS OF RESPONSES

from

Peter Elbow & Patricia Belanoff, *A Community of Writers: A Workshop Course in Writing*
McGraw Hill

Here is an overview of eleven different and valuable ways of responding to writing—and a few thoughts about when each kind is valuable. After you have tried them out, you can glance back over this list when you want to decide which kind of feedback to request.

1. SHARING: NO RESPONSE

Read your piece aloud to listeners and ask: "Would you please just listen and enjoy?" You can also give them your text to read silently, though you don't usually learn as much this way. Simple sharing is also a way to listen better to your own responses to your own piece, without having to think about how others respond. You learn an enormous amount from hearing yourself read your own words—or from reading them over when you know that someone else is also reading them.

No response is valuable in many situations: when you don't have much time, at very early stages when you just want to try something out or feel very tentative, or when you are completely finished and don't plan to make any changes at all—as a form of simple communication or celebration. Sharing gives you a nonpressure setting for getting comfortable reading your words out loud and listening to the writing of others.

2. POINTING AND CENTER OF GRAVITY

Pointing: "Which words or phrases or passages somehow strike you? stick in mind? get through?" Center of gravity: "Which sections somehow seem important or resonant or generative?" You are not asking necessarily for the main points but rather for sections or passages that seem to resonate or linger in mind or be sources of energy. Sometimes a seemingly minor detail or example—even an aside or a digression—can be a center of gravity.

These quick, easy, interesting forms of response are good for timid or inexperienced responders—or for early drafts. They help you establish a sense of contact with readers. Center of gravity response is particularly interesting for showing you rich and interesting parts of your piece that you might have neglected—but which might be worth exploring and developing. Center of gravity can help you see your piece in a different light and suggest ways to make major revisions.

3. SUMMARY AND SAYBACK

Summary: "Please summarize what you have heard. Tell me what you hear as the main thing and the almost-main things." (Variations: "Give me a phrase as title and a one-word title—first using my words and then using your words.") Sayback: "Please say back to me in your own words what you hear me getting at in my piece, but say it in a somewhat questioning or tentative way—as an invitation for

me to reply with my own restatement of what you've said."

These are both useful at any stage in the writing process in order to see whether readers "got" the points you are trying to "give." But sayback is particularly useful at early stages when you are still groping and haven't yet been able to find what you really want to say. You can read a collection of exploratory passages for sayback response. When readers say back to you what they hear-and invite you to reply-it often leads you to find exactly the words or thoughts or emphasis you were looking for.

4. WHAT IS ALMOST SAID? WHAT DO YOU WANT TO HEAR MORE ABOUT?

Just ask readers those very questions.

This kind of response is particularly useful when you need to develop or enrich your piece: when you sense there is more here but you haven't been able to get your fingers on it yet. This kind of question gives you concrete substantive help because it leads your readers to give you some of their ideas to add to yours. Remember this too- what you imply but don't say in your writing is often very loud to readers but unheard by you-.and has an enormous effect on how they respond.

Extreme variation: "Make a guess about what was on my mind that I didn't write about"

5. REPLY

Simply ask, "What are your thoughts about my topic? Now that you've heard what I've had to say, what do you have to say?"

This kind of response is useful at any point, but it is particularly useful at early stages when you haven't worked out your thinking yet. Indeed, you can ask for this kind of response even before you've written a draft; perhaps you jotted down some notes. You can just say, "I'm thinking about saying X Y, and Z. How would you reply? What are your thoughts about this topic?" This is actually the most natural and common response to any human discourse. You are inviting a small discussion of the topic.

6. VOICE

(a) "How much voice do you hear in my writing? Is my language alive and human? Or is it dead, bureaucratic, unsayable? "What kind of voice(s) do you hear in my writing? Timid? Confident? Sarcastic? Pleading?" Or "what kind of person does my writing sound like? What side(s) of me comes through in my writing?" Most of all, "Do you trust the voice or person you hear in my writing?"

This kind of feedback can be useful at any stage. When people describe the voice they hear in writing, they often get right to the heart of subtle but important matters of language and approach. They don't have to be able to talk in technical terms ("You seem to use lots of passive verbs and nominalized phrases"); they can say, "You sound kind of bureaucratic and pompous and I wonder if you actually believe what you are saying."

7. MOVIES OF THE READER'S MIND

Ask readers to tell you honestly and in detail what is going on in their minds as they read your words. There are three powerful ways to help readers give you this kind of response. (a) Interrupt their reading a few times and find out what's happening at that moment. (b) Get them to tell you their reactions in the form of a story that takes place in time (c) If they make "It-statements" ("It was confusing"), make them translate these into "I-statements" ("I felt confused starting hereabout. . .").

Movies of the reader's mind make the most sense when you have a fairly developed draft and you want to know how it works on readers-rather than when you're still trying to develop your ideas. Movies are the richest and most valuable form of response, but they require that you feel some confidence in yourself and support from your reader, because when readers tell you honestly what is happening while they are reading your piece, they may tell you they don't like it or even get mad at it.

8. METAPHORICAL DESCRIPTIONS

Ask readers to describe your writing in terms of clothing (e.g., jeans, tuxedo, lycra running suit), weather (eg., foggy, stormy, sunny, humid), animals, colors, shapes.

This kind of response is helpful at any point. It gives you a new view, a new lens; It's particularly helpful when you feel stale on a piece, perhaps because you have worked so long on it. Sometimes young or inexperienced readers are good at giving you this kind of response when they are unskilled at other kinds.

9. BELIEVING AND DOUBTING

Believing: "Try to believe everything I have written, even if you disagree or find it crazy. At least pretend to believe it. Be my friend and ally and give me more evidence, arguments, and ideas to help me make my case better." Doubting: "Try to doubt everything I have written, even if you love it. Take on the role of enemy and find all the arguments that can be made against me. Pretend to be someone who hates my writing. What would he or she notice?"

These forms of feedback obviously lend themselves to persuasive essays or arguments, though the believing game can help you flesh out and enrich the world of a story or poem. Believing is good when you are struggling and want help. It is a way to get readers to give you new ideas and arguments and in fact improve your piece in all sorts of ways. Doubting is good after you've gotten a piece as strong as you can get it and you want to send it out or hand it in but first find out how hostile readers will fight you.

10. SKELETON FEEDBACK AND DESCRIPTIVE OUTLINE

Skeleton feedback: "Please lay out the reasoning you see in my paper: my main point, my subpoints, my supporting evidence, and my assumptions about my topic and about my audience." Descriptive outline: "Please write says and does sentences for my whole paper and then for each paragraph or section." A says

sentence summarizes the meaning or message, and a does sentence describes the function.

These are the most useful for essays. They are feasible only if the reader has the text in hand and can take a good deal of time and care-and perhaps write out responses. Because they give you the most distance and perspective on what you have written, they are uniquely useful for giving feedback to yourself. Both kinds of feedback help you on late drafts when you want to test out your reasoning and organization. But skeleton feedback is also useful on early drafts when you are still trying to figure out what to say or emphasize and how to organize your thoughts.

11. CRITERION-BASED FEEDBACK

Ask readers to give you their thoughts about specific criteria that you are wondering about or struggling with: "Does this sound too technical?" "Is this section too long?" "Do my jokes work for you?" "Do you feel I've addressed the objections of people who disagree?" And of course, "Please find mistakes in spelling and grammar and typing." You can also ask readers to address what they think are the important criteria for your piece. You can ask too about traditional criteria for essays: focus on the assignment or task, content (ideas, reasoning, support, originality), organization, clarity of language, and voice.

You ask for criterion-based feedback when you have questions about specific aspects of your piece. You can also ask for it when you need a quick overview of strengths and weaknesses. This kind of feedback depends on skilled and experienced readers. (But even with them you should still take it with a grain of salt, for if someone says your piece is boring, other readers might well disagree. Movies of the reader's mind are more trustworthy because they give you a better picture of the personal reactions behind these judgments.)

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 [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.

(see [Phase J](#))

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

Sharing of Work to Elicit Responses

Sharing runs through the entire process of research and writing. At one level, sharing might mean simply that you let (or are required to let) others read your work in progress or listen to your spoken thoughts. However, in an evocative passage in Writing with Power, Peter Elbow conveys a deeper sense:

- The essential human act at the heart of writing is the act of *giving*. There's something implacable and irreducible about it: handing something to someone because you want her to have it; not asking for anything in return; and if it is gift of yourself... risking that she won't like it or even accept it...
- This central act of giving is curiously neglected in most writing instruction. Otherwise people would have shared their writing--just given it to another human being for the sake of mutual pleasure--as often as they gave it to a teacher for evaluation and advice. For most people, however, the experience of just sharing what they have written is rare... (pp. 20-21).

Citing Elbow's passage is not to discount the need for feedback and advice; it is simply to suggest that responses be elicited and offered from a place of mutual respect--and self-respect--for the person doing the writing. Respect helps provide a basis for taking risks (and minimizing fear that obstructs access to our full intelligence), clarifying and extending our thinking, and for engaging with the challenges involved in questioning, understanding, and communicating (see [4Rs](#).) In this spirit, early in your process, you might:

- read your [paragraph overview](#) to the group to hear how it sounds shared out loud with others (Phase A);
- explain your project to your advisor and peers and respond to their questions or suggestions. This can work both to open wide and to focus in and formulate (Phase C). To keep your train of thought going, you might ask the other person to take notes or record highlights of what you say.
- elicit comments on written installments from the research and writing, including outlines and drafts (Phases G and H), taking the opportunity to specify the way you'd like to be responded to (see Elbow & Belanoff's [list of kinds of responses](#)).

Keep in mind the variety of responses, as well as Elbow's chapters 3 & 13 from Writing with Power on sharing and feedback, when you decide what approaches to commenting you ask for as a writer and what approaches to use as a commentator. Many instructors provide lots of specific suggestions in the margins for clarification and changes, but such suggestions

seem to lead only a minority of writers beyond touching up into re-thinking and revising their ideas and writing. It seems a better use of one's time to capture where the writer was taking you and make a few suggestions that clarify and extend the impact on readers of what was written. All writers value comments that reassure them that they have been listened to and their voice, however uncertain, has been heard.

5 Fs: Find, Focus, Filter, Face Fears, File

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 in your [Background Research](#).

(see [Phase B](#))

Active digestion

It's easy to collect articles to read, so it's important for the progress of your project to sort out which give you what you need to move your project along. You need to read actively and digest what you are reading. To do so, 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, which you might put in brackets or on a facing page. That form of note-making helps you be able 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 or annotation](#) 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 [Phase B](#))

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 and 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.

(see [Phase C](#))

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).

(see [Phase C](#))

Overall Argument of the Project

Argument here need not mean a dispute you are having with someone else. It simply means the STEPS or progression that leads your audience to the POSITION you want them at least to appreciate, whether or not they agree with and propositions you conclude with. In other words, the Overall Argument is the S and P of [GOSP](#)

The Overall Argument is like the skeleton that gives shape and structure to the body. It is distinct from the various [Component Propositions](#) and premises that your project depends on.

(see [Phase G](#))

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 at least to appreciate, whether or not they agree with your concluding Propositions.

(see [Phase H](#))

Visual Aids

Visual aids 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, freeing you up to 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 the more old-fashioned 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 practice speaking 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.

Writing Preferences

Not everyone follows the same process for arranging thoughts and putting them down in words. It is valuable to identify the kind of writing process you generally use. When you understand the strengths of your approach, you may keep them in mind as resources. When you see the limitations, you may take compensatory measures (e.g., build in time for [reverse outlining](#) and thoroughgoing revision after you complete a first draft) or undertake remedial exercises to bring alternative approaches into your toolkit.

One way to explore writing preferences is to position yourself in relation to one of each of [four pairs of profiles](#) that Barbara Legendre, a writing instructor at Cornell University, created based on Myers-Briggs personality types.

(see [Phase G](#))

Direct Writing and Quick Revising

This technique comes from Elbow, Writing with Power, chapters 4 and 5. Split the time you have available for writing into two. Use the first half to write complete sentences, but not to do extensive fine-tuning--this is the Direct Writing. Use the second half to do the Quick Revising:

- a. put them in order (e.g., by numbering them);
- b. add any necessary transitions; and
- c. tidy up what you have.

The result may be short, but it is something that is finished.

(see [Phase H](#))

Reverse outlining

Work through your draft report systematically, paragraph by paragraph, using a separate sheet of paper to write down the topic(s) or claim(s) of each paragraph. Then put away the draft and examine the list of topics on its own. Consider see how the topics could be rearranged, streamlined, discarded, combined, split, so that the resulting paragraphs each have a single, unified topic that follows from the previous paragraph and makes a distinct contribution to the topic of the section as a whole. Producing a clear sequence of paragraphs through reverse outlining is hard work, but valuable.

In a similar fashion, you may also need to revise or refine the topic of the sections as well so that a definite [GOSP](#)-ing path is evident in the sequence of topics as they contribute to the topic of the report as a whole.

If you have not made a [narrative outline](#) for your report before now, this may be the time to do so.

(see [Phase H](#))

Revising

Writing is an essential part of working out your ideas. You don't really understand something until you are able to convey it to someone else. Moreover, you shouldn't expect to work out your ideas in one attempt -- everyone needs to revise! Revision should be proactive, that is, do not wait for your advisors to slog their way through a rough draft and identify problems in your exposition for you.

In the first draft of a piece or in your preparatory notes you are inventing the problem; delineating the main points. You're getting your thoughts out to arrive at a working set of words. Once you have this much of a paper you can (re)organize those points, and after (re)writing the paper you can better identify the weaknesses in it. Cosmetic changes in wording and fine-tuning your vocabulary do not constitute revision.

Instead, you should allow yourself to RE-ENVISION the paper. Does it need major restructuring? How does each paragraph connect with the previous one, and to the paper as a whole? Try shifting sections around; incorporate new insights as they arise. Also ask yourself: Is what I have written true? Have I written about what I set out to write? If not, why not? Have I changed my mind? Re-envisioning requires some distance from your draft. Spend some hours or a day away from it, nominally doing something else but remaining pre-occupied with your paper, letting it digest. Jot down notes wherever you are when the ideas come to you so you can try them out when you return to your writing table.

Next, FILL THE HOLES. What transitions and links are weak or missing? (Words such as "surely," "it seems," "logically," and so on are sure signs of connections unmade.) What are your blind spots? Are you avoiding admitting to yourself that you need to do more research? Think about the holes in your information and your argument; can you fill them? Have you provided examples? Have you anticipated counter-arguments? Long sentences with many loosely linked ideas are cues that you need to divide the sentence and develop each idea separately.

Perhaps you feel that you know the meaning of what you've written, so there's nothing to change. If so, then read it to someone else. Do they follow what you mean? Frustratingly, they may not. You may even feel they are being thick or difficult in not understanding you. Perhaps they are. Nevertheless, if you clarify your writing so that bothersome readers can follow, you will probably improve it for other readers who can understand you better.

You should also be prepared to DELETE as well as to add. It is often harder to delete than to

add because it is difficult to overcome your investment in what you've already written. Nevertheless, deletion is an important part of revision.

The aim of writing is not to explain everything for all time, but to achieve some temporary closure. If you can't fill a hole, make clear those places where you or the field in general need to do further work. In a few weeks you may know more, but the appropriate question is whether you have finished with the paper for the moment.

After such self-scrutiny and revision you should know exactly what it is you want to say, and the third level of revision, the FINE-TUNING of vocabulary to achieve the desired connotations, should be much easier. However, even when typing the final draft you should be thinking and not merely transcribing, remaining open to opportunities to rewrite and restructure your paper so you are saying what you want to as well as you can.

Also remember:

-Take responsibility for what you're saying. The passive voice may be useful for variety, but do not use it to avoid thinking through an issue. Instead, identify the group or person hidden behind a passive construction.

-Before every sentence, paragraph and section ask yourself: What am I trying to say? What words or phrases express that idea best? After writing a paragraph check to make sure it is about what you said it would be about.

-Watch out for gobbledegook and jargon. Clean this out and use English.

Peter Taylor, with help from Ann Blum and Greg Tewksbury.

(Version 4, September 1993, with small changes July 2010)

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.

Process Review

At the end of a project or a course, identify 4-6 examples that capture the process of development of your work and thinking about the subject of the project or course. Journal entries, freewriting, drafts, etc. may be included, that is, not simply your best products. Explain your choices in a 1-2 page cover note and through annotations--large post-its stuck to your workbook, journal, or research binder are a good way to do this.

(see [Phase J](#))

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 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.

Examples of Work-in-progress Under Phase A

Paragraph Overview

Jeremy S.

I would like to continue my ongoing exploration of adult learning and what it means for learners to include a greater sense of fun and play throughout the process. An emerging goal of this examination is to more clearly understand how actions that I take contribute to making a group learning opportunity more enjoyable and engaging others in play along with me. For an action research plan, I would like to consider the way that I approach my own behavior around personal learning opportunities with respect to the following “Core Actions”:

1. what actions I take to prepare myself for the upcoming learning opportunity: how can I use play to prepare for the learning opportunity?
2. what actions I take during the learning opportunity: how can I play while I’m actually involved in learning discussion and activities?
3. what actions I take to build upon the learning opportunity after it is over: how can I play during my reflection of the recent learning experience?

Although I am involved in a number of adult learning situations, I have found that one may be particularly useful as a reference point in thinking about collaborative play. In my work at a youth center, my role is to assist lead teachers by developing educational materials and activities for preschool (ages 3-5) and afterschool (ages 6-12) students. Specifically, I help the teachers to integrate multimedia and information technology into their lessons, since I am knowledgeable in that area, and the teachers are knowledgeable of the learning topics and goals of the students, and we must share and combine our knowledge to create activities that utilize both. I would like to explore in what ways I might define the Core Actions such that our planning interactions are improved, as these do not typically involve collaborative play.

Evaluation might include comparing a number of variables observed between the planning interactions that do and do not use collaborative play. These include the level of enjoyment experienced by myself and the teachers, whether or not humor is embraced into the planning process in a new way, whether or not teachers agree to engage in collaborative play, whether or not planned actions for collaborative play actually happened and why, whether or not the later learning experiences of the students were enhanced by through activities that were conceived through planning that used collaborative play, and whether or not my own and the teachers’ understandings of each others’ areas of expertise were deepened through the

experience of collaborative play. Iterations through the action research process should then shape my “Personal Engagement Plan” - a practical recipe that I could use to guide myself into the actions that make the learning opportunity more playful for myself and others before, during, and after it takes place. Developing my constituency would then include the other teachers with whom I was working, administrators/directors of the center, the students who would eventually be influenced by the results of the lesson planning, and other educational supporters who might suggest ways of play that would enhance the process.

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.

Revised project thesis question and description

Researchable Question: *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.

AUDIENCE OF MY INQUIRY:

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.

PURPOSE OF MY INQUIRY:

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.

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.

"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.

Revised project thesis question and description

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

Examples of Work-in-progress Under Phase B

AnnotatedBibliography

JS

Annotaded Bibliography (excerpt)

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?

Subheading 1: *The following works that reflect the end goal of social change through a more revolutionary viewpoint of what “adult education” should really mean, and the involvement of community members in participatory theater.*

Key Readings

1. Freire, Paulo (1968). Pedagogy of the Oppressed. New York: Seabury Press.

Freire is considered one of the fathers of the formulation of adult education theory with respect to helping those oppressed and developed the idea of “popular education”, the technique of using learning to help individuals understand how their own actions and situations connect to those of the community. Many other works in this bibliography draw upon Freire’s work.

2. Boal: Augusto (1979). Theater of the Oppressed. New York: Urizen.

Boal is a follower of Freire and built upon his work more specifically in terms of using drama and participatory theater in the search for allowing individuals to develop social change. This work is fundamental to almost all other cited works below that address the use of theater in adult education communities to enable social change.

3. KEY ARTICLE: Desai, Guarev. (1990). Theater as Praxis: Discursive Strategies in African Popular Theater. African Studies Review, Vol. 33, No. 1, April 1990, pp. 65-92.

This article provides a historical context for the idea of the Theater of the Oppressed and discusses the use of participatory theater in African countries to develop the adult education system into what is seen as its most critical format, which is to help the people become educated about basic-needs issues such as health and interacting with the government power structure. Although certainly not a complete survey of all issues related to my topic, I chose this as a key article because it represents one way in which the theater arts, social change, and adult education are considered a single unified idea and not simply a hybrid of others; also, historical examples discussed demonstrate how all members of a community are

involved as valued participants, particularly those who do not have formal experience in theater, teaching, or activism. This is an underlying requirement to the assumptions guiding my Governing Question.

Supplemental Readings and Case Studies

The following readings are supplements to the works listed above and build upon the work of Freire and Boal:

- Cohen-Cruz, J. (1993). *Playing Boal: Theatre of the Oppressed Anthology*. New York: Routledge.
- Schipani, Daniel (1984). *Conscienization and Creativity*. Lanham, MD: University Press of America, Inc.
- Carter Ogden, Jean (1983). *Everyman's drama;: A study of the noncommercial theatre in the United States*. New York: American Association for Adult Education.
- Cohen-Cruz, J. (2005). *Local Acts: Community-based Performance In The United States*. New Brunswick, NJ: Rutgers University Press.

The following articles all serve a similar purpose and provide case studies of the use of Theater Develop for serving the adult learning communities in specific social issues:

- Frey, L. and Carragee, K. (2006). *Catalyzing Social Reform Through Participatory Folk Performances in Rural India*. *Communication and Social Activism*, Cresskill, NJ: Hampton Press.
- Kemp, Martin (2006). *Promoting the Health and Wellbeing of Young Black Men Using Community-Based Drama*. *Health Education*, Volume 106, Issue 3. pp. 186-200.
- Ndumbe Eyoh, Hansel (1987). *Theatre and Community Education: The Africa Experience*. *Africa Media Review*, Vol. 1, No. 3, pp 56-68.
- Conrad, Diane (2004). *Exploring Risky Youth Experiences: Popular Theatre as a Participatory Performative Research Method*. *International Journal of Qualitative Methods*, Vol. 3, Issue 1, April 2004.
- Malamah-Thomas, D. (1987). *Theatre Development in Sierra Leone: A Study of Care's Project Learn*. *Africa Media Review* Vol. 1, No. 3.

Similar bibliographic lists appear for the following additional subheadings:

"Subheading 2: The following works connect ideas of teaching directly to use of theater techniques:"

and

"Subheading 3: The following works address the meaning of teaching and theater toward social change:"

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

*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 supports 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 its 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 Protocol

- 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 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.

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

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 manager 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 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 Scholarship, 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 Bibliography
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 community. The 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 from 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 use 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 curriculum

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 better 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 BURNE
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 Analogy," 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.; and Thagard, Paul. "The Analogical Mind." American 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 pictorial representations,

multiple choice items, and descriptive 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. <i>Foreign Language Annals</i> , (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. <i>Foreign Language Annals</i> , (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.
- 4 Gousie, Laurent. (1998). New methods and tools for teaching foreign languages. *Technological Horizons in Education Journal*, (April, v25, n9), p 54.
- 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
- 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).
- 7 Met, Myriam. (1991). Learning language through content: learning content through language, *Foreign Language Annals* (24, No. 4), pp. 281 -295.
- 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.
- 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.*
- A somewhat superficial treatment of the issue. Rather surprising and disappointing from Rivers.
- Some useful info., but really just a review of practices. Not all that useful.
- 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 L₂ 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 L₂ 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-language 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.

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.
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.
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"

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

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

[Note inconsistent citation styles -- that creates extra work for student later.]

Examples of Work-in-progress Under Phase C

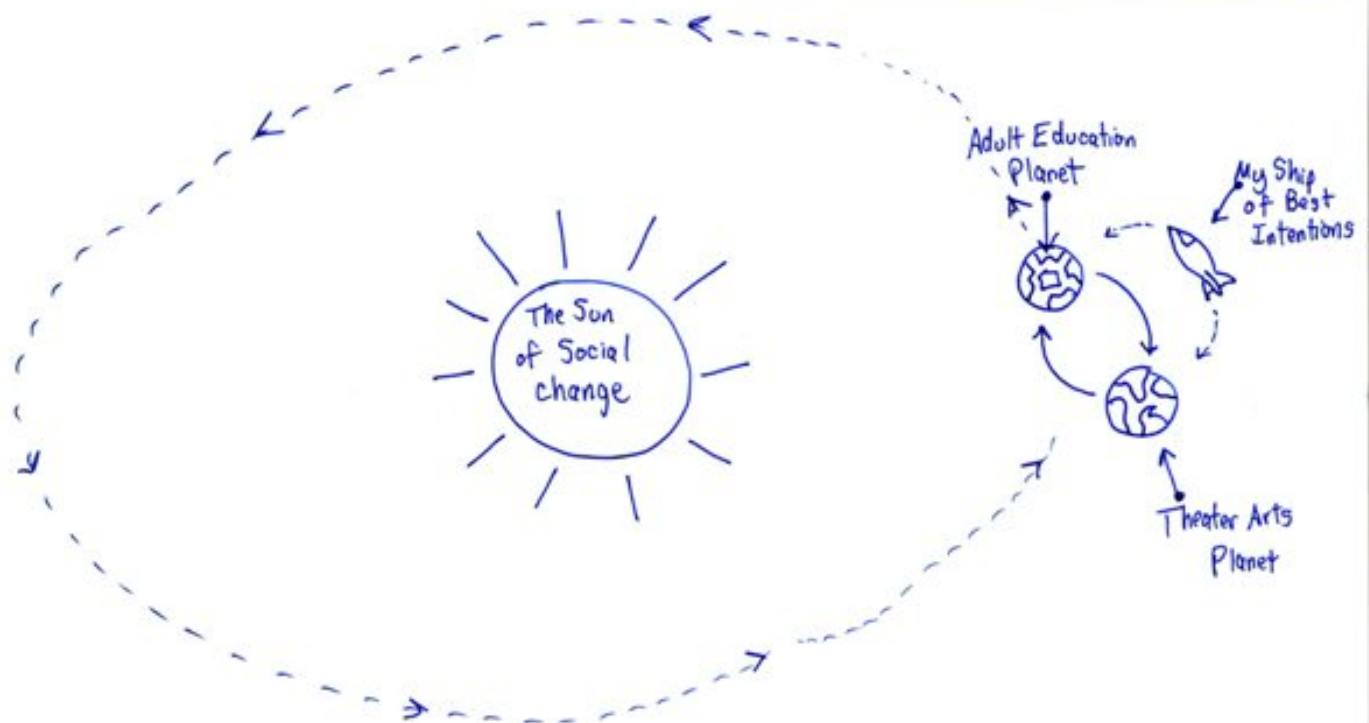
Revised Map

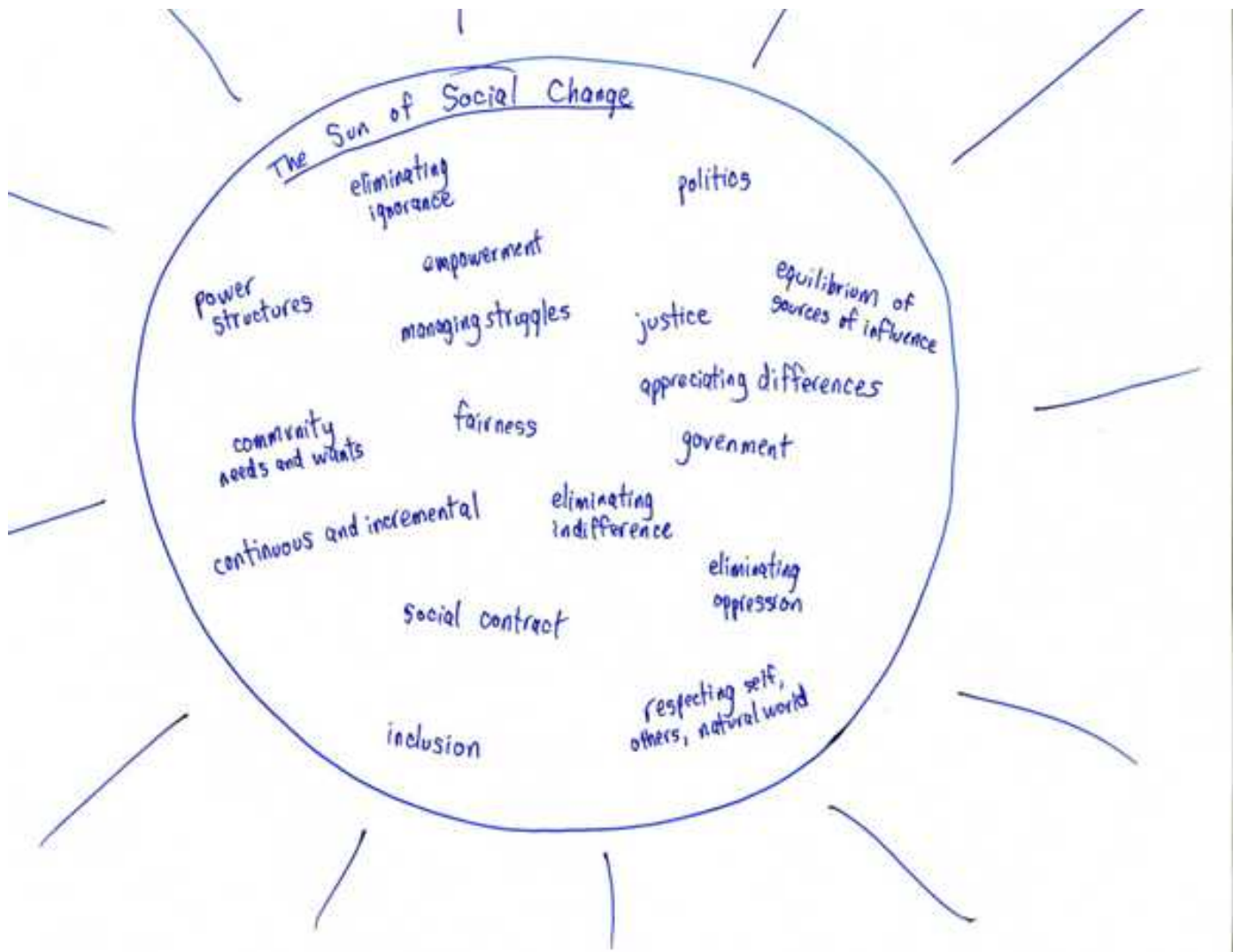
JS

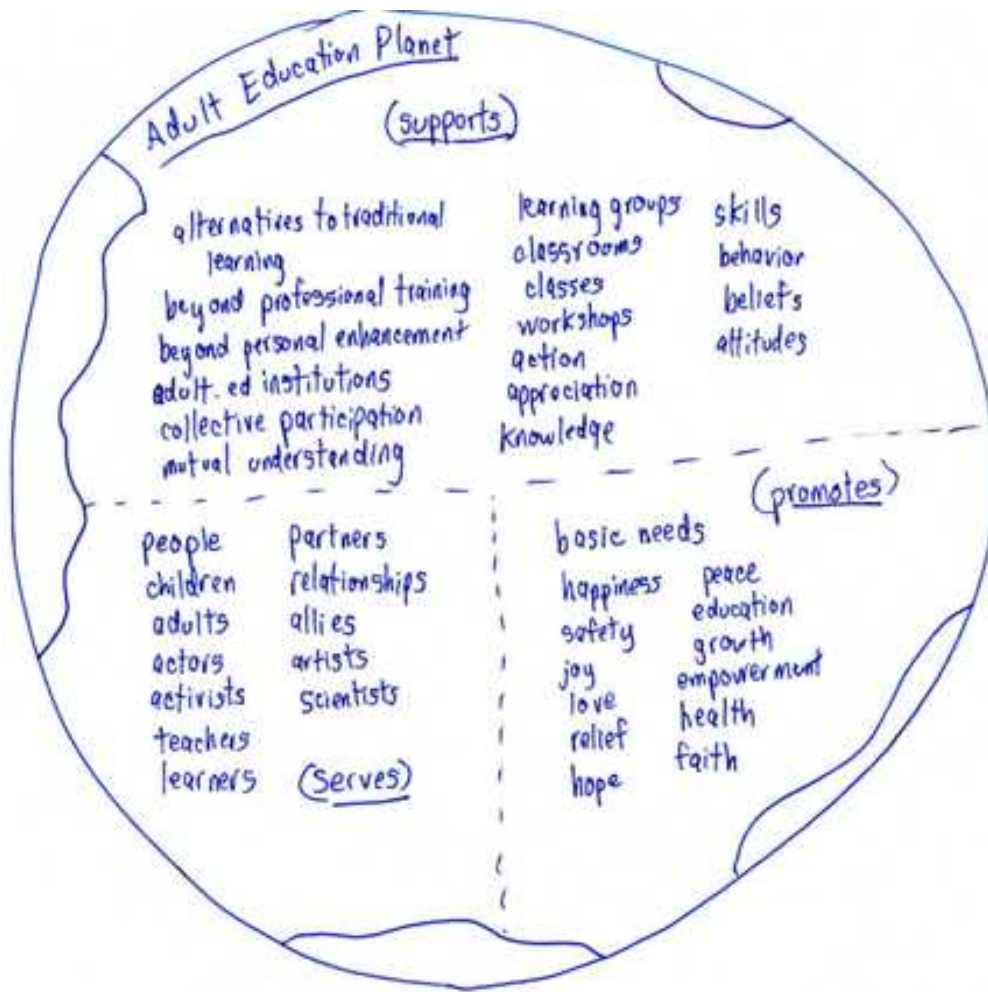
Governing Question:

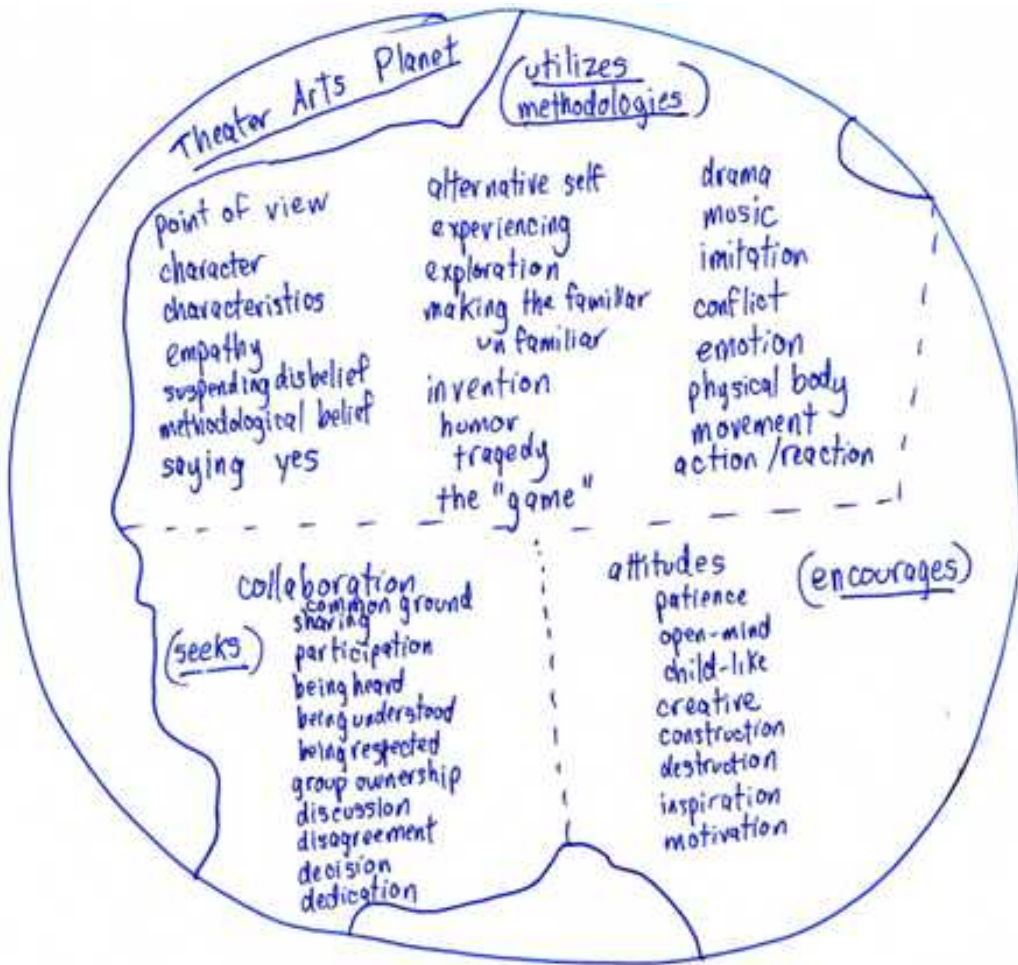
What are the steps that I can take to engage the adult learning communities in using the principles of theater arts to prepare them to create social change?

★ What are the steps that I can take to engage adult learning communities in using the principles of the theater arts to prepare them to create social change? ★

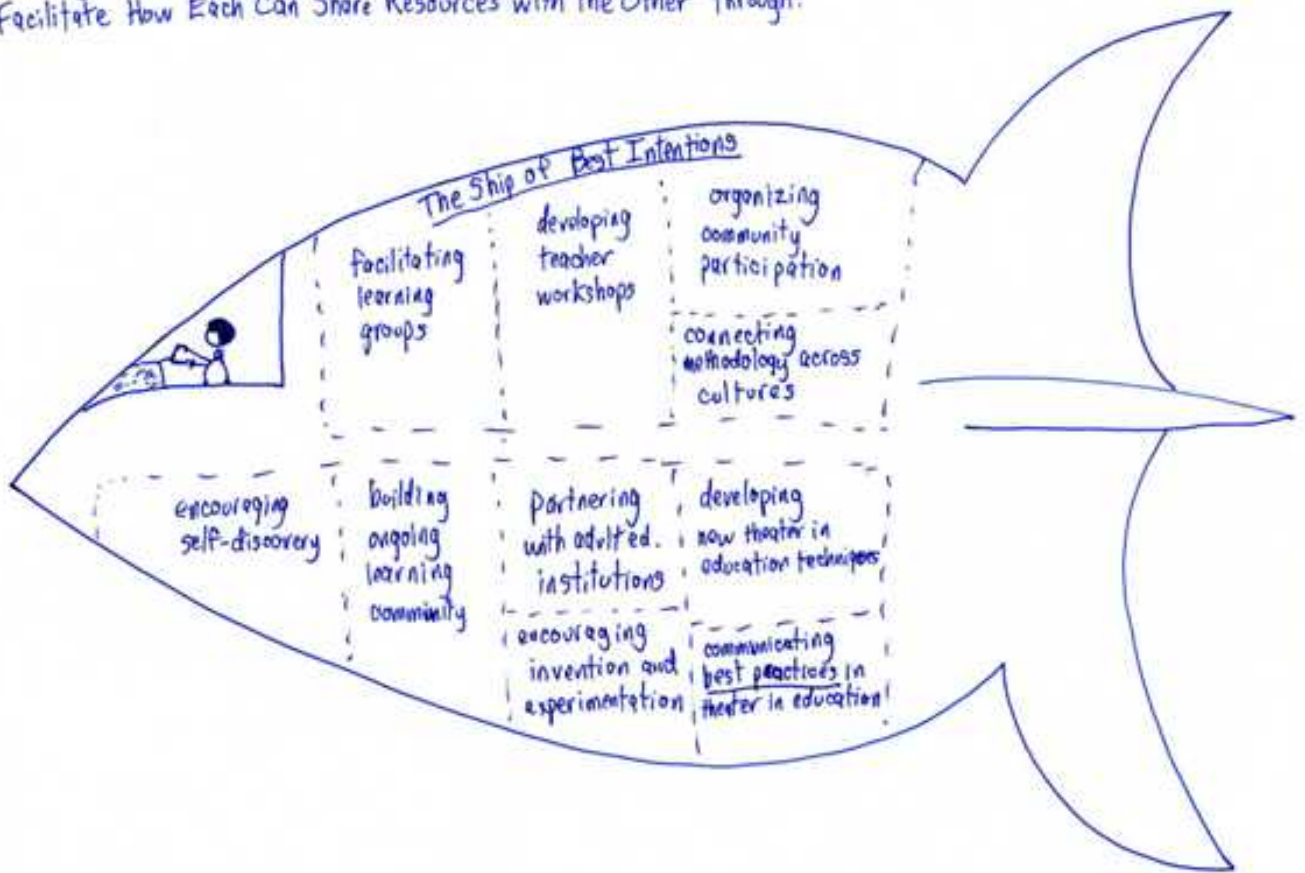








My Role: Creating Relationships Between Adult Education Planet and Theater Arts Planet and Facilitate How Each Can Share Resources with the Other through:



Luanne E. Witkowski

CCT 698

Map

October 15, 2002

Research the ways artists are prepared:

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

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?

Are artists interested in Basic Training?

- incentives
- health
- live/work space
- alternatives
- which artists are/aren't

How do other institutions do it?

- SMFA
- Art Institute
- Pratt
- RISD
- MD Institute

What tools can I use/create to reach multiple disciplines?

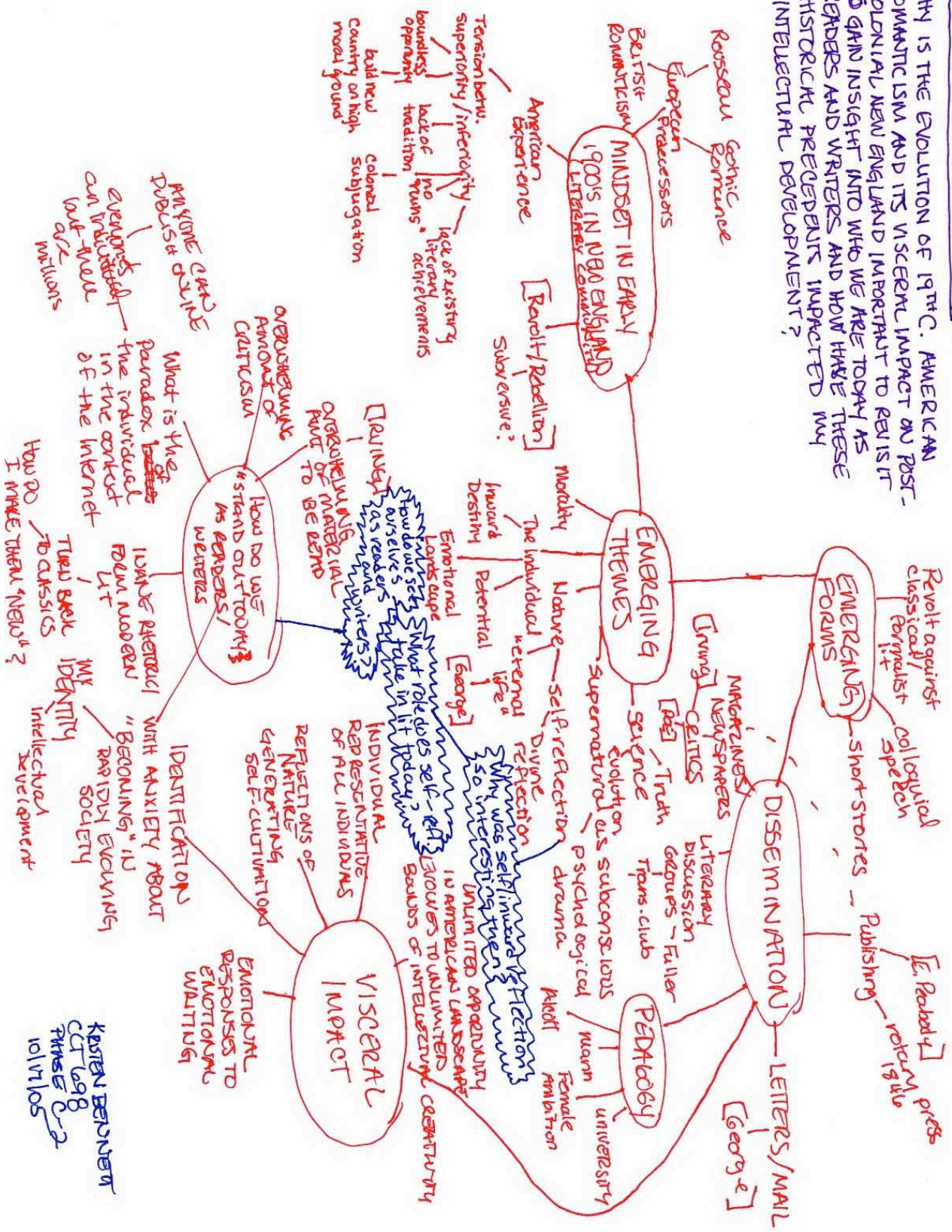
- Handbook/guide
- Workshops
- Support groups

How do different disciplines do it?

- 2D
- 3D
- Design
- Photo
- Arch.

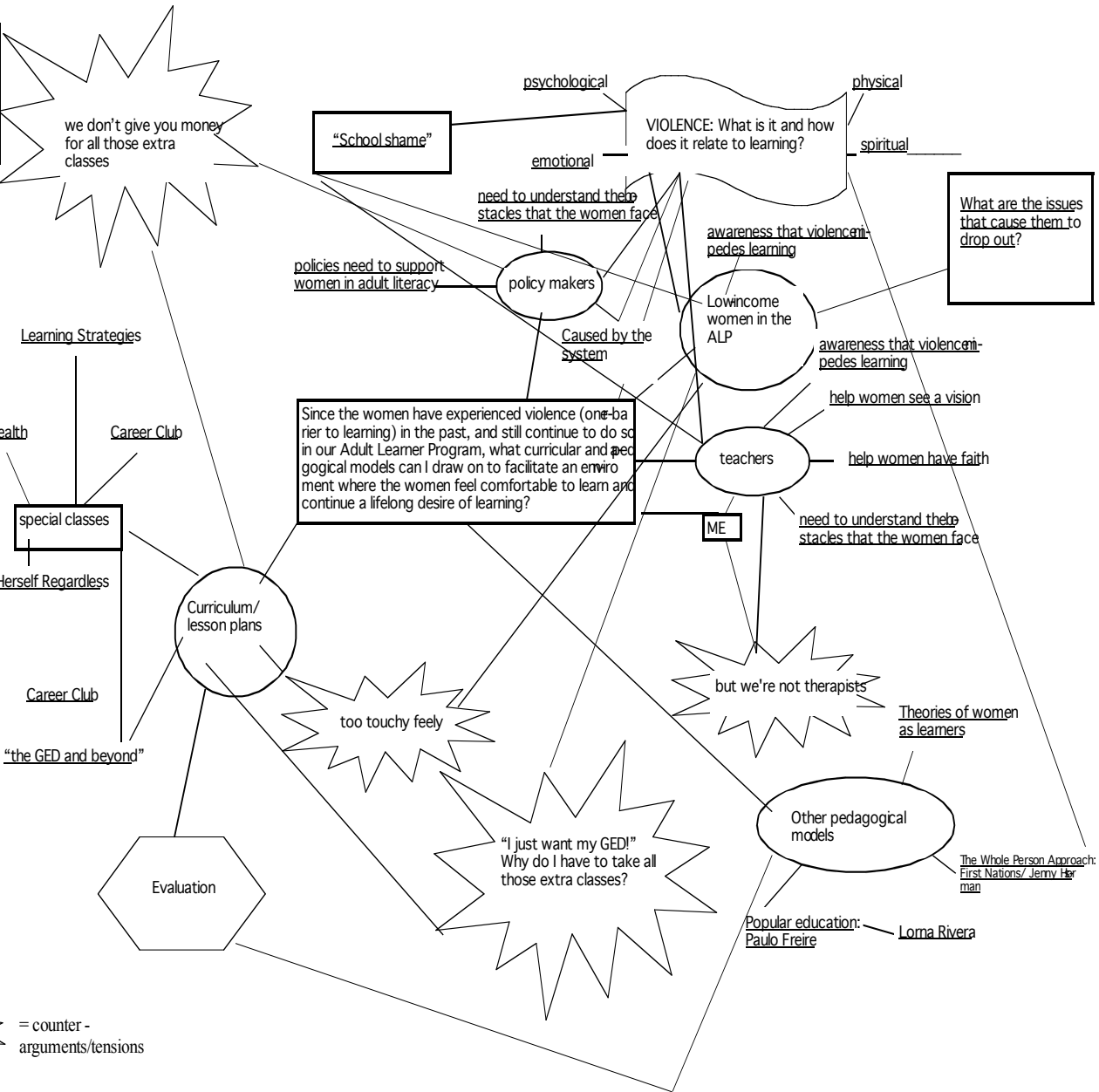
RESEARCHABLE QUESTION:

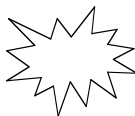
WHY IS THE EVOLUTION OF 19THC. AMERICAN ROMANTICISM AND ITS VISCERAL IMPACT ON POST-COLONIAL NEW ENGLAND IMPORTANT TO REVISIT TO GAIN INSIGHT INTO WHO WE ARE TODAY AS READERS AND WRITERS AND HOW HAVE THESE HISTORIC PRECEDENTS IMPACTED MY INTELLECTUAL DEVELOPMENT?



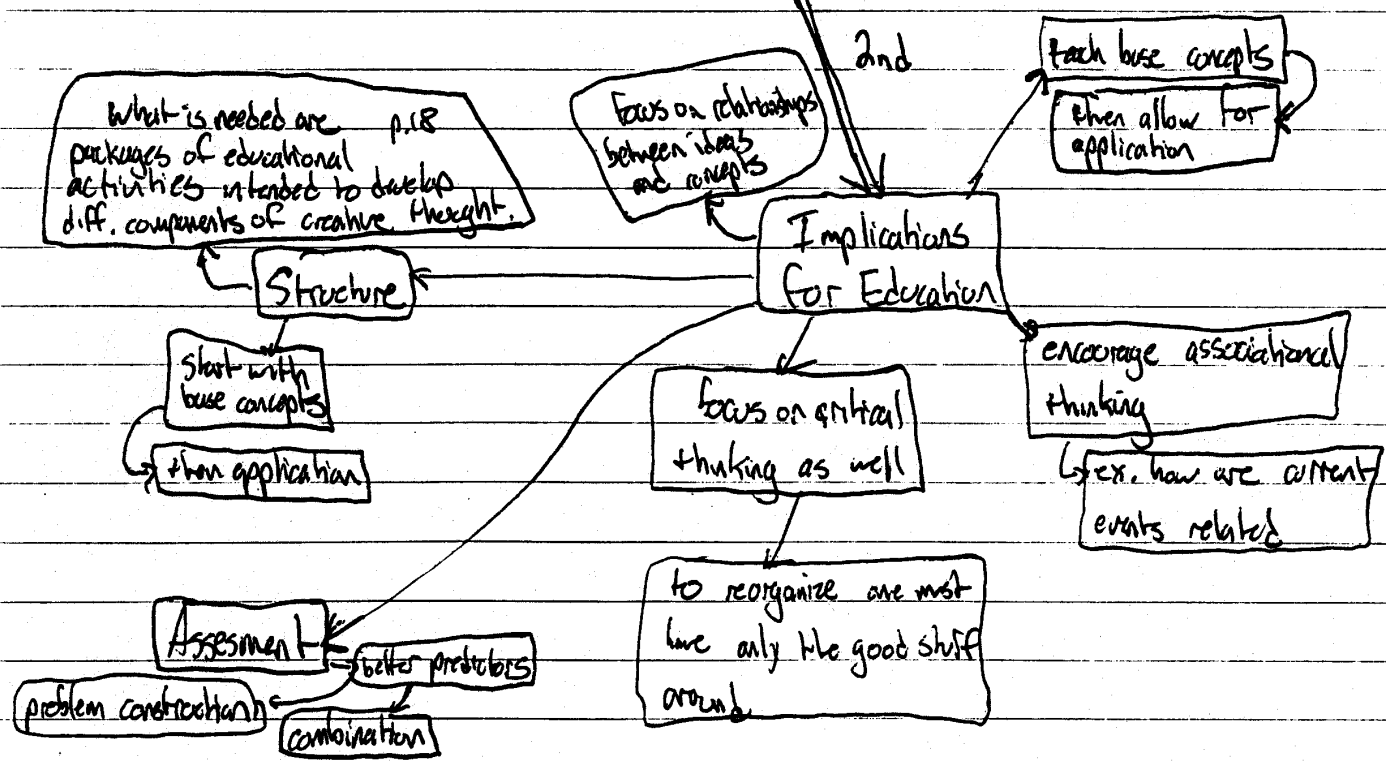
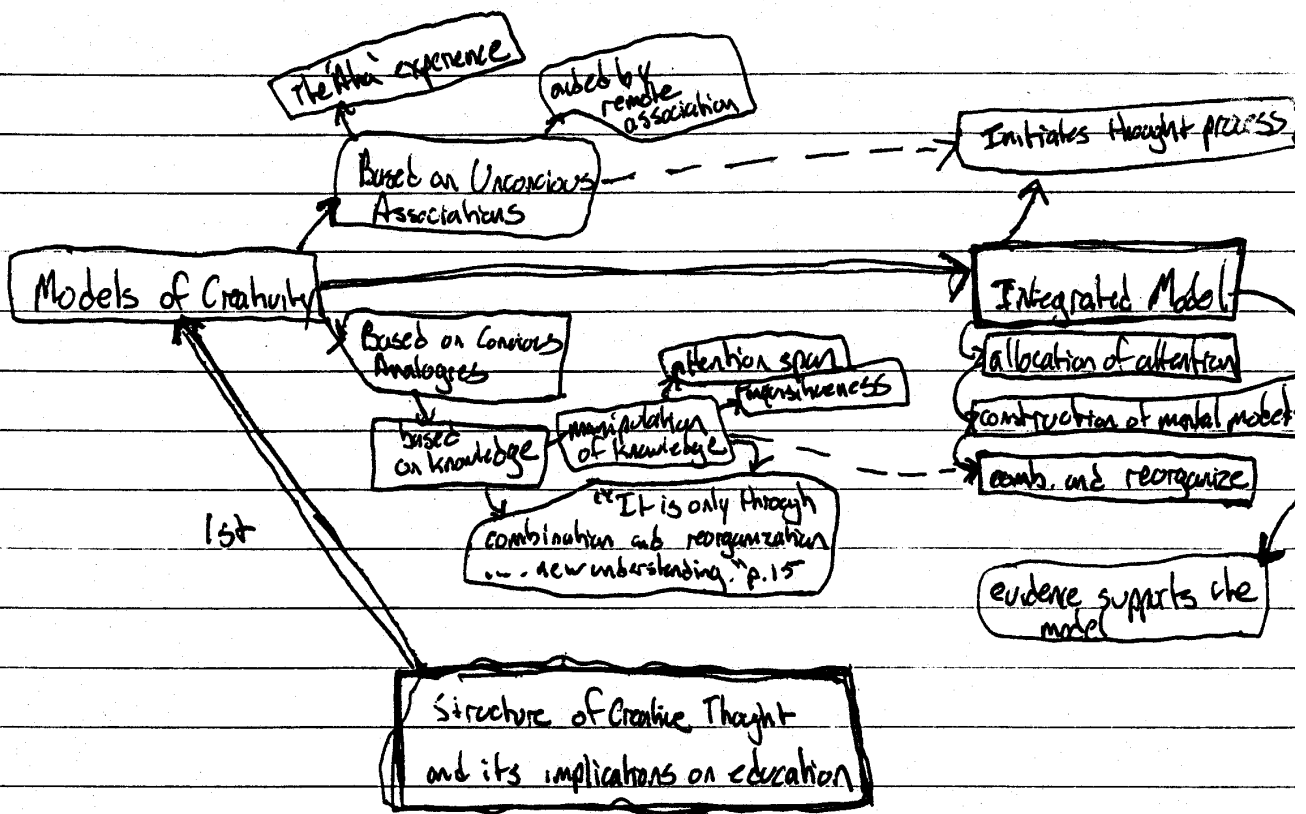
KAREN BERENSON
CT 698
PHASE 2-2
10/17/05

Anna Yangco
Mapping
CCT 698
October 19, 2003



 = counter - arguments/tensions





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

Any legal, Insurance, Safety or undressed issues

AS of yet, other Similar programs that will compete

Size and scope too large for a school's limited imaginations

S-Sim's SuPric or already invested in Simulators

Cannot interperate into existing Ed. Framework

Still need to know (Model)

Materials Science

UNIT System Dynamics

Locate potential donor

Obtain a loan

Space to work on model

Continue improving, expanding applications etc.

Large-Scale models

Engineering

Funding

Implementers

Demonstrator

Evaluation

Teachers manual

Much more Research

UTILIZATION of Critical + Creative Thinking Skills

Applicability to other Domains

Learning never been this much fun!

(Need to write more about)

Three P's to Palkam
Interdisciplinary Approval

Adaptation from Tongue

Project/Goal Based Learning

Students in-charge of their own learning - have most of the control, Teacher is Facilitator only

Requires Team work

Realistic

Interactive

Completely Reusable

Nothing to throw-away or any work

During school

After school

Evening Programs

Weekend Programs

MUSEUM

Dr. Peter Taylor

The Submit, Revise, Resubmit Process is applicable with the curriculum

Students use their strength in a large team

Actual use of Project follows completion, adds real pleasure to learning

MUSEUM

Evening Programs

Weekend Programs

MUSEUM

Evening Programs

Weekend Programs

MUSEUM

Evening Programs

Weekend Programs

MUSEUM

ROBERT UZARUKE 11/1/99

Dr. Peter Taylor

The Submit, Revise, Resubmit Process is applicable with the curriculum

Students use their strength in a large team

Actual use of Project follows completion, adds real pleasure to learning

MUSEUM

Evening Programs

Weekend Programs

MUSEUM

Evening Programs

Weekend Programs

MUSEUM

Evening Programs

Weekend Programs

MUSEUM

Still need to know (Curriculum)

Continue writing (Elbow) to Revise, Resubmit, and to identify when more research is needed.

School Program / Curriculum guide

Containing work in progress

Present - Hopefully w/ Small Demonstrator

Synthesis

Second

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 ^{the} ~~your~~ 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)

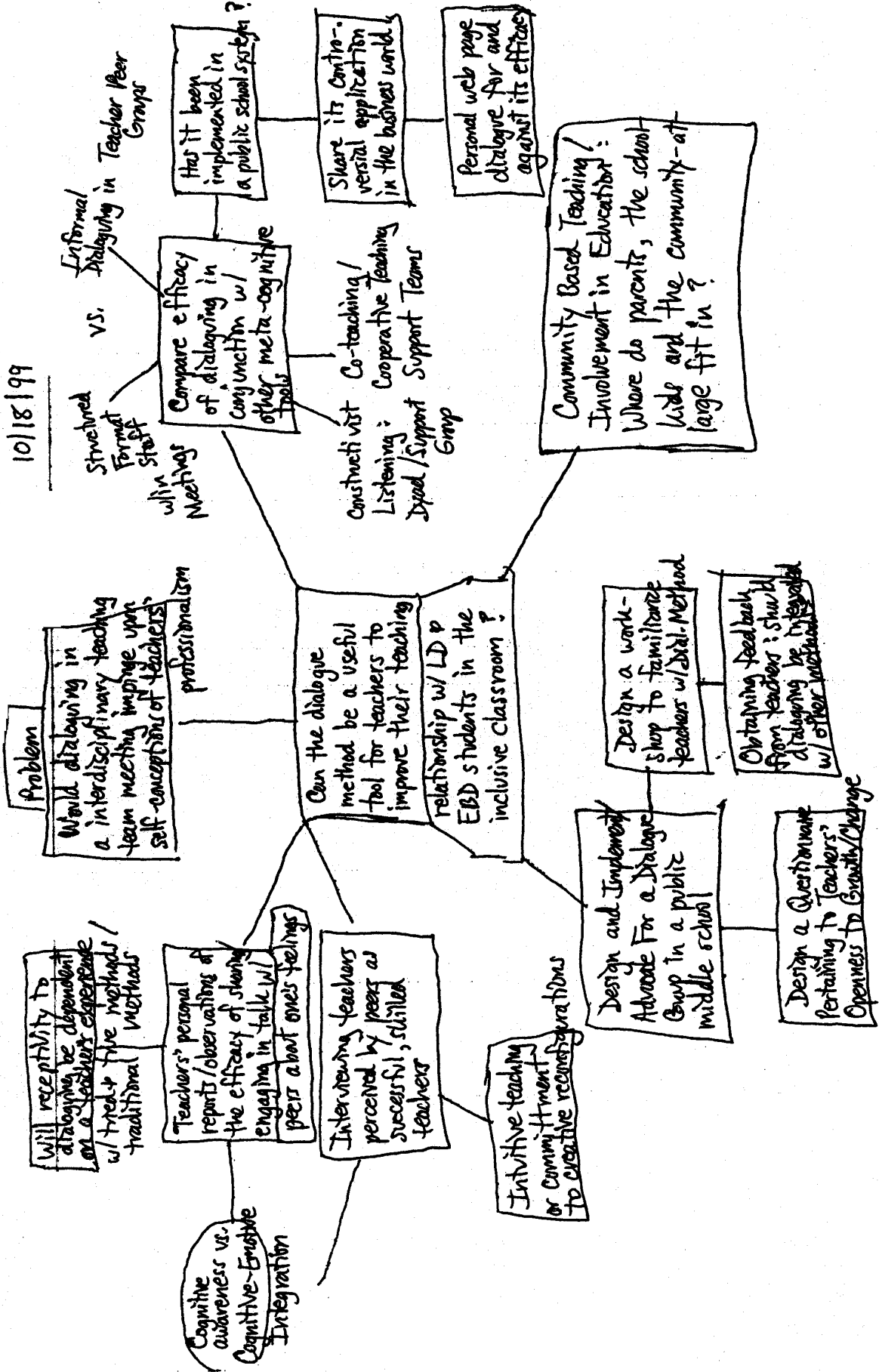
As a map — that is, a deliberate over-production of branches — you could ^{have} added an extra layer ~~of~~ or two of branches eg. spell out ways women lift themselves from poverty & where the writing community might & might not influence that.

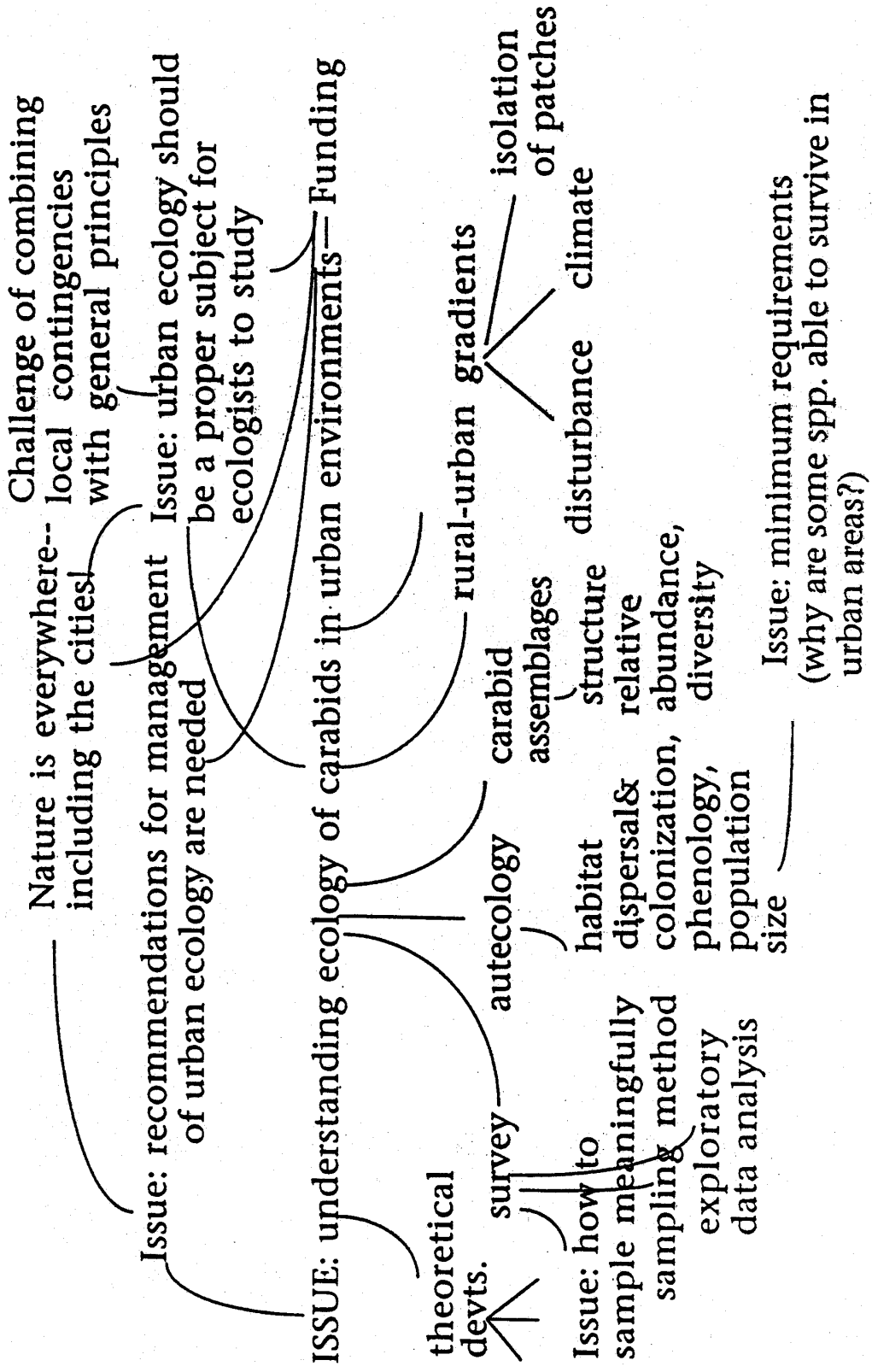
OK/RNR for map

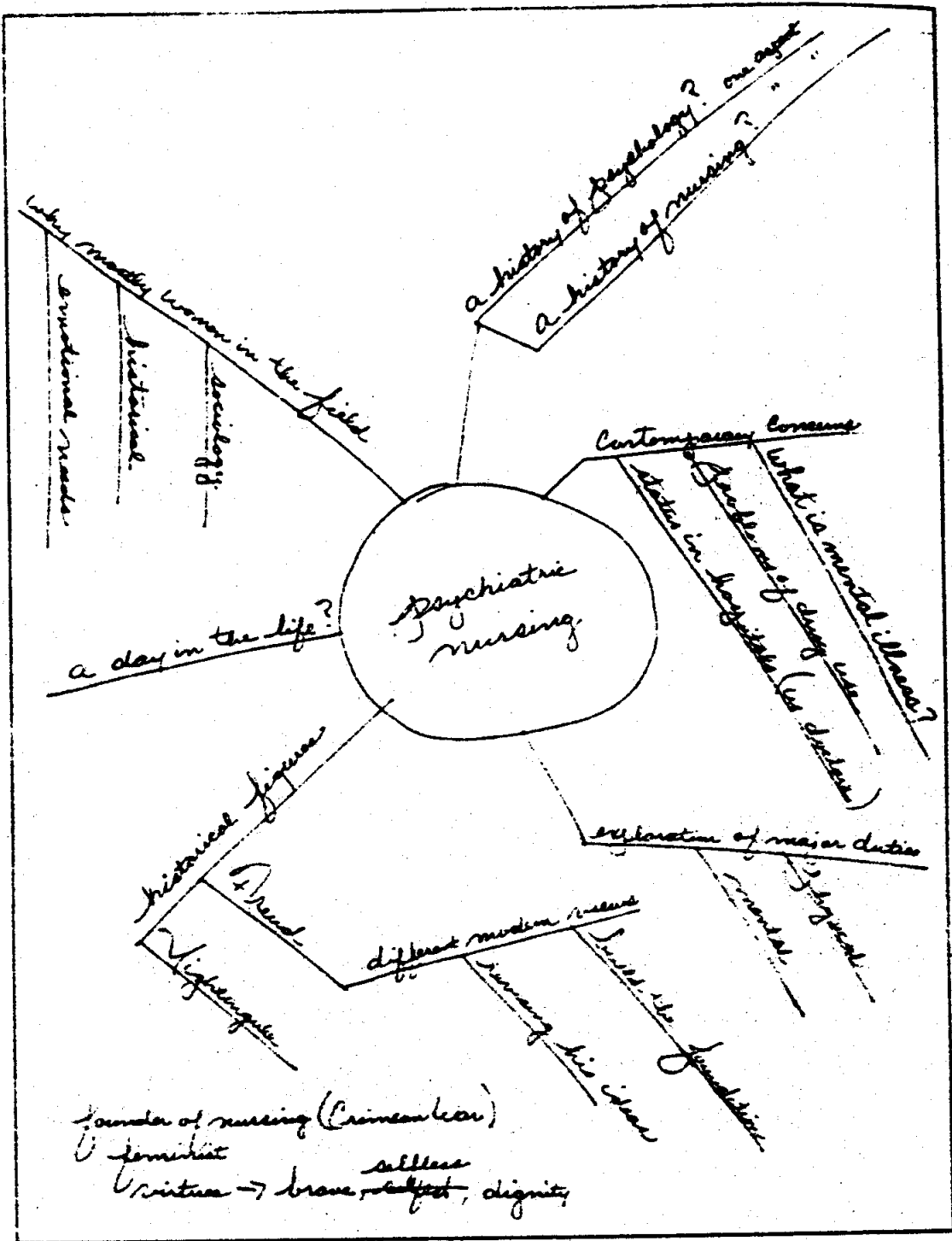
/ peto

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

Jack Sullivan
 CCT 698
 Class 5
 10/18/99



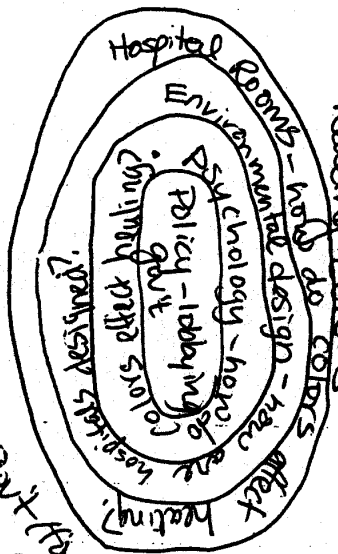




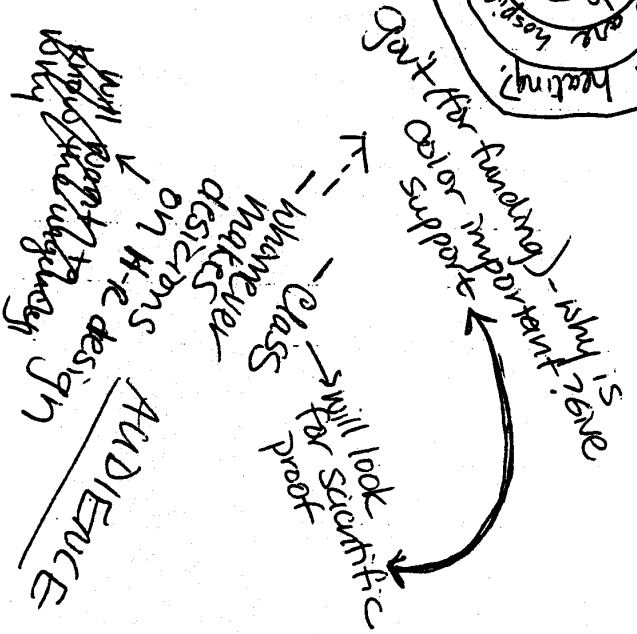
SUBJECT

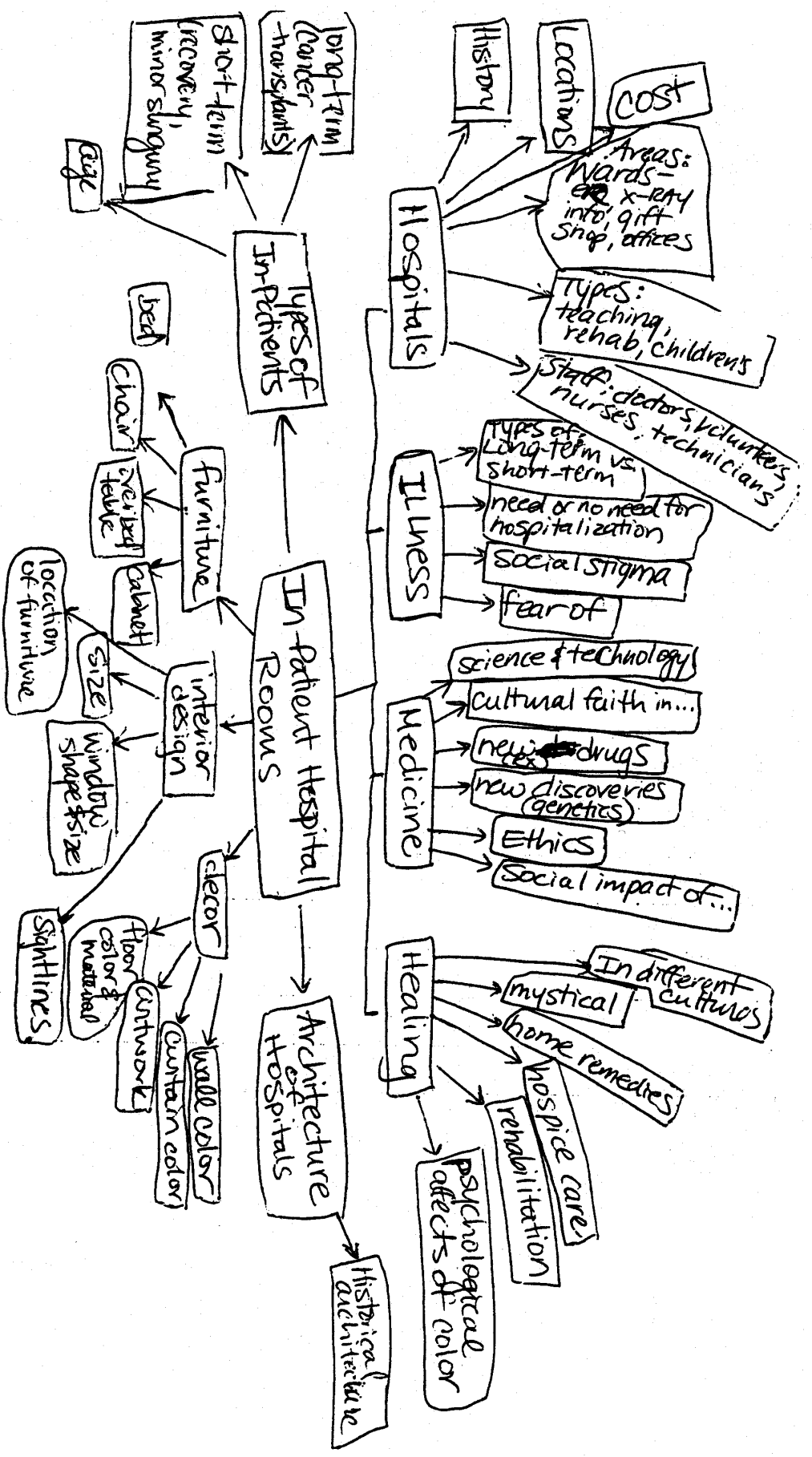
Color of in-patient hospital rooms
 --> Effects on Patient healing

- HOLDS:
- There are studies that I have not found, yet that I have not spoken with.
 - There are Environmental Psychologists I have not spoken with.
 - I still need to talk to hospital admin. (Which hospital? What Admin?)

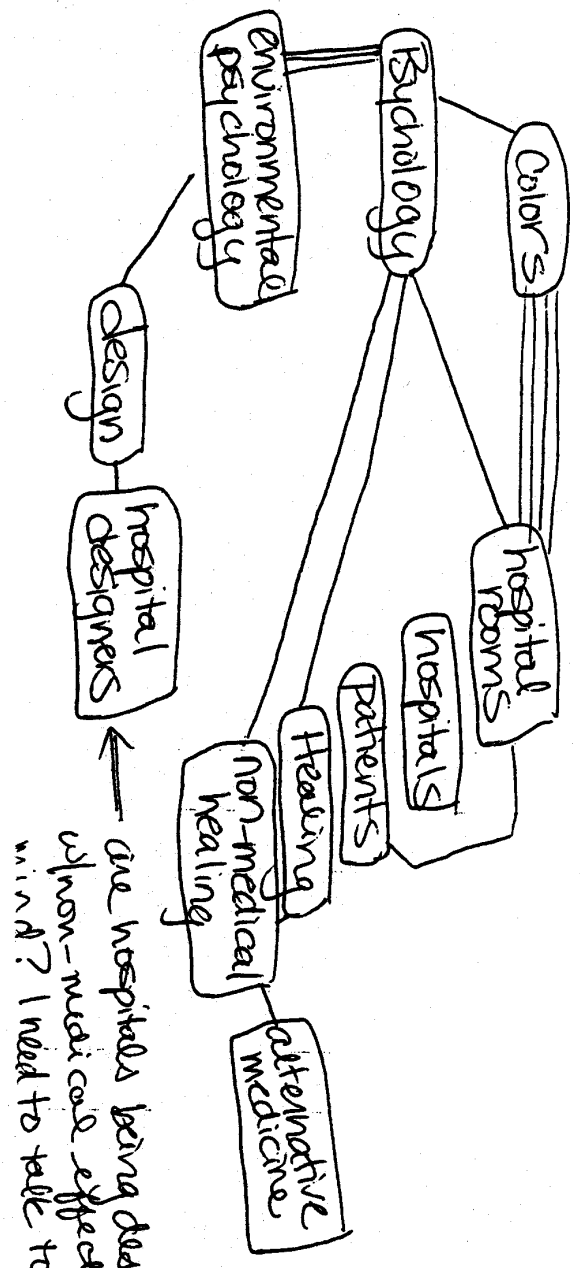
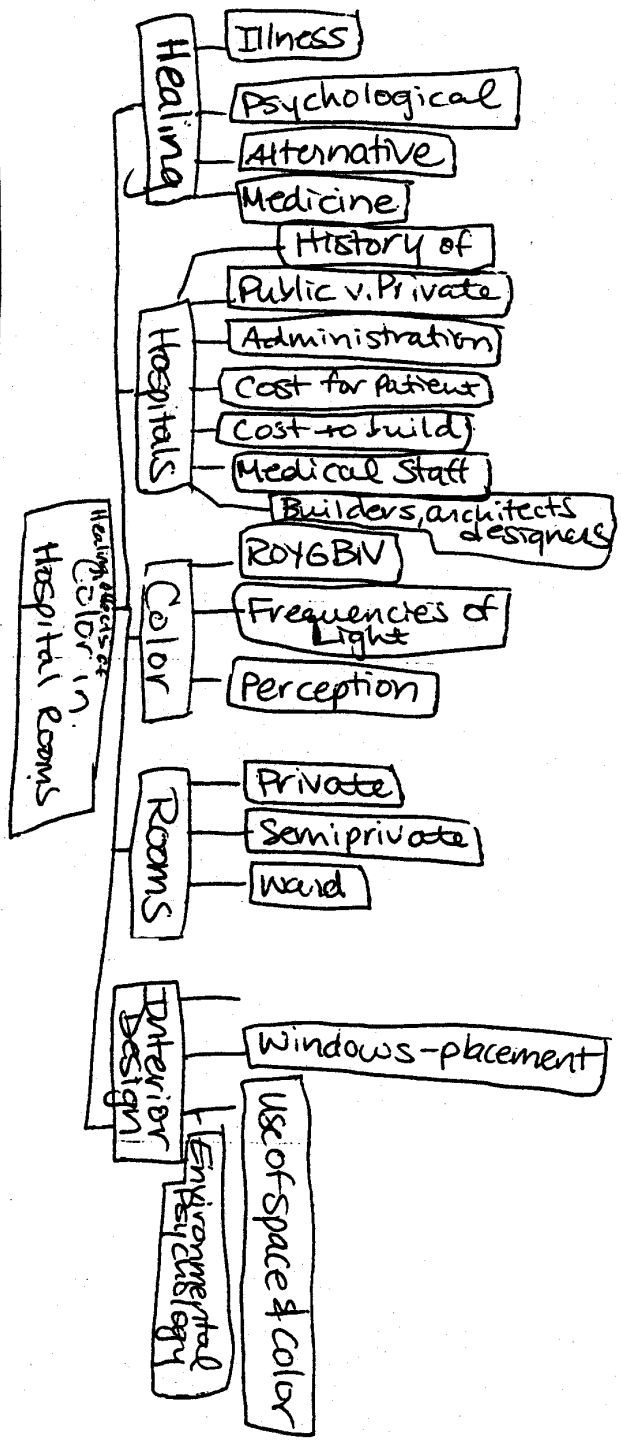


PURPOSE
 urge hospital (admin?) to use appropriate colors (promote healing) in patient rooms
 -> what are these colors?
 -> urge govt (?) to fund experimentation in discovering healing colors





1-30-94
KLC



Give hospitals being designed when medical effects in mind? I need to talk to hospital admin

HTC

Examples of Work-in-progress Under Phase D

Component Propositions

JS

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.

Proposition: Theater provides methodologies that can support how adult learners become better prepared to become engaged in social change. Concepts such as characterization, point-of-view, methodological believe, use of physical movement and props, and dialogue can be adapted to situations that are encountered in everyday life and therefore are not simply tools that drive the theater performance industry but also reflect social realism.

Counter-proposition: Overwhelmingly, theater is perceived primarily as a source of entertainment or as a “soft skill” and will not be taken seriously as a medium of authentic foundation of education. Because much education addresses the learning that is meant to support decision-making and problem-solving, these are often part of situations that require well-defined “right” answers, and theater methodologies don’t insist upon this, so they may not be useful.

Counter-counter-proposition: Theater is perceived as primarily entertaining because it often represents a “reward” to the passive observer that is earned for doing other “real” work, but using theater methodologies in education take a different form anyway because teachers, learners, and educational administrators can use the methodologies in numerous ways that form a foundation of interpersonal interaction, communication, originality, and creativity. There needs to be more emphasis on these as achievable milestones in education alongside those reflecting technical skills.

2.

Proposition: Social change happens when all people have an opportunity to have ownership and participation in the processes that enable it, and people must be able to form a common understanding about the issues that they mean to address.

Counter-proposition: Because those most affected by broad social challenges lack power and influence in the first place, social change must be enacted through political means and

relies on government action to create any lasting change. A social challenge such as poverty is extremely far-reaching and deeply problematic, so any educational approach to addressing the issue will require decisions by a representative group, since it is logistically difficult to have direct involvement from large numbers of people.

Counter-counter-proposition: Reliance on government and political action to create social change causes a disconnect between the decision makers and the members of the community; it permits a certain degree of dependence on those who are only indirectly involved in the specific issues that they are trying to address. True change must start at the individual level through education and motivation to become personally involved in the changes that will affect their own lives. This individual change must then be used to build local-level perspectives on social change.

3.

Proposition: A key purpose of adult education is that people, through learning experiences, will be more able to address the most immediate and critical issues affecting the basic needs that are common to all people, not just themselves, such as justice, safety, and good health. **Counter-proposition:** In our current economic climate, a people need to have the professional skills to be competitive in a global economy. Adult education needs to become an innovator of training toward best practices in business, engineering, and medical and scientific research. Although awareness of social issues is important, the emphasis of adult education must be in the preparation of people to have these critical skills.

Counter-counter-proposition: Social change needs to be viewed as a more fundamental goal of a community of people because the most pressing social issues compound over time and become more complicated and devastating if not addressed. Therefore, adult education must teach toward social change as an underlying purpose, and this needs to be the reason for scientists, businesspeople, engineers, etc., to actually be doing the work they do. Because education toward social change is more fundamentally critical to a strong society, this must be encouraged at a level equal to or even greater than education toward economic power. Further, because education toward social change is relevant to all people no matter what other occupation they take, this needs to be a common thread of one's education all the way through adulthood.

4.

Proposition: The theater techniques that are appropriate for teaching social change-oriented skills are accessible to all people, easy to learn, and draw upon abilities that are natural and enjoyable for people to express, regardless of their level of specific academic experience.

People are capable of understanding and using these techniques in their own education and also capable of becoming developers of new techniques that can be effecting in teaching that prepares one with the skills needed for social change.

Counter-proposition: Although both theater and adult education may seem extremely familiar to most people, particularly in North American culture, it takes specialized training in theater to understand concepts such as directing, developing characters, using dialogue effectively, and establishing in oneself a new point of view. Likewise, it take specialized training in education to understand concepts of andragogy/pedagogy, transformational education, organizational management, and curriculum development, design, delivery, and evaluation. Those with such training are much more capable of leading learning experiences that have valid effects.

Counter-counter proposition: Using the techniques of theater in adult education is not meant to produce professional actors or activists, but rather to find the techniques that generally help a person to learn how to take on different perspectives of themselves and others, use empathy to understand difficulties of others that lie outside of their own lives, and explore different notions of reality that may help to stimulate imagination and create vision for an approach to addressing social issues that doesn't yet exist and may be obscured but that might be possible. From this point of view, the use of theater is not intended to create a skill that leads to performance for others but instead leads to a more inward change to reflect upon the reality of one's own perception of the world, understanding of the social structure in which one lives, and the actions that one can take to create change of that structure that most directly influences the individual and the immediate community.

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

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.

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.

Sub-Arguments Summarization

CONTROLLING THESIS INQUIRY:

From where in the gaps between rationality and imagination does the nature of creativity spring and why would one need to know this?

KEY ARGUMENTS

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

Counter argument: 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.

Counter-counter argument: 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.**

Counter argument 1: CCT alum Susan McBride 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.

Counter argument 2: Stephen King, worldwide bestseller of fiction, described his experiences as being almost entirely rational in his book On Writing. 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.

Counter-counter argument (for both arguments 1 & 2): 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.**

Counter argument 1: 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.

Counter-counter argument 1: 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.

Counter argument 2: Susan McBride Els' book Into the Deep 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.

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.

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 preempt 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 is 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 ~~not~~ 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

Examples of Work-in-progress Under Phase E

Strategic Personal Planning

JS

Strategic Personal Planning

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?

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
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ultimate outcome that I have needed from the course. I still need to complete my write-up of the interactions mentioned above.

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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 easier 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
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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.

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

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.

MOVING ONWARD BY BUILDING STRUCTUREDNESS WITH FEELING

| | | | | | | | |
|--|--------------------------|-------------------------------------|--------------------------|---|---------------------|--|-------------------------------------|
| Build scaffolding for doing while putting components in position | | | | Strands of feeling to be woven into my future | | | |
| Getting things done has multiple components | | | | Productive acknowledgement of tension b/w dominant story & emergent | | | |
| Sharing for less of a burden | | Advance preparation | | Outward & onward disposition | | Acknowledge emotional baggage in the present | |
| Human connections w/ colleagues & students | Current chores & burdens | Future travel agents kind of chores | necess -ary Lubric-ation | Clear structure for my develop- ing work | Present myself well | Work towards future vision | Notice resistance to others' Voices |
| | | | | | | Don't operate on top of emotional unclarity | |
| | | | | | | Restory -ing (towards recogni- tion) | |

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.

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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)

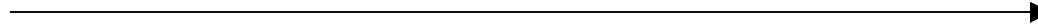
Research to Be Done

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

Phase E: Strategic Planning



| | | | | | | Cluster concept | Cluster name | Overall theme |
|-----------|--|--|---|---------------------------|--|---|-----------------------|----------------|
| Cluster 1 | Maintain balance of work-family-school | Prioritize readings and note taking | Set weekly goals—schedule time for CCT work | Make time for reflection | Create vision for final product | Set goals and prioritize tasks to achieve my objective of completing work and taking time for reflection. | Planning—Prioritizing | Balance |
| Cluster 2 | Be present in class—operate in the present | Be original—take risks | Be open to new possibilities. Keep focus on big picture | Expand my comfort zone | Make time for myself (keeping balance) | Take full advantage of class time, classmates—be open to new possibilities | Realization | |
| Cluster 3 | Be a resource for others | Be creative and collaborative in my work | Seek advice and insights from others | Seek help from classmates | | Work collaboratively with classmates for the benefit of all. | Collaborate | |
| Cluster 4 | Critical and creative writing (Elbow) | Broad—narrow—broad | Take time for free writing | Expand my knowledge base | Continue to refine governing question | Continue to refine work and prepare for draft and final paper | Writing | |
| Cluster 5 | Appreciate process | Enjoy the process | Trust the process | | | Take full advantage of process while working toward product | Process and product | |

Strategic Planning Process

Overview:

In order to benefit from the process of planning, I have taken time to reflect on my work at each stage of this phase. In class, when first provided the challenge of creating post-it notes with ideas about my project, I was frozen with my thoughts and unable to generate any ideas. It was interesting that Peter also observed that I was initially behind in my work—I was really struggling with the assignment and the process. I wanted to accomplish this task on my own—I was not interested in looking at Gina’s work or any examples in the course packet. Once my ideas began to flow, I was pleased with the ideas that were generated and the way my ideas were clustered.

The next step was to translate these clusters into a document that was useful for me in my work. I completed one version of the layout and was not happy with the way it flowed—while it did accomplish the expectations of the assignment, it did not seem useful for me as a tool and I decided to rework it to provide flow. At this point I am pleased with the outcome and moved to the next step—free writing. It was in this step that I uncovered the basic concept that underlies my ideas and categories—BALANCE.

Clusters:

From the post-it work, I have identified several concepts that will inform my work through the remainder of semester. The concepts are as follows

1. Planning and Prioritizing
2. Realization
3. Collaboration
4. Writing
5. Process and Product

Planning and Prioritizing

As I move through the remaining weeks of the course, it is imperative that I effectively plan my time to accomplish the multiple (and often competing) goals I have set for myself. In terms of the course, one challenge is to balance the time I spent researching with the time that is needed to read, digest, and reflect upon the information. I believe that the research part is the easy part—I can continue to accrue articles and information but at some point I need to curtail that activity. I will remain open to new concepts that might emerge requiring additional research—at this point I am planning to move into the pre-writing stages.

Realization

As I moved through this phase I was able to reflect upon the process thus far—one area of growth I have experienced during this course is a realization that I have become more willing to move outside of my comfort zone. As I have become more focused on the different phases, I have moved away from my product-oriented focus. One benefit of the face-to-face courses is the ability to hear the ideas of others—to learn from their projects and experiences.

Collaboration

I appreciate that collaboration was one key term that evolved from my planning—it is a major focus of my governing question and interest this project. It is helpful that we have formed in class study groups as I am very interested in working with my classmates—learning from them and being a resource as well. I believe most students expect to produce a final product and finish this course—to accomplish this goal we will need to work together to support one another. I am very interested in the concept of collaborative learning—I hope my experiences in this class will supplement what I have learned and what I hope to achieve in my project.

Writing

While this class is focused on the process of research and engagement, the goal is to produce a final paper. To that end, I must begin to work initial drafts that will bring me closer to a final product. I have read the articles that I have gathered—at this point I want to begin the creative writing aspect to generate a body of work that I can edit in the future. Although this is a daunting task, I am looking forward to the process of writing.

Process and Product

If I were to choose one area of growth that has been the most profound, it has been in my realization that the process is as (if not more) important than the product. This realization is interesting as I have always stressed process over product in my own teaching—it is helpful for me to realize that I need to be true to my own beliefs and be patient with the process. I believe the product will be better if I take the time at the onset to “master the phases”.

Plan for future research and preparation for writing

Based on the feedback received in phase D, I spent time considering the points raised in my propositions:

1. 21st century skills are transferable to the workplace
2. A technology-mediated learning environment that is created in a classroom or school will encourage and facilitate co-construction of knowledge
3. New technologies and innovative education enhances creative and collaborative learning
4. Schools will need to design learning environments that utilize innovative or emergent technologies. In doing so, they will need to make decisions on how to allocate school resources.

I feel comfortable with the research I have gathered for points 1 and 2. The research I have done over the past week has been focused on points 3 and 4. I recently received two books via interlibrary loan that should help me with the last two points. In addition, the authors of these books are local and I hope to set up interviews or arrange for a survey to be completed.

My plan for the next two weeks includes completing the interviews, beginning to create an outline of my paper, and completing all of the reading and research that needs to be done to complete this project. I trust that the preparation I will do for my work-in-progress presentation will help me focus my final research and overall structure of my argument.

Questions to consider:

- **What do you most want to see happening in your project in the next two and a half months**

Over the next few months, I want to feel as though I am continuing on a positive trajectory towards my final product. I have been pleased with my research and the steps I have taken to broaden and narrow my focus. At this point, I feel comfortable with the work I have done and feel prepared to begin the process of writing. I have made contact with key people in the field—including those who have experience in my area of interest—I hope to conduct those interviews in the next two weeks. I believe I will gain further insight from those interviews and any resources they recommend.

- **What things might be blocking you from realizing this vision?**

The only thing that may block me from this vision is myself—I am a bit worried about finding the time to write over the next few months. I find it easier to research and read during small chunks of time—I have some difficulty writing in smaller time periods.

- **What can you do to deal with the obstacles and realize the vision—what new directions do you need to move in?**

I will be able to deal with these obstacles by organizing myself and continuing to plan my time. I will work members of my group to help me with my overall progress.

- **What achievable steps would move you in these directions?**

The most important first, achievable step will be to draft an outline of the progress I wish to make in this project. I need to continue to take notes on my reading to be sure I have all my information organized as I begin my writing.

Examples of Work-in-progress Under Phase F

Interview Guide to be used during [initial informant](#) interview

JS

Interview Guide

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?

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.

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 Ariel 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.

Examples of Work-in-progress Under Phase G

[Work-in-progress Presentation](#)

[Narrative Outline](#)

JS

Outline of Work-in-Progress Presentation

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?

Presentation Title: "Bringing the fun back to adult learning through theater-based education towards emerging priorities"

Initial Assumptions and Perspectives

1. three different major elements of this question: theater arts, adult education, and social change
2. meanings: social change refers to the ways that a community comes to agreement upon social challenges and the way that they approach the decision-making and action needed to address them; could include the areas of health and safety, preventing crime and violence, awareness of broader issues of the environment, employment fairness, and access to education; adult education includes the learning environments in which adults intentionally find opportunities to define goals and take part in learning to reach them; theater arts include the types of performance that involve any use of voice, body, staging, and props to create an alternative reality
3. main idea is that there is a way in which adults can take on a view that ongoing education is enjoyable, and that it can serve a purpose beyond professional skills training or personal life enhancement; education can be structured to help people to structure their learning so that as well as it benefiting themselves, it also can enable their individual abilities to complement each other toward an improvement of their entire community and world; to me, many principles of the theater arts support this because they can help people to understand alternative points of view, find greater empathy for the ideas of others that they don't originally understand or appreciate, find common ground with others, and become more aware of how their own attitudes influence the way that their actions affect others; also, theater arts provide a very natural way to practice the actions that might be part of social change in a safe

environment, as a lead-in to actually taking action in their real lives

Research findings and Activities

1. The connection between theater and social change has been well-established, particularly in Africa and Latin America. The use of ideas such as “Theater of the Oppressed” and its derivatives like forum theater and popular education have used theater in public settings to create awareness and knowledge of many issues - disease prevention, dealing with military/police brutality, water cleanliness, and parenting skills. A fundamental need of this theater is that it is participatory - there is no separate actors/audience - all people can take roles “on stage”. Also, formal acting training is not needed for participation.
2. Through some of my reading, interviews, and discussions, current practice of using theater in social change in the U.S. is often more narrow - these efforts tend to be designed and initiated by experts in theater but are often presented to organizational clients in the form of leadership training or workplace collaboration. The people that do this are practitioners who are providing a service to organizational clients, or sometimes as performance-based activities for schools.
3. There is much more to be realized in the way that theater arts may be introduced as a tool in teacher education. The greatest need seems to be to provide ways for the adult learning community to be aware of how the theater arts can benefit them and understand how such methodologies can be connected directly to how the learning experience is helping to establish the skills that enable social change.

New Ideas

1. subversive view of “adult education” - traditionally focused on professional skills training and continuing education in the traditional of personal life enhancement - see a view in which adult. ed. becomes most strongly associated with social change
2. believe that the “methodologies of theater arts” are actually more fundamental aspects of human behavior and thinking, and they just happen to have been captured as a tool of theater and have since been transformed into merely performance; believe that the adult learning community may also claim these as their own.

Future Needs

1. In terms of the steps that I can take, I see a greatest need in:
 - a. helping adult learners and teachers to find the potential of using the theater arts as a part of their learning situation. This might take the form of a workshop that can be introduced to adult learning communities and introduces basic concepts of the theater arts to adult learning

groups. - making the connection directly from the theater arts to teaching in the adult learning world, from the point of view of applied theater in education

b. finding elements of existing adult education environments that are already working toward social change and help to form a collaboration between them in this particular area, such as an ongoing practice group for discovering new ways to use theater within their own contexts - these could include centers for adult/continuing education, community activist groups, or neighborhood groups.

Initial Assumptions and Perspectives

- three different major elements: theater arts, adult education, and social change
- meanings of each
- main idea

Research findings and Activities

- theater and social change Africa and Latin America
- theater in social change in the U.S. is often more narrow
- theater arts may be introduced as a tool in teacher education

New Ideas

- subversive view of “adult education”
- “methodologies of theater arts” are actually more fundamental aspects of human behavior and thinking

Future Needs

- workshop
- adult ed. ongoing practice group

Questions

- do you see other ways that this idea is relevant in your own teaching/learning situations?
- as an adult, what do you want in your own learning situations to make them more enjoyable?

Presentation, Part 2

Overview of Project and Initial Assumptions

- neglect as an adult learner

- usually, mention of “education” means primary/secondary/university, and even adult education usually means professional skills development or personal life enhancement
- experience in adult ed, theater, social change led me to feel that there was a relationship between these that was unfulfilled
- relationship centers on the idea that change can happen through learning at a community level as well as an individual one, and that’s where I needed to focus my attention

New Directions

- after my research, I’ve found so far that there well-established relationship between theater and social change (forum theater)
- also, there is an emerging relationship between the course of adult education and social change - in my opinion, the pioneers of adult education are advocating a focus on learning that targets how we can address social issues, and I think that’s the right track
- greatest need - stronger relationship between adult. ed and theater, because this is what I think will provide a medium to return the natural joy and fun of learning, because using theater provides a lot of powerful tools for ideas like taking on alternative points of view, helping us to find common understanding of social issues, and find common ground with others in the course of problem-solving
- right now, I think this relationship exists but seemed to be owned by people experienced in theater who bring activities to education, but this focuses much on children; I think the direction of my work needs to be to work with those in adult learning to understand how these tools can be available to them in a long term process, and find ways that adult learners and teachers can take ownership of them in such a way that they support social change and collaboration
- extract the “generic” parts of theater
- turn the notion of adult education “on its head”

Questions/Clarifications

- 1-minute activity - want a starting point for a dialogue about becoming aware of how we make judgments about others and what we think they want
 - Discussion of the learning group
- one initial idea is that a kind of ongoing support group for those in adult education - learners

and teachers - a way to experiment with activities such as this and find ways to both tie them to helping support social change as well as find practical ways to apply them in the learning setting/classroom

- pretend that you are all part of the adult learning community, and I invited you to join this support group; I want to know: • what would cause you to come in the first place?
- how would the group meet or communicate on an ongoing basis?
- what would make you feel comfortable about participating - bringing ideas for activities, sharing your experiences, etc?
- in situations where you participate in any kind of ongoing activity, what causes you to keep going back?

JS

Narrative Outline

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. In my own experience, I have come to support fundamental principle of adult education as a means of achieving social change, although I currently find this field, particularly in North American culture, to be primarily focused on professional skills development instead. My involvement as an adult education teacher, administrator, and student has demonstrated that learning for social change seems to be rarely considered in the needs of curriculums, classrooms, and lifelong learning settings.
2. Social change involves learning in which people can collectively use their knowledge to collaboratively improve the conditions of their social environment, which affects all members of a community.
3. Traditional learning and teaching methods are insufficient for preparing adult learners for social change because they often imply a didactic style of transfer of subject-level information in a unidirectional style from teacher to student. In the learning toward social change, other principles must be considered which account for the existing experience of adults, their ability to organize their collective knowledge and understand each other, and the ability of adults to work together and take over ownership of the direction of their learning and the resulting action.
4. Through my more recent experience in theater-based learning experiences, I have found

that the fundamental tools of theater seem applicable to adult learning. These are the tools that allow for the reflection of and experimentation with the core elements of human behavior in collaborative situations, such as empathy, point-of-view, interpersonal interaction, and dialogue. Also, they represent an enjoyable way to learn because they use a very natural concept of “character” in learning - the ability to discover and use one’s “alternative selves” as a way to let go of personal inhibitions, take a perspective of another person, and envision a new reality in which social issues are changed.

5. One step that I can take is to develop an idea for ways to engage adult education communities to understand these tools. Because I view it to be critically important that members of this community experience these first-hand, I will consider the way that a “theater for social change” ongoing learning group could be formed and supported, including how to define the structure of the group, how to engage adult educators to attend, participate in, and support the group, and how to introduce the tools of theater to the group in a way that allows the participants to associate them most effectively with the teaching of social change in their own areas.

6. Another step that I can take is to define more specifically the ways in which the methods of theater can be used directly to teach social change. This can take the form of a series of examples and suggested applications that help those in adult education to use the theater methods most relevant to social change. These applications may serve as a foundation of educational curriculum, teaching methodologies, and in the way that the educational environment is set up.

John,

This outline looks solid & well-organized until I reflect on your lack of a title, your vague specifications of the topic, and the supported thesis. I say supported 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."

~~Look at the thesis of this form~~ Your introduction & background distract our attention from or delay our reaching 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

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 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 Sheehan
CCT 696 Practicum
Narrative Outline
November 19, 2001

Nancy agreed to be a guinea pig for the narrative outline assignment. Because of the holiday last week we won't get to ~~do~~ 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 ~~has~~ are you convinced by the end that Nancy could ~~write a report~~

@

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 ^{needs to} give ^{more} ~~the~~ 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

1. Convey how important sport has been ^{for me} & for the girls I've worked with.
2. Convey how successful ^{female} ~~women's~~ sports has become. This involves
 - a) looking at how ^{women's} professional sports has come compared to the past & how much effect it's had on society
 - b) ~~reviewing~~ ^{reviewing} the benefits participation has had on girls (not only those who go on to become stars)
3. Indicate short fall ^{that remains} in funding for girls' sports
 - a) in general (relative to boys sports)
 - b) specifically in ^{urban} Boston
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.)
5. Indicate why corporate funding is needed
 - a) because state & city funding is squeezed
 - b) because corporations can get PR benefits, tax write-off? from sponsoring girls' sports.

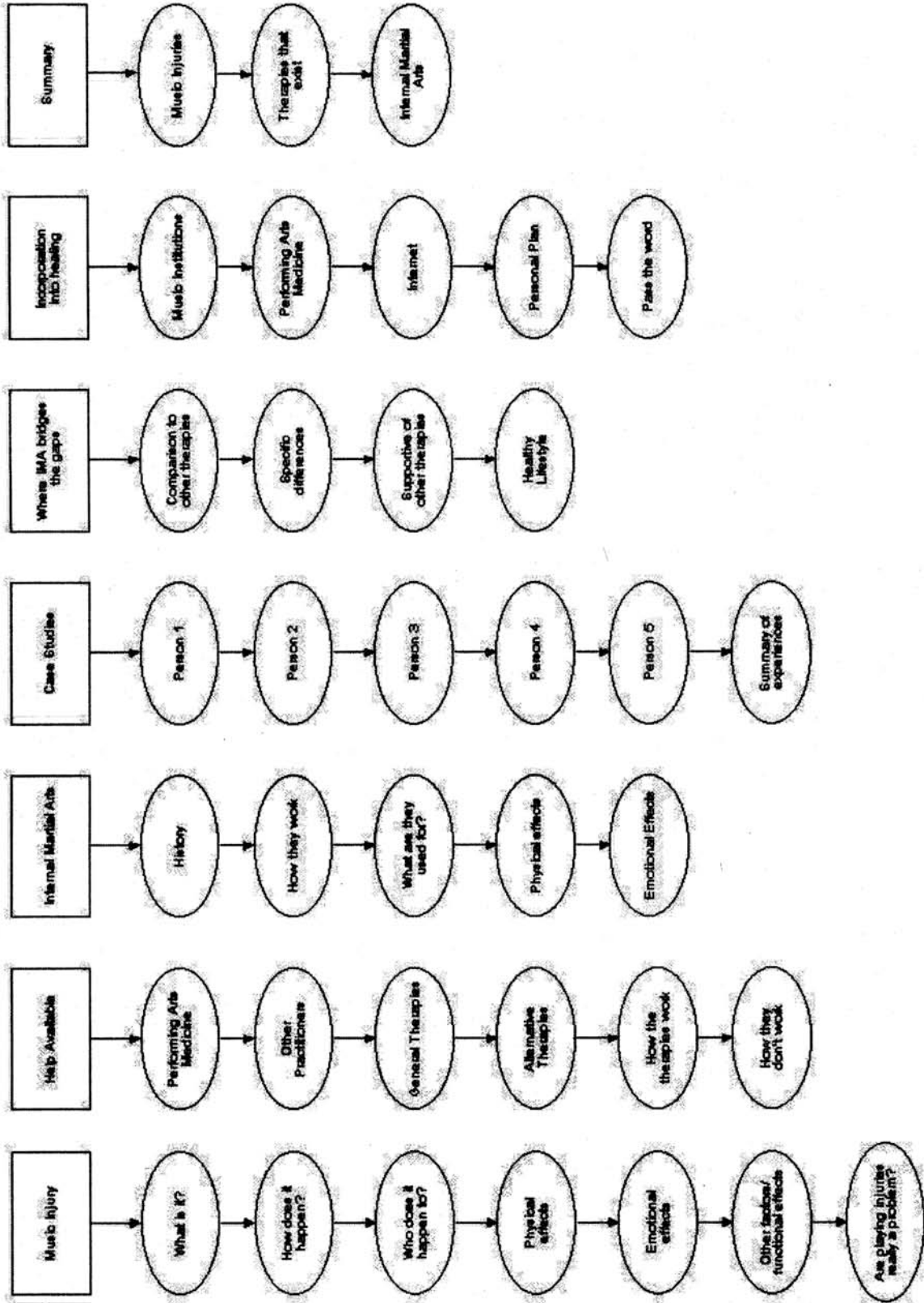
Appendix: Compilation of possible avenues of funding."

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 from a playing injury?



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 led to the conception of Performing Arts Medicine. Although the benefits from this field 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 commonalities. 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 field 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.

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. (~~to be~~ You might have numbered these II.A → II.F to indicate their relative 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").

pete
OK/RWR for Asst 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.

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

Fisher at
"General Creativity"
Pg. 40

*
Is some
general
knowledge, but
not specific math..
Torrance, Pg. 3
Cooks not looked at with
it in mind.

Education is
concerned with
the development of
children and to
justify an effort
to education is
must show that
it has an
influence on
development

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

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.)

Gowan (1972)
other types of theories

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.

2nd Pp - Davis
"Testing for self-actualized creative thinking"
use as what I'm talking about

word or whole day-to-day life involves creativity
Greenwald - table 1 (bottom) - seeing disharmony

then Mumford - Aha vs. knowledge combined

B. Cognitive Approach: Generation and Exploration two main elements (Geneplore model) - word 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 relates Piaget evidence and info.

diff. between
of nature and nurture
of creativity
willow's etc)
- dawns hit on both
what generally for
then
how specifically for
creativity

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

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
← note p. 270 Davis
anxiety req. con
to creatin

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

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 J. diff. Table
(play created)

D. Attention Span: 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 ← p. 15 Mumford

↳ diff. between accidental/haphazard creativity vs. directed/taught 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

Examples of Work-in-progress Under Phase H

Final Report

JS

Outline of Work-in-Progress Presentation

Final Report (excerpt - Introduction only)

Title: "Recapturing the Joy of Adult Education Through a Theater Arts Perspective of Learning Toward a Renewed Purpose of Social Change"

A Revolution in Fun

Imagine yourself sitting in a classroom, waiting patiently for a lecture to finish while the minutes tick along on the clock. You have been paying attention throughout the class, and you have dutifully taken notes and raised your hand to answer a question and make a comment or two. You feel great because you managed to stay alert enough throughout the class to scribble down some notes, and you think that that you understand today's topic. Class is almost over, and already, your thoughts are beginning to turn toward the trip home. There is bound to be a lot of traffic today, and you are supposed to stop by the grocery store... what was it that you needed to pick up? You'll probably remember later. You hope that it doesn't snow again tomorrow -- how many times have you shoveled the sidewalk this month? "See you next week."

The instructor's voice trails off as just manage to return your attention back to the classroom. At least you heard those most important last words, you think to yourself, as you spring up from your chair and direct your eyes and body toward the door as you move. Yes! It's your favorite time of day and finally this last class is over and you get your freedom back. Until tomorrow, at least.

This is not the way that adult education is supposed to work.

Rather than feeling the rush of relief as we leave the classroom, shouldn't we feel at least the slightest twinge of disappointment? Why can't our learning experiences enthrall us and allow us to recapture the joy that we once felt so easily? There is a natural sense of fun in learning that involves exploring our curiosities, playing with new ideas, discovering humor in our own knowledge (or lack thereof), and give ourselves and others permission to try, fail, succeed, become confused, and become enlightened -- often? Children seem to "own" this sense of

fun, which is then systematically stripped away as we move toward adulthood. The secret of adult education, though, is that enjoyment in learning actually belongs to everyone -- learners of all ages, and this represents a gap between the way that adult education works today and the way that it could work. Make no mistake though - the joy of learning is not a "game" or just a way to make us "feel good". As adults, we must both once again accept this joy while channeling our learning toward a purpose that might give us something more than just a credential, a job, a promotion, or a new hobby..."

Examples of Work-in-progress Under Phase I

JS

To be added

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, ³peer-to-peer relationships with the decision-makers² (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 ³we need to begin to feel empowered to gain access to those resources for our causes² (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.

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Advice on preparation of master proposal before approaching funders.

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This book presents guidelines for preparing grants and gives examples of grants.

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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. ³The Grant Advisor² 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

PARTICIPATORY ACTION RESEARCH

Catherine Yoon (cyoon1@swarthmore.edu)

Participatory action research (PAR) is not a research method, but it is a different approach to research and to learning. This type of research integrates intellectual work (actual research) with activist work. For science, this entails researching a scientific issue and actually being active in its solutions. This approach provides the educator (the research) in the field with an objective, systematic technique of solving problems and finding solutions that are in many ways far superior to just appealing to authority or relying on someone's personal experience. Action research allows one to develop a deeper understand and knowledge of an issue while acting upon it at the same time. This is an approach in which those in academia can play and active and involved role in society.

PAR is comprised of the following components:

- 1) It is participatory; meaning that everyone in every stage is active. The researcher does not only research but is also active in finding solutions and fixing them. The informants or subjects do not only provide information. They play active roles in the research and do not always remain passive participants. They are the ones who usually decided what problems are to be addressed. The projects are initiated by the community and researches are invited in. the research is controlled by the community as well as the researchers.
- 2) It tends to be cyclic-similar steps tend to occur while in the research and action process
- 3) It is qualitative, not quantitative- knowledge is not created in volumes but is just simply created. Knowledge is not created for the sake of knowledge alone.
- 4) It is defined by a need for action- there is no need for this type of approach if there is no issue to be addressed. The reseach is done by people who are concerned. The action gives purpose to the research as well as offering a way to measure the usefullness of the research for the cause.

PAR is made up of the following steps:

identification, prioritization, planning and design, implementation, data collection, reporting, and dissemination.

Step 1. Identify and Prioritize Issues

Ask questions of necessity, relevance, and significance in order to determine the issues.

Step 2. Develop and Design Research Plan

Integrate technical research skills with the knowledge and information of the informants/ subjects in order to design a reseach plan.

Step 3. Validate Feasibility and Appropriateness

Verify that the research design remains focused on the identified issues. Determine if data collection techniques are appropriate and if research is appropriate culturally as well as scientifically.

Step 4. Analysis And Reporting

There cannot be any compromise of non-objective and/or biased results when analyzing. Also, scientific rigor must be maintained. The results must be conveyed didactically.

Step 5. Synthesis and Dissemination

All research and data must be synthesized in order to be disseminated. Dissemination mechanisms consist of publications, conferences, symposiums, newsletters among others.

However, PAR is not always perfect and there are obstacles:

- 1) Participation is not always easy. The very definition of what a community entails can lead to problems. Also, full community participation is difficult to organize. Non-researchers have other demands on their time and energy.
- 2) Taking action can also be precarious. Action could potentially push people in the community away from dealing with the issue at hand. While action has the power to bring people together, it can also divide a community. Community organizing is also time consuming and can effect the amount of time that is spent actually researching and devising action plans.

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Facilitation of Group Process

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November 10, 1998

Contents

[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, create mission, vision and objectives
3. 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.

- 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.

- 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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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

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

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: <http://www.bfvf.org>

b) Membership

The basic membership costs annually [[section]]50.

c) Equipment

It offers equipment 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 annually \$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 aspiring filmmakers - 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

<http://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 | [[section] | \$35 | Discounted Access: Must volunteer in |
| office |]25 | | 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 fields: studio, remote, and edit.

For example, studio courses are divided 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
<http://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 | | |
| SVHS Camcorder Package | 1 hour | |
| \$10 | | |
| | Half day | |
| \$40 | | |
| | Full day | |
| \$80 | | |
| Post-Production | | |
| Analog editing (version A) | 1 hour | [[section]] |
| 15 | | |

(version B)
\$25

1 hour

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."

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

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 filled 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 capital 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 accommodate 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.

Examples of Work-in-progress Under Phase J

[Final Self-Assessment](#) with respect to 2 sets of goals

JS

Self-Assessment

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 be 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 not readily available from other sources.

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 effectively, 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".

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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 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.

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.

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 be 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.

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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.

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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 not readily available from other sources.

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.

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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.

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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.

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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.

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

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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.

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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.

Sheryl Savage

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 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.

Bob Blackler

End of Semester Process Review

Date: Tue, 26 Dec 2000

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. (**)

JJ

Phase J: Self Assessment

May 8, 2010

My submission shows that...

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

Did well:

I was able to choose a topic that was of interest to me and I was able to share that passion with my audience.

To be improved:

The initial topic could have been explored in many ways. I would like to consider some of the other avenues of potential research.

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:

Through my conversations and research, I had a solid understanding of how technology is being used in education. I spent time with a UMASS faculty member and gained understanding about her work. I really enjoyed the research that I did and the articles that I read. I have continued to follow the work of some of the authors that were of interest to me.

To be improved:

I had a certain view of how my research would progress—in the future I would be more open to differing views or topics for research. I also realize I needed to be more deliberate in creating my annotated bibliography—it would have been helpful as I created the narrative outline.

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:

The mapping activity was extremely helpful as it informed my future research—it allowed me to brainstorm all of my ideas and present them in a format that was visually helpful.

To be improved:

I found that my topic was very broad and could have evolved into a number of research papers. At this point I had to limit the scope of my assignment in order to adequately research the topic.

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:

This assignment was critical to the formulation of my final argument. The exercise of challenging my own assumptions led to greater clarity in my work.

To be improved:

As I look back on this assignment, I chose propositions that were supportive of my proposed argument. It might have been helpful to chose statements that would have led to a shift in my thinking.

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:

This assignment led to a major breakthrough in my own thinking and recognition of my progress. It was through the post-it note exercise, organization of thoughts, and my own reflection that I was able to appreciate the process in which I was engaged.

To be improved:

I needed to create more clarity about the work that needed to be done over the remaining weeks of the course. At this point, I was still reading and creating my annotated bibliography. While I was able to organize my time to complete the work, in the future I will dedicate more time to preparing a draft.

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

Did well:

I feel that I gained a great deal from my two interviews although what I learned was not what I expected. Through this work, I was able to clarify my own thinking about the topic and it led me to look for additional resources.

To be improved:

After the first interview, I realized the questions were not as effective as they could have been. I found that I deviated from the initial guide in order to benefit from the experience. In the future I would put more thought into the questions and the information I want to glean.

G. I have clarified the overall progression or argument underlying my research and the written reports.

Did well:

I was able to use my map, propositions, and annotated bibliography to draft my narrative

outline. I found my thoughts flowed well and I was able to make a smooth transition between topics.

To be improved:

Now that I have better understanding of the objective and process of creating a narrative outline, I will be able to do it better in the future. I found it did guide me in the writing of my draft although it was not as helpful as it might have been. I would try and get more feedback on this assignment earlier to make it more useful.

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:

I felt comfortable with my assignments throughout the semester. While I did have some difficulty with the draft, I believe I made the effort to improve my writing.

To be improved:

Based on the feedback I received on my draft, this is still an area that needs work. It is interesting because it certainly depends on the audience—with my topic it really depended on a person's interest in the use of technology in education.

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

Did well:

Throughout the semester, I have been able to convey the passion I have for the topic. I am comfortable being in the role of the facilitator and the learner—I expect this to continue as I learn more about the use of technology.

To be improved:

I need to consider additional ways to gain knowledge and insight about what others are doing in the field.

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 feel I am realistic about the progress I have made—I worked hard in this course and believe I put significant effort into each assignment.

To be improved: open to new

I need to solicit feedback from instructors on a regular basis. I want to continue to challenge my own assumptions.

II. Developing as a reflective practitioner, including taking initiative in and through

relationships.

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.

Did well:

I feel that the work I have done in previous CCT courses prepared me for the challenges that I faced in this course. I allowed myself to be open to new thoughts, ideas, and ways of accomplishing a task.

To be improved:

This course challenged me in a way that I had not experienced in previous courses. I found I was initially frustrated by the lack of interaction I had with my classmates. Over the course of the semester, I was able to benefit from the group work and the peer share.

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

Did well:

I found the work that I did this semester to be a compilation of what I had been thinking about and considering over the past few semesters. I feel I have learned skills and strategies in each course and have been able to apply the lessons learned to 692

To be improved:

I need to take the time to connect the lessons and strategies from each course. Since I am challenged with the competing demands of full time work, family and graduate school, there are times when I felt I was just keeping up with the work and assignments.

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

Did well:

I believe this has always been an area of strength for me—I am disciplined, well organized, and punctual with my work.

To be improved:

I will continue to be open to new ways of organization

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 appreciated the exposure to many tools and experiences. While I may not employ them on an extensive basis, I see the benefit of having a number of tools in the kit.

To be improved:

As the demands of reading and note taking became greater, I found that I took less time for freewriting each day. When I did take the time, it was helpful and allowed me to organize my thoughts.

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 find that I am very disciplined in my work—finding ways to balance my time and priorities. I did not become overwhelmed by any small setback or challenge that faced me. I am proud of the work I have accomplished—both the assignments and my ability to maintain a schedule for completing

To be improved:

Since I have to balance so much in my life, I do not allow to become sidetracked by any obstacle. In some ways this is to my detriment—if I were more open to being distracted, I may learn from the experience.

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:

During this course, I developed stronger relationships with some members of the class. I have sought their feedback and wisdom and have tried to provide the same in return. I forged new connections with colleagues in my own school as I have shared ideas with them and sought their input.

To be improved:

I would like to try and get more involved with others in the CCT program. This has been an area of interest but I have not been able to take the time outside of life's competing demands.

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.

Did well:

I made the effort to complete all of my work on time, complete it in the required format, and have tried to comment on others work to help them. I appreciated the feedback from

my peers and used it to inform my own growth.

To be improved:

I will not hesitate to seek appropriate help and guidance when needed.

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:

I feel I have respected the comments of my instructor and peers and have tried to incorporate them in my work. I am open and receptive to feedback, knowing that I will learn from the experience. The revisions I made in response to the comments on my draft reflect this commitment.

To be improved:

I would like to find new ways of receiving feedback on my work. As a person who is incredibly diligent about due-dates and timelines, it is frustrating for me feel delayed when I am waiting for someone to provide feedback.

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.

Did well:

As the course progressed, I became more comfortable with the juxtaposition of structure and freedom to complete my work. I believe I made significant progress in this area.

To be improved:

I need to consider ways to feel more comfortable with the ambiguity of assessment. I am challenged by my desire to be successful (both in terms of my own growth as a learner and meeting my own high expectations) and the need to be patient and open to ambiguity.

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.

Did well:

In terms of the course, I found ways to share my thoughts about assignments and structures of the class. I believe I have been open and receptive to learning through the process of this course. In terms of the overall program, I did not hesitate to provide suggestions to the instructor when appropriate.

To be improved:

I am still on my journey in this program and am open to what lies ahead. While I am anxious to complete the program of study, I know I still have a lot to learn.

Peer share for CrCrTh692

Post your assignments for peer sharing by uploading them into the second column. Be sure to include your email address in the assignment.

- To do the uploading, click on edit this page, then click on the button to the right of the broken chain. Finally, click on save to save the change.

To review an assignment, move it across to the third column, then download it.

- To move the file, click on edit this page, then cut and paste it. Finally, click on save to save the change.

When you have commented on the assignment, [rename it by adding your initials to the file name](#), upload it into the 4th column and email the student that you have done so.

You choose when you want to make time to do peer review, except peer review of H is expected and the review should be done within the session it is posted in.

Each review counts as one [participation item](#) (up to 5).

| | Post here (multiple assignments can go in this one box) | Move one here if you are reviewing it | Upload commented on versions here |
|--|---|---------------------------------------|-----------------------------------|
| A. Revised Governing question and Paragraph Overview (session 3) | | | |
| B1. Sense-making digestion of relevant article (session 3) | | | |
| B3. Annotated bibliography (session 5) | | | |
| C. Revised map (incl. updated Governing Question) (session 5) | | | |

| | | | |
|--|--|--|--|
| D. Summarize the different sub-arguments (session 6) | | | |
| E. Revised research & engagement design (session 8) | | | |
| F1. Interview guide (session 8) | | | |
| F2. Brief written report on interview, etc. (session 11) | | | |
| G2. Narrative Outline (session 11) | | | |
| H. Report (complete draft) (session 13) | | | |

Preparation and Participation—Pointers

(for classes taught by [Peter Taylor](#))

- Proceed through the stages of development of course projects, redirecting your remaining research efforts according to what emerges. (In Processes of Research and Engagement, proceed through the [Phases](#) and pursue the goals corresponding to each phase.)
- If you get behind, ask for an extension or skip the assignment/item—it defeats the learning goals to submit a stack of late work.
- Stay in touch with me about what's going on—or not going on.
- Work on your project outside class steadily, i.e., every week, throughout semester, for 5-7 hours. Preferably, set aside clear block(s) of time to do this.
- Bring workbooks to every class to do in class assignments. Bring a ballpoint pen to make a clear carbon copy when requested.
- Aim to take your investigations beyond a library research paper. When you find yourselves out of your technical depth, you will need to ask for assistance and guidance.
- Read guidelines and rationales for assignments in Notes on Teaching/Learning Interactions. The class meeting times are too short to explain everything.
- Keep an eye on assignment target dates and other tasks ahead so you give yourself time to prepare.
- Do assignments on a wordprocessor so you can revise them readily. Resubmit assignments when requested, responding to comments from me and sometimes from other students. Submit assignments on or soon after the dates for initial submissions and submit revisions by requested date. Submit a note whenever you don't re/submit an assignment on the due date, answering these questions: Are you still interested in your project? When you plan to do the assignment/revision, or what are you doing instead?
- Begin outlining and drafting your report by early November or early April, which leaves time for the revision process to clarify what research still is needed.
- Engage with other students to clarify your own projects, ideas and arguments; to learn about each other's projects; and to help each other by acting as constructively critical reviewers of those projects.

- Don't think about doing assignments as something to please the instructor—to jump through my hoops. Everything has to work for your projects. When you submit to me it's mostly to get comments to keep you thinking and moving along; secondarily to pace you; only thirdly for the grade.
- Use email attachments only if we've pre-arranged this, because I prefer to comment on printed copies of assignments.
- If I make notes in the margins, include the previous version when you submit revisions. (I keep carbon copies of my comments, so you do not need to include your copy of these.)
- Revise and resubmit promptly—the yield for your learning is lower if you are no longer thinking about what you were at the time you wrote.
- Read chapters 3 and 13 of Peter Elbow's [Writing With Power](#) for a wealth of insight about the processes of sharing written work and revising with feedback. See also Elbow's [SUMMARY OF KINDS OF RESPONSES](#). See also notes on writing and revisingqqq, including [Freewriting](#) suggestions.
- I encourage you to arrange pair peer sharing and commenting according to whatever terms you suit you both. This will enable you to expand the kinds of readers to whom you are responding and to avoid a common trap, that is, writing as if the reader is the professor who knows enough about your thinking to fill in what isn't clear.
- In addition to dialogue around comments, making notes on readings and the annotated bibliography assignment ask for an active dialogue with others who are not physically present. Such dialogue helps you to think deeply about ways that the information you are reading, listening to, or writing about connects with and perhaps alters your course project and your work more generally.

The limited class meeting time means that we have to a) use the time efficiently, and b) keep lines of communication open out of class. The following practices should help:

- Check-ins and check-outs at start and end of class, in which you hear yourself and hear others say what's been going on for them.
- Email or call me during the week if the instructions need clarification , etc., especially when others might share your concern. I check email daily but voicemail less frequently. If you have a problem that other students may share or a general comment send the message to the

course [googlegroups.com](https://www.google.com/groups) list (e.g., cct692@googlegroups.com).

- Arrange to have time on campus when you can do library research for your projects and consult with me during [office hours](#). For people who have arranged a back-to-back class schedule, this will probably mean visiting campus on another day as well as the day of classes.
- We'll start class on time. Latecomers should quietly but firmly join us—don't take a seat at the back or off to the side.
- Build relations with your classmates—a lot of learning and opportunities for clarification can happen when you talk and share work with peers. This will also allow you to find out what happened if you miss a class, and so you'll be able to prepare and participate actively in subsequent classes. The break mid-class, for which we take turns providing light refreshments (see sign-up place on the wiki), is a good opportunity for connecting with others.
- Drop off and collect written work on your own from my in/out folders before you leave class. This gives me more time to set up the class and talk with students before and after class.
- If you are not ready to submit an assignment or revision on the due date, submit a note about when you plan to do so. I am flexible about extensions, but I need to know that you are keeping track of your work, not simply falling and feeling behind. Be responsible about course involvement—don't wait for me to check in with you.
- Give yourself a chance to digest comments on your assignments, and don't try to squeeze in a discussion on them when we're in a rush or otherwise distracted. Instead, use office hours, phone calls, and email (see details below).
- Later in the semester, when you're concentrating on your own projects, you might establish a daily check-in with a live or phone buddy to ensure that you're doing what is essential and not simply doing what has accumulated on your list of things to do. And to help you balance the divergent and convergent aspects of the research and writing process.
- Observe good etiquette for email (see http://www.faculty.umb.edu/peter_taylor/eetiquette.html), especially in renaming attachments before sending.

E-etiquette

An evolving set of guidelines for our email-mediated interactions (last update 9/16/06 + small addition 10/14/09)

Please suggest adjustments or add rationale or new guidelines.

- If any doubts arise about receipt of an email, use RR (receipt acknowledgement requested) if you are sender. Confirm if you are receiver so sender knows they've got through.
- If you need to delay responding to an email, acknowledge receipt of it and indicate that there will be a delay in responding. (Otherwise, the sender might worry that you are sitting on the issue and, passive-aggressively, making them nudge you again.)
- Establish a system to keep track of emails to be answered and don't let difficult-to-answer emails stay at the bottom of the yet-to-be answered pile.
- Download and read emails carefully--don't respond quickly just because you're online.
- Don't add complexity by interpreting other people's motives or behavior when the relevant information or the outcome you seek can be stated directly.
- Don't send a message with emotional impact until you've slept on it.
- Don't send a message when it's a way to avoid talking or if it would be better to talk.
- If an issue is sensitive for you, don't plead your case by email; use email only for information and putting succinct memos formally on the record.
- If someone emails requesting to talk, don't try to process things further by email.

- Don't forward an email or cc a reply to anyone who was not on the original distribution list.
- In fact, unless it is purely informational, don't forward an email to anyone without the sender's approval (especially not to a listserv or distribution list).
- If you get an email about a committee matter that is addressed only to you, reply and refer to it only to the sender.
- Consistent with the last three items, don't quote from an email to you in an email you write to a larger body (e.g., the full committee), especially if you write your email about a sensitive issue instead of asking to talk. Certainly never quote without giving the lead-up emails and the factual context.
- Don't cc to higher-ups (except if the matter is a dispute that the original parties agrees has not been able to be resolved at the original level). (Such cc's make it harder for the person emailed to suggest changes or respond without embarrassment to anyone.)

- If you want an email memo to go into your personnel file, indicate in subject line or body of message that a hard copy is to follow.
- Use Bcc (blind carbon copy) only when you want to avoid a big header AND you make the subject line identify the class of people who are recipients of the email.
- Include the message you are replying only if it is necessary for the reader to follow the thread. (Use subject line to indicate topic.)
- Don't clutter up inboxes with "me too" replies to group emails.
- Don't go into details about excuses about the past; trust that receiver appreciates that life circumstances can get in the way of meeting expectations, attending meetings, etc. and simply state how you propose to proceed. (Of course, if the excuse is an ongoing condition, e.g., you are in hospital after a car accident, that is useful information and should be conveyed.)
- One subject per email (unless explicitly stated in subject line); separate messages for separate subjects (especially if some items require more thought or more immediate action)
- Change the subject line if you are changing the subject .
- Change the title of your file before attaching so it indicates the sender and, for a course, the subject (e.g., "AFR0607PJT.doc," not "AFR.doc")
- If you can email information updates beforehand, meeting time can be saved for clarification and implications. For this to work, you need to read such emails beforehand and bring a printout to refer to during the meeting.

Write down about five statements, questions, or reservations about the class functioning as a support & coaching structure to get most students to finish our reports by the end of the semester.

Student responses 2003

Kris Hanks

- 1.) How can I be a peer who attempts to give out as much input as I get from others?
- 2.) Being able to talk with classmates, to hear their ideas & concerns AND to feel both challenged and supported by them, is an invaluable part of my learning experience. I am a learner who benefits greatly from classroom interactions with peers. In last week's class, I had someone confront me with a question that I hadn't asked myself and that question has helped me work through this current phase.
- 3.) Forming peer support groups outside of class might greatly help some people (I know it is something I am going to need to help me throughout this process).
- 4.) I am concerned that those people whose projects are a bit more "unformed" than others get the support they need from the rest of us. If someone is having trouble teasing out their ideas, or they are stuck, I hope they will not be afraid to ask for help. If nothing else, we can be sounding boards for ideas and confusions. I also hope that there will be ample time in class for us to talk about our troubles and confusions with each other because sometimes, these are the very things that keep us from moving on (or we convince ourselves that we are "way behind" and that everyone else "has it all together", which usually isn't the case).
- 5.) So many times we say "I can't do this" because we don't have proper support when we need it. We get behind, convince ourselves we don't know what we're doing and then its easy to take the "other" option – to quit, to give up. But I don't think this should be an option for us, not when this class is filled with so many incredible supportive, intelligent, kind people who *want* to help you AND want to be helped *by* you. I think it's important to pay attention to peers who look like they are really struggling and to ask: How can I help? We are all going through this process together and we'd want someone to help us get back on track if it looked like we were having problems. The key seems to be learning to ask for help when you need it, but this is really hard for some people to do – I think we need to be aware of this.

Crystal King

1. Initiative does seem to be the key. A student needs to be internally driven to

do the project, regardless of the teacher. How can more emphasis be placed on motivation, passion and excitement for the student's project? Where will the project take the student?

2. I think that this class is so process driven that it can be intimidating and in some ways to some people, inhibiting. How do you create initiative when the process can sometimes detract from that?

3. How big should the ideal class be to help support that motivation and initiative? My sense is that the class as it is at the moment is too large to effectively give the attention needed to individual projects, both on a teacher and a peer level (although I understand why this is--in trying to rush students through the curriculum due to cuts).

4. If the student experiences new opportunities as part of the project (i.e. the project takes on new life, or a direction that wasn't previously thought of), will the current process detract from the student taking that direction? It's difficult to pull out of the mindset that materials and a more fleshed out project need to be turned in at the end of the semester for a grade, especially with such a detailed process in place.

5. What can be done to continue momentum throughout the semester? In my experience, there is a point in nearly every class where difficulty occurs, either as a result of too much work, confusion about the work, unsurety about direction, personal (i.e. non-class) issues, inertia, etc. Are there things that can be done to help the student maintain initiative and motivation?

Rob Norris

1) Statement: Class is extremely important in keeping a student focused, driven, and on track. Some people are less apt to self-motivation. Seeing others invested in the same process and having deadlines is a strong benefit for people (like me) sometimes lacking in self-motivation.

2) Statement: Making connections with peers on your projects (primarily content-wise) can save countless hours of time in research. Meeting someone with the info you need from a class member (or through a class member) can advance one's research immensely.

3) Reservation: Students learn differently. How can one possibly address every person's style of learning within a large class structure?

4) Reservation: With so many possibilities for topics derived by the students in the class there is a danger of a person's research scope getting out of hand...of the project getting too big for a person to complete satisfactorily by the end of the

semester. This scope can be broadened by just one students' driven nature affecting others.

5) Question: Should the teacher of the class act as an educator, guide, coach, or peer in the process?

1. I feel like the class has had different starting points. Some people came in with definite ideas. Others had no idea for a project. I wish I had entered the class with a viable idea. It may benefit the ability of the class to be a support if everyone started at the same place.
 2. Because we only meet once a week the examples of work assignments in the syllabus are very helpful as a coaching structure.
 3. The topics for projects are so widespread. Will this hinder the class functioning as a support?
 4. I am happy this is one of the final classes because most of the faces are familiar. It will be easier to be supported by people whom I trust and already know.
 5. The availability of all members of the class through email and web group is a great support and way of information sharing.
-

AnnaYangco

- Even though sharing in class is a difficult thing for me in the big group, I think peer or small group sharing is an effective means of getting feedback and support on my project.
 - I feel different activities for class sharing keep things not only interesting, but it allows various issues to be focused upon.
 - A few sharing activities that have worked for my students which I would also feel comfortable with:
 - o Pair activity: Speaker talks for 5 minutes without interruption. Listener takes notes or writes questions for follow up. Follow up/feedback time. Then switch -> speaker becomes listener, etc.
 - o Focused conversation with specific ORID questions have been useful for sharing amongst my students.
 - Sharing in class has been extremely helpful for me, especially since everyone has different backgrounds, experience, and thinking styles.
 - For me, structure is the most important element for peer support in class.
-

Pin-Yu Chen

1. Among classmates, exchanging or inviting other classmates review the revised-assignments is great. Every assignment is one's outcome of a certain work. To get suggestions from others is helpful.

2. In addition to the instructor's comments on every assignment, it may be better to add in a comment sheet for other classmates to freely give their opinions about one's work. Everyone could take time to review and select some of others' hand-in assignments they think they could react from the instructor and leave the comments on them. It's fruitful to get other classmates' feedbacks.
-

Charly Rauscher

Statements (S), questions (Q), reservations (R), or reflections (RE) about the class functioning as a support & coaching structure to help students finish their work

R - people work at varying paces based on their project and work attempted; sometimes hard to exert one methodology for completion of tasks

S - an outline presentation by each student (or volunteers) might be helpful, especially to those who might be unclear of their focus and how to organize data

S - organizing class teams might be helpful to students, each brings their questions, concerns to each other, peer to peer rather than peer to professor is sometimes less threatening; one of the roles of the team could be to recommend speaking with the professor when advice is lacking

S - coaching and support has relevance for those who are having blocks, issues, constraints on their projects, individual attention is usually required

RE – ultimately the task of research and paper completion is on the student, no amount of coaching and support can replace student initiative; peers and professor can only help as a guide.

1. Listening to others is encouraging to me. It lets me know that others have the same or similar concerns and difficulties as I do.
2. Pairing up with a specific partner to do check-ins, specifically around deadlines, might be helpful.
3. I like the use of examples directly from others work. It gives me ideas and helps me

to feel more confident about what I am doing.

4. Some days I feel that this project is huge...that it has a life of its own. How can the group help that???

5. I think I need someone to to be critical with comments about what I am doing, (other than Peter as instructor) so that I hear a different voice and get insight into what is working and what isn't. I am thinking of this from an angle other than "the grade" aspect.

Statements, questions, or reservations about the class functioning as a support & coaching structure to get most students to finish our reports by the end of the semester.

CCT698 Fall 2002

April Rucker

1. I am concerned about the amount of time spent explaining the logistics of a project rather than spending time developing the project
2. Are students able to step out of their project (i.e. stress, concerns, train of thought) and fully immerse themselves within your project
3. Is it possible to be an effective coach without the "power" of an actual professor
4. Trying to maintain one's own project leaves little time for other students projects and I am curious as to the extent of support provided by past students
5. In the past has it been observed tat the quality of a students work improved due to this type of peer coaching and support?

Bob Lingley

Top 5 ways to get student projects completed-

- 5.) Simplify, simplify, simplify.
- 4.) Make sure student projects are manageable and not overwhelming.
- 3.) Find out what is holding students back. Is it that they don't have an idea? Is it that they are stuck in too much research? Is it that they can't tie down applicable research to their project?
- 2.) Offer a more encouraging environment for student's projects. It seems to me that the more educational projects are favored over lesser educational ones. Program is billed as one that encourages non-educators such as artists should apply but artists are left out of the faculty mix. Non-artists don't seem to understand artists.

and finally number 1 way to move projects along:

- 1.) FEWER REWRITES!

Heidi Straghan

1) More emphasis on the idea that this is a class about the process of research. It took me until the 2nd or 3rd class to realize what it is I think you are hoping we will get out of this course- the skills of research that will be lifetime lessons not just something learned for this course?

2) I found the syllabus very daunting because it was so detailed. For me, I find it easier to start with a "bare bones" outline like the index of a book that follows up with supporting chapters. I do find the assignment checklist very helpful in that it helps me know what is expected to be turned in, versus what is to be done in class, outside of class etc.

3) Previous student input from those that were successful helps me define the different ways people have "run" with this process.

4) Perhaps a student survey at the end of the semester asking students what they wished they had known at the beginning of the semester - to be passed on to future classes.

5) Perhaps a sheet of target questions for students to keep in mind as they move forward, make sure they are staying somewhat on track? i.e. are you still addressing the same target audience? if it has changed why? what else has changed as a result? Do you need to address any other issues as a result of these changes? research what other avenues? etc.

Melissa Moynihan

Reservations:

1) In order for this to work , for me , personally, I must feel some sort of a connection with the peer (s) in my group. If I am not comfortable, at ease and relaxed , with the group, then I will fail to open up.

2) I typically take time to reread and digest the information.....sort of let it settle in , before responding....therefore, a concern I have on this topic is that I would feel pressure to perform quickly..to have something instantly meaningful to say, without being given the adequate time to provide a useful critique of my peer's work.

3) During "non class" hours I may wonder if I may be imposing on my peers, if I contacted them for input/feedback.

Benefits:

4) Once beyond those initial reservations, the benefits to providing and receiving input/ feedback, from a peer whom is able to empathize with the process, could be wonderfully helpful and useful! Their input and perspective could truly energize the other's in the group to excel.

5) This process would probably work best if the peer group set up regular/weekly meetings to sit together at a designated time to "check -in " with each other.

Tamami Nakashima

Based on my experience I think students need to be given the right to choose what kind of support they would like.

Sometimes it is better for some students to work alone instead of receiving group feedback or having a buddy.

Sometimes some students simply need to vent to others or talk to someone to feel that others are just as confused as he or she is. In this case, a buddy system might work.

Sometimes students know exactly what type of support they seek, and sometimes they do not know until they try out different support systems. Therefore the choice for a support system must be made through consultation with someone, probably the instructor, during a one-on-one conference.

I do not think class support will be effective unless it is strongly enforced and followed up. The instructor must make clear that it is required of the students to choose to 1. use a type or types of class support system, 2. work alone (perhaps with regular check-ins with the instructor), or to try out various support methods to learn what works.

The instructor should obtain feedback on the effects of the support systems that the students are using during the course of the semester and/or summatively.

I don't know what different ways of providing class support are possible.

Jeanne Hammond

1) I would benefit from having formed support teams prior to week 5 of the course. I have found that we can be each others cheerleaders to remain motivated. Our group is planning to meet weekly to help keep each other on track.

2) Sharing of materials and resources from others with similar topics would be helpful.

3) More time for questions about each persons project in class. One of the benefits of the CCT program for me has been the exchange of ideas from people other than nurses.

4) I struggled with the organization of the class during the first few weeks. I would have benefited from having the course packet sold in the bookstore.

Luanne Witkowski

I wish there was a clearer assignment list – not the checklist, that's helpful I– but a simpler, clearer format to the syllabus. I find myself re-reading it too many times to figure out where I'm supposed to be. Although it has been suggested that this is merely a guide to keep us moving, the due dates actually make that not-so... and I am constantly re-tracing my steps.

The push toward constant reflection leads me to overwhelming possibilities and makes it hard to move forward in the direction I've chosen... I keep re-considering and digressing.

Using groups is more complicated than helpful at times – especially when I'm assigned to which group to use. Sometimes I'd rather talk with people I'm comfortable with – who may be working on something completely different, than to rely on people I must establish relationships with – who are also working on something completely different – and I feel like I am constantly re-defining my work... maybe that's the point? There are people in the program I have known for a year now, who know my work, and I don't have to go over everything with again.

I don't always want coaching from my peers – we all seem to be here to learn the same process, and although I enjoy learning *with* others, I sometimes feel overwhelmed by others' problems that don't necessarily relate to mine, or confuse my questions more by leading me off-track...

A little more time in class to work on personal 'sticking points' that may not be necessarily related to the subject of the day, but may need one-on-one attention from the faculty or a peer instead of email, or out of class meetings.

Gloria Hicks

Here are my thoughts/questions/concerns.

1. It concerns me that a few students are taking this course again. Were they supported or did they just not engage?
2. Support must be initiated and sought after by the student. I feel it is quite clear that there is support available for this course, by the professor and by classmates.
3. This kind of course and individualized research is difficult to look at in a supportive way. I know I feel alone in my project even though others have similar threads. I did initiate a gathering with Jeanne and Melissa next week to try and work together to find a way.
4. I found it very helpful to be nudged into help with the required conferences with you. It forces you to make the effort and become a part of the process.
5. It is often difficult for some of us to ask for help/support from others.
6. Until you start talking about where we are all at you don't realize that we are for the most part on the same page.
7. I am afraid it will never be "enough".

VISION of the group (i.e., the class) functioning as a support & coaching structure to get most students to finish their reports by the end of the semester

students grow as they build projects within flexible scaffolding

| teacher sets up scaffolding for flexibility in process | | | students interact to promote experience, experiment, and reinforcement | | |
|---|--|--|---|--|--|
| TEACHER MAKES TIMELY, MEASURED INTERVENTIONS | ATTITUDE SHIFTING ENCOURAGED | CAN MOVE OUT OF PROCESS TO LOOK AT IT | BALANCING CONTRIBUTION AND RECEPTION | SUPPORTIVE PEERS STRENGTHEN PROJECT RESULTS | USING LEARNING TOOLS & INTERACTIVE STRUCTURES STRENGTHENS PROJECTS |
| Momentum Flagging? Teacher Timely Nudges | Culture of Learning from Experience (including from bad reactions) | Zen Through Ambiguities | Fair Exchange – Giving as Much Input as you Receive | Build Trust Among Peers | Structured Appreciative Listening |
| Time Each Week for Individual Attention | | Importance of Outside Peer Support Structure | Students Finding Ways to Challenge Each Other | Development of an Atmosphere of Trust | |
| Ritual of Structured Listening to Start Each Class | Ultimately, Inner Motivation is Critical | Maintain Initiative Utilizing Process | Appreciate and Acknowledge Peer Contributions | Peer Feedback Easier to Respond to | Tools to Facilitate Communication Outside Class |
| Knowing Project Topic Early on | Shift to Embrace Process | | Students Commenting on Written Assignments | More & More Familiar Faces | |
| Encourage Students to Ask for Help | Breakthroughs on Asking for Help (Counter-Isolation) | Facilitate New Avenues of Thought Without Losing Process | Do Paired Activities: Learning to be Both Speaker & Listener | Students Voluntarily Help Each Other | Break the Ice in Use of Email Contact |
| Small Sub-groups Responsible for Members | | | Facilitate New Avenues of Thought Without Losing Process | Find Ways to Accommodate Different Learning Styles | |

VISION: Think ahead to the end of the year. If the class has worked well as a coaching and support structure, what might have contributed to this?

(This vision emerged after the subgroup digested all the responses to the week 5-6 survey. **Suggestions welcome for practical steps that build on this vision.**)

CCT698, 10 Nov. 2005

| GENERATING INDIVIDUALITY, CREATIVITY AND CONFIDENCE FROM DIVERSITY IN A GROUP DYNAMIC (or SELF-REFLECTION THROUGH THE LENS OF A SUPPORTIVE GROUP GENERATES CREATIVE DEVELOPMENT) | | | | | | | | |
|---|---|---|--|--|---|--|--|---|
| GAINING BENEFIT FROM DIFFERENCES (Practical, Ideas, Emotional) | | | GROUP DYNAMICS ALLOW CREATIVE DEVELOPMENT | | ACTIVE LISTENING & SELF-REFLECTION BUILDS CONFIDENCE | | | |
| MAXIMIZE PRACTICAL INTER- ACTIONS BETWEEN STUDENTS | CREATIVITY FROM CONTRADICT- ORINESS | | SHARING ENGENDERS CREATIVE DEVELOP- MENT | GROUP BRAIN- STORMING BUILDS CREATIVE PROBLEM SOLVING | BUILD CONFID- ENCE BY SHARING FEEDBACK | KNOW YOU ARE NOT ALONE | SPEAKING AND LISTENING ENABLES REFLECT- ION | QUIET THINKERS DON'T HAVE TO GO OFF ON THEIR OWN |
| | CONFRONT/ EMBRACE HETERO-GENEITY | LIGHT & LEARNING THRU IMPERFECT-IONS | | | | | | |
| Organize work groups | Make a group out of a granfalloon (common thread) | Laugh about end-rush inefficiency | Sharing can give new (different) Perspective | Group brain storming helps with problem solving | Giving Feedback build confidence | Sharing progress motivates us | Thinking aloud helps problem solve | Personal support (one on one) & in person |
| Give help/advice can allow self to grow | Each of us can contribute as non-specialist | Venting in small groups allowed but limited | Sharing clarifies our own ideas | Group brain storming uncovers new avenues of exploration | Encourage-ment is key | Know others are in the same place, eases worry | Think out loud, better than alone | Repeated reminder not to be alone |
| | Balance support with genuine critiques | Concern for correctness aired with peers | Sharing enhances creativity | | | | | |
| | Negative must be followed by positive | Inquiry as we go on what works best | Support helps us overcome obstacles | | | | | |
| Space for quiet & thinking not drowned out | | | | | | | | |
| | | | | | PT reminds of Ethos-Helping is healthy | Sharing helps us get work done on time | Communication can allow reflection | |
| | | | | | | Shared goals motivates | Regular time-efficient appreciative listening | |

Briefings

For this assignment each student, or pair of students, selects 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, i.e., key concepts, issues and debates, references, quotes or paraphrases from those references, faculty on campus, relevant courses. To begin preparing their briefings, students view previous versions linked to the course website or meet with me to get initial suggested resources.

Topics

- [How not to be misled by what is on the WWW](#)
- [The mis/use of quantitative information](#)
- [Community based research](#), in the United States and elsewhere
- [Interviewing is not just asking questions and receiving informative answers](#)
- [Moving down to or in with the grassroots](#)
- [Student activism concerning research](#)
- [Participatory action research](#)
(See also [TECHNOLOGY BY THE PEOPLE](#))
- [Whistle blowing](#) can be hazardous for your livelihood and life
- Critical and creative thinking
- [Facilitation of Group Process](#)
- [Establishing Internet/E-mail Conversations within a Group](#)
- ~~[On Narrative and Computers](#)~~
- [Grantseeking](#)
- [Film and Video Resources in Boston](#)

last update, 31 Aug. 01

How Not to Be Misled Doing Research On the Internet

AUTHOR*ITY

As a virtual publishing arena, the World Wide Web challenges the meaning of the word "authority". The author on the web has the freedom of communicating their ideas without the academic or peer filters that exist in the print world of published literary works. On one hand, this permits greater representation and individualization of ideas. On the other hand, with such freedoms comes the chaos of evaluating a literary perspective without any cover flap review or press reputation to judge this virtual text with. One must be a skeptical surfer. The scholarly researcher, such as a Swarthmore student, need not become overwhelmed and [disgustedly] shy away from the web as a resource. Don't let the Internet intimidate you! Fortunately, there are responsible internet users out there that are working to pave retraceable paths for other users to find accurate, current, useful information. [Search engines](#) (especially ones with relevancy ratings), [Virtual Libraries](#), and web sites devoted specifically to [evaluating other sites](#) exist explicitly to help the researcher to search in the right direction.

THERE ARE THREE THINGS YOU NEED TO BE AWARE OF WHEN DOING RESEARCH ON THE WEB:

1.) Making the Most of your Search

2.) Reliability of the Resource You Find

3.) Proper Citation of the Resource You Use

This research briefing was brought to you by Mariah Peelle, class of '99 on 2/23/98. Acknowledgements go to Meg Spencer, Reference Librarian at [Cornell](#) for her "information professional perspective" especially influencing the context of this text. Thanks to Justin Hall, class of '98 for criticism and helping me remember html.

Ways to ensure your search goes the direction you want it to go:

1.) What are you looking for? Decide this before you get online to avoid rambling, distracted, snowballing surfing (while this may be helpful and spontaneous, it has the danger of being wastefully time consuming). What medium will be most useful to you?

A.) Personal (a.k.a vanity) web pages can provide you with helpful dialogue on current issues (especially controversial ones) with a range of individual perspectives. Organization web pages can provide you with useful links, perhaps even direct email contacts to authorities. This medium has the most potential for misleading information. Be sure to think of who the author is (expertise?), who they are connected to (a reputable organization?). Compare their page with others (what biases can you recognize?). Are there better resources out there (i.e. a more specific organization?). Who is the intended audience (the lay person? the expert?).

B.) Periodicals can give you a range in types of articles from substantive news/general interest, popular, sensational, to scholarly.

C.) Besides the tricollege library engine Tripod to conventionally obtain a resource through the library, books can be ordered and even reviewed on the web. Amazon.com is unique with its open forum book reviews. Any lay person can comment on a book, they don't have to be a professional book reviewer.

2.) Let the Information Professionals do the searching for you with web site reviews/rankings pages.

A.) Swarthmore's Librarian categorically selected pages: Internet Reference Resources (we can trust their scholarly judgement). You can also go straight to Exploring the Internet for indexes and full text resources.

B.) Selection by Yahoo!: On Yahoo's home page they have a directory which differs from a search engine in that web pages at large are arranged and searchable categorically. For example, for the topic "Biology" they have anything from anatomy to zoology. You select the category and then search within zoology (for example).

- use '+' to require inclusion of word(s) and a '-' for exclusion of word(s)
- use quotation marks to search a phrase
- truncation symbol is *
- yahoo has a direct link to Alta Vista if you don't find anything.

C.) Search Engines: "Spiders" (i.e. web crawlers) patrolling the web finding sources that match closest to your word being searched. If it is a good search engine it will have a help or frequently asked questions page.

a.) **Alta Vista** This is the largest search engine so be as specific as possible in your search word. Use the notations to limit your search:
-quotation marks for searching a phrase (i.e. "human cloning").
-use a '+' before the term to require inclusion of word(s) and use a '-' to exclude words (i.e "ethics + human cloning").
-beware: there is no duplicate detection
-truncation symbol is * ("human clon*")

b.) **Hotbot** This search engine covers over 54 million URLs.
-provided relevancy rating with the best listed first
-no truncation is available
-can use Boolean logic: select parameters in the box (ALL the words (automatically done), ANY of the words, etc.) or you can select "Boolean phrase" and type in your own Boolean Operators (and, or, not).

c.) **Infoseek** This is a web directory (for over 50 million URLs) which has been around for a long time and is well respected. The relevancy ratings are based on the number of times your search word is in the source as well as where within the text your word is located. Greater relevancy will be given for the word being in the title.
-use quotations marks to search a phrase to limit the search
-matching ALL the words searched is automatically done

d.) **Meta Crawler** This "meta-engine" searches several search engines and guides at once including Yahoo!, WebCrawler, InfoSeek, and Alta Vista. The biggest "beware" advice for this one is you will miss a lot of information if you only search on this Meta Crawler.

Now that you have found a site with your search, be a skeptical surfer and ask yourself: *how reliable is this resource?*

Evaluating the Reliability of the Web Site You Find

1.) The unreliable author: nothing says that the author isn't relying on junk science. After all, it's virtual, nobody knows where you live or what you look like, why not play with people's minds? [this being the justification for promotion of false information]. Take home message: just because it is in print doesn't mean it's for real!

2.) Out of date, static information: check first to see when the page was last updated. If a link leads to a dead end that is usually an indication of neglect. The web has been around for at least five years, and some initial enthusiasts may have dropped their mouse and left the virtual playground with their page still lying around.

Here Are Some Web Sites specifically for evaluating sites:

*[The Good, The Bad, and The Ugly](#): Why it is a good idea to evaluate Web Sources.

*[University of Albany's Evaluating Internet Resources](#) provides a nice checklist of what to remember when using internet sources.

*Smith, Alastair G. "[Testing the Surf: Criteria for Evaluating Internet Information Resources.](#)"
The Public-Access Computer Systems Review 8, no. 3 (1997)

* [Bibliography on Evaluating Internet Resources](#)

Now once you've found a reliable site, move onto making the [Proper Citation](#) of this resource you've found.

Citing The Electronic Resource You've Found

With hourly metamorphosis going on, pages that may be here today may not be here tomorrow. Get all the info you need at once, including the [proper citation](#). Even download a copy. Be sure to check with your professor before using a web resource. For example, my Invertebrate Zoology professor the other day mentioned we could use the web to get ideas for a paper assignment, but we couldn't cite the information because there is no way of knowing whether or not the information on the web is correct.

Here is an [example](#): (note that the last date mentioned is the date that YOU looked at the page)

Sheridan, Rob. (1997, January 5- last update). *The Unofficial Dancing Baby Homepage*. Available: <http://www.nwlink.com/~xott/baby.htm> [1998, February 16].

Thanks for reading this research briefing, I hope it was helpful! Page Last Updated 3/2/98.

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March 29, 1998
Bio 9: The Social Impact of Science

The Quantitative Misuse/Use of Statistics

"You can prove anything using statistics."

Senator Kit Bond (R-MO) in a speech on the Senate Floor, January, 1994

Statistics play a large role in research, yet it is important to consider many factors which allow researchers to make the conclusions that they do. Numbers and graphs are often impressive to the average laymen who would never critically analyze them, because they do not have the proper tools to do so. We shall provide you with the tools necessary to critically analyze statistics and demonstrate how statistics may be misleading.

A National Example of Misuse:

In the 1936 United States Presidential election, a widely read and highly respected magazine conducted a survey poll as to who would win between Governor Alf Landon of Kansas and Franklin D. Roosevelt, the incumbent. To conduct the survey, the pollsters sent out sample ballots to a large number of people who were listed in telephone directories and car registries. Many people in 1936 did not have telephones and/or cars which clearly, automatically eliminated them from the survey. The survey thus discriminated against working class people, since during a Great Depression only an elite could afford such luxuries. Among those that did reply, Alf Landon was the overwhelming favorite. If readers of this magazine would have known something about statistics, they would have been skeptical about the claim that Alf Landon was the easy favorite to win. As we know today, FDR was an easy winner in the 1936 elections, and this represents just one example of how bias in surveys may draw false conclusions.

The Difficulties of a Census

What prohibits researchers from conducting a census when they want information about an entire population? In an ideal world, researchers would be able to contact all the members of a given population and obtain accurate results from all the members of a population. But, there are a number of factors which force researchers to conduct small surveys, as opposed to a broader, larger census. Even the federal government conducts a census only once every ten years. The following is a list of problems with conducting a census:

- populations are often too large, thus making the process too expensive and time consuming
- a relatively small sample may reveal more accurate information about a population (this is true in developing nations where there is a lack of properly educated people that are able to conduct such an experiment
- no census is foolproof since even governments have missed small numbers of the population, which could

result in large numbers of a single group being 'missed' (i.e., the 1980 U.S. census missed an estimated 1.4% of the American population, which included an estimated 5.9% of the Black population)

Types of Sampling

Sampling procedure, much like the anecdote above, could easily be manipulated to obtain certain results or influence certain sectors of the population. This is one area where people need to be most critical in understanding statistical findings, and most careful in conducting personal research.

--*convenience sampling*: in this method researchers choose participants that are easily accessible; this often leads to misleading conclusions about the population and are often biased; researchers use this tactic mischievously to support their hypothesis

--*simple random sampling*: the method is more convenient since it eliminates human choice by allowing random, impersonal chance decide a survey's participants; all units are given equal chance to be included in the sample and include no bias in selecting a sample

A good sample is considered to have low bias and high precision.

Problems of Sampling

There are two types of errors in sampling which could have misleading effects on research.

--*sampling errors*: mistakes caused by the act of taking a sample, thus leading sample results to be different from census results; the more misleading the act of conducting a sample may be, the more the results are skewed

--*nonsampling errors*: mistakes are not necessarily rooted in the survey process, but are rooted in human behavior and would appear even in a census

Four Types of Nonsampling Errors

--missing data- subjects refuse to respond to the surveys or the inability to contact a subject; if these missing peoples response differ from the rest of the population, bias will result

--response errors- subjects may lie about their age or income (i.e., respondents may lie about the amount of alcohol they consume on a weekly basis or the amount of money they spend on illegal substances each week); respondents that do not understand a question may invent an answer rather than admit that they do not understand--

processing errors- errors may be made by those individuals entering the information into a database or by committing common mathematical mistakes--

effect of data collection- the method used to collect the data could influence the results (i.e., if a fat person is interviewing random people about whether more money should be spent to cure obesity)

--timing- surveys conducted concerning economic policy during a depression might have different results than surveys conducted during periods of economic stability

--exact wording of questions- the way a question is phrased could greatly influence the way an individual responds, especially if it is a 'loaded question' (i.e., What you support federal funds for abortion so that millions of unwanted children are not born every year?)

--means of conducting a survey- certain means of conducting a survey could have an influence on the people that respond (i.e., mail surveys, being the least expensive method are practical, but they often receive responses from individuals who vehemently oppose or support an issue; telephone surveys are fast and economical yet do not include those families or individuals that do not have telephones; personal interviews, the least biased of the methods, are expensive and offer contact, yet every respondent does not get the question the same way)

Tables and Graphs: Visual Misrepresentation of Data

Statisticians use a much simpler means to communicate results, besides pages of numbers and results: tables, charts and graphs. When dealing with any type of table, chart or graph, it is very important to understand the source of the information and the definition of the terms being used. (i.e.; if we were reading a table of the largest countries in the world and their economic output, we must know if they define size by geography or population). Individuals need to beware of the mechanisms by which visual representations of data can be adjusted and manipulated in such a way as to draw a false conclusion. The following are a list of a variety of graphing and tabling procedures and ways that they can be manipulated:

frequency tables-- These tables count the number of a certain response in an interview divided by the total number of participants in an interview. For instance if 1500 people were interviewed concerning whether they approved of the President, and 900 said that they approved of the President, 400 stated that they did not approve of the President and 100 had no comment, then we could say that the President's approval rating was 60%. However, some statisticians might ignore the 100 that failed to respond or to comment on the President, thus lifting his approval rating to over 64%. Another large problem with such tables are that statisticians or those conducting the research often round numbers off, and for the sake of simplicity of frequency tables, they often round to the nearest hundred or even thousand, thus creating problems of interpretation.

pie charts-- These charts use a visual 'pie' to represent some statistical concept. A circle is divided by degrees into the number multiplied by 360 to give the exact proportion one part of the pie should be (i.e.; if 28% of the American population uses crack, we would change 28% into a decimal and multiply it by 360 (degrees in a circle) to deduce how many degrees of the 'pie' that this information should occupy out of the whole 'pie', $(.28)(360)=100.8$; thus the percentages of crack users should occupy just over 100 degrees). However, humans judge length much better than degrees of a circle, and therefore, circle charts can often be misleading or allow false conclusions to be made. Furthermore, pie charts often are convoluted and cluttered and therefore makes it hard to gain a clear visual representation of the data.

dot charts-- These charts present the information using dotted lines with dark endpoints. They are often clear, concise and to the point. They provide the simplest means by which to present information and allow for a clear visual representation. The only manipulation which could occur is if the chart maker is able to misrepresent some information with wrong intervals, thus making some lines appear longer or shorter than they should be.

line graphs-- These graphs use lines to connect the data points between pieces of information. These are perhaps the most utilized form of graphing, yet can easily be manipulated. Be sure to check the scales of both the horizontal and vertical axis to insure that intervals are properly/evenly divided. Beware of breaks in the information provided. Finally, check to make sure that the data is not being presented in a way which might visually represent the opposite of what the information reveals. (i.e., make sure that the information on the x-axis does not belong on the y-axis, or vice versa). (see Moore, p. 183, for an in-depth explanation of this phenomenon)

bar graphs-- These graphs use bars to visually depict two or more variables in comparison. Usually these graphs compare two variables throughout a number of different variables. (In Moore's book, he uses a bar graph of the number of men and women receiving bachelor, master, and doctoral degrees). There are two ways these results can be misrepresentative. First, the reader needs to insure that the bars are the same width, since our eyes respond to area more than they do height. Furthermore, the bars of bar graphs are often shaped into different objects, which can easily overexaggerate any differences between the results.

Conclusion

As noted, there are a variety of ways that researchers can inadvertently (or purposefully) manipulate surveys to ensure that public opinion or their research findings support the idea that they want. It is extremely important that students and the general public understand these mechanisms to insure that the polls distributed to the public are critically analyzed. Not doing so could lead to misinformation and wrong conclusions.

Bibliography

Moore, David S., *Statistics: Concepts and Controversies*. (third edition). W.H. Freeman and Company, New York. 1991.

On-Campus Sources:

For more information about statistics and the misrepresentation of quantitative information contact Professor Gudmund Iversen or Professor Philip Everson in the mathematics and statistics department, or check out the books and syllabi used for the following courses:

Stat. 1: Statistical Thinking

Stat. 2/Soc. Anth. 22: Statistical Methods

Stat. 2C/Soc. Anth. 28: Statistics

Community Based Research

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May 6, 1998

What is community based research?

Research conducted by, for, or with the participation of members of a community. It often involves collaboration of community members who are lay people with experts in academic fields.

(definition adapted from CRN web page)

Web Resources

1. The Community Research Network

This is a loosely structured network to coordinate encourage collaborative efforts and broaden the availability and efficacy of community based research.

The webpage contains several links to organizations and networks facilitating, teaching, and using community based research.

hamp.hampshire.edu/~LOKA/crnintro.html

1 a. This website is a subset of the organization Loka, a non profit research and advocacy organization concerned with the social, political, and environmental repercussion of science and technology.

www.amherst.edu/~loka/outreach/others.htm#comres

The Deputy Director of this organization is Madeleine Scamell, the project coordinator of the Community Research Network. She has, in the past, organized citizen participation in the development of biotechnology.

The organization has an email address at which she can be reached.

email: loka@amherst.edu

Loka has published "Doing Community Based Research: a reader" which is available on their website.

2. Another helpful site is the Citizens Clearinghouse for Hazardous Waste. This organization works with grassroots community groups on a broad range of environmental issues. It has links to many other organizations and clearinghouses.

www.essential.org/orgs/CCHW.

3. Society for Community Research and Action- this is an interesting organization, since its main goal is to use community based research as a tool to promote positive action. For questions you can e-mail:

rlee2@gl.umbc.edu

You can actually become a member of the SCRA through links on their web page

www.apa.org/divisions/div27/

For regional information contact Northeastern Coordinator of SCRA:

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Articles of interest

Leland, Pamela J. 1996. Exploring Challenges to Nonprofit Status: issues of definition and access in community based research. *American Behavioral Scientist* 39 (5): 587-601.

This article deals with questions that are the focus of community based research, and the problems and constraints of community based research involving the nonprofit sector. It specifically looks at the challenges to tax exempt status occurring in Pennsylvania.

Hirabayashi, Lane R. 1995. Back to the Future: Re-framing Community Based Research. *Amerasia Journal* 21 (1): 103-118.

This article deals with the problems of community based research and offers ways to overcome them, specifically in reference to Asian American communities. However, the ideas expressed can be extrapolated to other community based research.

On-Campus Sources

For more information on methods for effective community based research you could take :

Soc. Anth. 21 Research Design

Soc. Anth. 22 Field Methods

Both taught by Profesor Charlton, or contact Prof. Charlton as a faculty informant.

Can be reached through e-mail: jcharlto1@swarthmore.edu

Prof. Milton Machuca and Prof. Miguel Diaz-Barriga are also good sources since they are working on community based research themselves (they are working on videos of culture and traditions in the Latino community of Kennet Square PA).

Interviewing is not just asking questions and receiving informative answers.

Lizzie Linn Casanave and Jenny Robicheau
Research Briefing October 26, 1998

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's 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/nnsf/viewtech.htm) <http://www.unc.edu/depts/nnsf/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.

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Research Briefing 4/23/98

MOVING DOWN TO OR IN WITH THE GRASSROOTS

What issues face students and outsiders who want to support or collaborate with the public and community members affected by a problem?

A change
to a society
that protects people first
before it protects profits
will not come
because we wish for it to happen
or because we wait for it to happen
It will come only
if we *make* it come.
(Kahn 351)

SYNOPSIS OF RESEARCH BRIEFING:

1. Definition and Purpose of Grassroots
2. Issues and Considerations for Students
3. Methods for Overcoming Obstacles - how to be active
4. Examples of Grassroots Involvement and Organizations

What is Grassroots? Why Use 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.

There are various reasons for taking a grassroots approach when trying to fight for an issue. The most obvious reason is that grassroots is the natural place to begin. Our sources discuss the difference between starting at the top and starting at the bottom. Public administrators and politicians begin at the 'top' when trying to influence change. They are in contact with people who make the decisions concerning policy.

Service organizations and student groups start at the 'bottom.' They must gather enough momentum from a population to influence the top portion of the political pyramid. The goal of grassroots is to get people working together "with the spirit of reciprocity" (Lacey, 9). As a student trying to encourage change, it is natural to start with a grassroots approach.

The second reason for using grassroots is to gain understanding by aiding a situation. Gaining understanding involves, first, a general map of the phenomenon including knowledge of people involved, variations of the phenomenon, and conflicts involved. Secondly, understanding involves an "historical-sociological analysis of how the phenomenon has been shaped and maintained" (Lacey 5). Finally, it involves an effort to decipher what future possibilities/outcomes may be; this aspect entails predicting future occurrences from current experiences.

Issues and Problems Students Face

Many problems face students trying to make a difference through grassroots programs. Main issues to be aware of include:

- A) **Determining Interest:** A student must make sure the community is interested in the issue she sees is a problem. She must make sure the goals of the grassroots effort match the real needs of the people it will affect.
- B) **Measuring Success:** How do you know you are making a difference? Some grassroots efforts may be thwarted or may result in some action that receives little notice. Students should find a way to monitor the accomplishments of the organization, and also to keep track of their own contribution.
- C) **Deciding on Action:** What level of involvement should an outsider assume? Grassroots campaigns may actually be counterproductive if violence or destruction of property dirties your group's reputation. How do you decide what's effective and what's embarrassing? Do you do illegal things or play by the rules? How do you avoid doing more harm to a community than good?
- D) **Combating Apathy and Prejudice:** What if you are more interested in an action than the people it most directly affects? Should you pass comment or criticism? What happens when you elicit the responses, "who are you to tell us what is good for us?", or the "white, rich" stereotype?
- E) **Communication:** In the fight concerning welfare, Professor Hugh Lacey points out that two main problems are that: 1) people trying to help are not fully tuned into the needs of the people, and 2) "voices of the poor themselves are largely absent" (Lacey 3). These two issues stem directly from a lack of communication, which can be the most troublesome issue confronting grassroots efforts.
- F) **Many Problems Face Grassroots Organizations:** The student should be aware of the multiple obstacles which impede grassroots progress, such as: funding; time spent getting funding; getting consistent involvement when community members must also survive; powerful opponents with more money, legal standing, and social status; and lack of organization.

Methods and Suggestions

The following points address the above issues:

- A) There are two routes to make sure goals match needs:
 - 1) first decide on an idea for improving some aspect of living quality, then go find a community that needs that improvement
 - 2) first locate a need in the community of your choice (sometimes the communities will locate you) and then come up with a solution to help them

B) Results may be measured in many ways: sometimes a grassroots organization will only succeed in educating the community and increasing awareness. Sometimes the accomplishment will only be known to the five people in the grassroots group, but if they keep a toxic waste plant from moving in, they are successful. Other more tangible measurements are possible, such as votes or signatures on a petition, or the number of trees planted or number of children with books. A student may measure her personal contribution as a subset of the group's goals or in ways she defines, like the number of smile she generates.

C) As far as individual involvement, students should generally get involved but not lead an effort. Communities need to devise their own groups, but also need allies. A good campaign will be well organized and visionary so it is not foolish. Find or create such campaigns. Part of the trick is determining what skills you have to offer and what creative outlets you enjoy using, and then finding a group that can use you or in which you can flourish. Find a method of reaching people that works for you, whether it be music, gardening, or lobbying.

D) The responses you generate will vary. It is important to recognize that although as college students we are intelligent, we will not be able to grasp everything about a community and its interests right away. But the effort must be made to understand as much about the community as possible. It is most important, according to community organizers, that you "bring your brain". You need to be yourself but learn how to do so respectfully.

E) To overcome communication problems, it is important to understand the community. The community knows best. They know when they're suffering and when they're not, and they know what to ask for. To understand their needs, it is crucial to do on-site work.

F) To be an integral part of a successful program, a student must have all the attributes of a competent leader. He or she must be willing and able to adapt to changes, fix problems, and courageously work toward the final vision He must also:

- enjoy working with people
- listen well to what others have to say
- build trust with constituents through honesty
- be able to clearly express his ideas
- help people believe in themselves through constant encouragement
- allow the group as a whole to take credit for accomplishments
- be self-disciplined and lead by the example of working hard
- not allow himself to be discouraged too often
- have a grasp of his own identity so that he can help others do the same
- constantly ask questions

Student organizations may often be held together by only one or two people, but grassroots campaigns rely on the courage and involvement of many people with leadership qualities.

How to Get Involved

There are two general classifications of contributions a student can offer a community: service and organization. Organizing refers to helping labor workers or a community become empowered on their own. To these ends, students may pursue grassroots action on college, regional, or nation levels.

A) Opportunities on campus: CIVIC, and its forthcoming directory of active groups and volunteer opportunities in the Tri-Co area, Professor Mendel-Reyes' class on "Public Service, Community Organization, and Social Change", Earthlust

B) Regional Groups - CRCQL, American Friends Service Committee, Women's Law Project, Colors, Chester Community Improvement Project, People's Emergency Association, Maternity Care Coalition

C) Notable national groups - United Farm Workers Union, Service Employees' International Union, Campaign to Save the Environment, ACORN, and others.

Sources

Professor Meta Mendel-Reyes, grassroots organizer and activist (mmendel1)

David Reese, student, Empty the Shelters (dreese1)

David Zipper, student activist (dzipper1)

Build magazine - youths involved in grassroots (available in CIVIC office, Parrish Hall)

Professor Hugh Lacey, "Listening to the Evidence: Service Activity and Understanding Social Phenomena"

Swarthmore College (hlacey1)

Si Kahn, Organizing: A Guide for Grassroots Leaders, 1982, McGraw-Hill Book Co., New York, NY.

(McCabe Library)

Suggested Reading

Saul Alinsky, author

Gary Delgatto, author

John Hoerr, author

Student Activism

Amy Harrington (aharrin1@swarthmore.edu)

College students, aware of issues that concern and affect them, are in excellent positions to do political action on a local level. In recent years, both right and left wing groups have recognized the need for focusing attention at college-aged students. As a result, on many campuses, along with the standard groups like Student Council and Young Republicans/Democrats, there is a slew of other politically active clubs. In the absence of structured organizations, college campuses also offer a variety of resources that make them an ideal site for activism. For example, student activism regarding apartheid in South Africa resulted in many campuses divesting from corporations that supported the South African government.

Being educated on all facets of the issue you are concerned about is important for any type of activism, but it is particularly important for scientific issues. If you are to effect change within a community, you have to be able to explain the issue to people who may or may not have a scientific background. This can be accomplished by writing a piece for the school newspaper, leafletting around campus, setting up an information table in a heavily trafficked area on campus, inviting a speaker, or having a panel discussion. The next step, doing an action like a benefit or demonstration, will not work unless other people feel confident enough in their knowledge of the issue to form an opinion.

1. Find a group of people who agree with the issue you are interested in.

Is there already a student group on campus that works on issues similar to the one you want to work on?

Consider bringing the idea to them. It may mean having to give up some of the leadership on the project, but you will have the advantage of the network and resources which that group has already worked to put together.

Is there a national organization that is trying to start a campus organization dealing with the issue you are interested in? Many national organizations have been putting a lot of time and money into campus campaigns. Working with them would give you national resources, and they may be able to supply the funds for start-up costs. These groups all have campus programs:

Student Pugwash www.spusa.org/pugwash/

-This group is an offshoot of the Pugwash Conferences on Science and World Affairs, which won the 1995 Nobel Peace Prize. Their mission is to promote socially responsible application of science and technology.

United States Public Interest Research Group www.igc.apc.org/

-Along with consumer rights and activity in politics, USPIRG works on a variety of environmental protection issues. Some of the issues they work on include endangered species preservation and pollution.

Center for Environmental Citizenship www.igc.apc.org/cgv/

-This is a group that is dedicated to environmental issues. They offer internships and summer programs for college students. One of their major programs is called *Blueprint for a Green Campus*, and it contains instructions on how to carry out actions to produce changes on a campus level.

Feminist Majority Foundation www.feminist.org

-This group recently launched a program called *Campus Campaign for Choice*. One of the chief components is reproductive rights and women's health, such as RU486.

Do you feel as though starting your own organization would be the best idea? Find a group of people who want to work on the issue with you and be a part of the core group. Advertise your first meeting. Put fliers up in dorms and high-trafficked areas. Ask groups with similar philosophies as yours to advertise your group to their members. Once you have membership, make sure that you get recognized by the school as a campus organization so you can be eligible for funding.

2. Define goal.

Brainstorm. What do you hope to accomplish? Who do you want to reach? What is doable given your budget, time constraints, number of people willing to work on the project?

Education Campaigns

-These are types of events designed to raise awareness about an issue. Invite a speaker, have a film showing, organize a panel discussion, write a letter to the editor of your school newspaper.

Benefits

-These events raise money for a group or cause. Concerts, like Rock for Choice™, are usually good fundraisers. Dinners, parties, and other forms of entertainment can also be successful.

Actions

-Do something to effect change. Do a letter writing campaign. Organize an informational picket or rally, like Take Back the Night.

3. Do your research.

Find out history and current events related to the issue you are working on.

Know your campus. What is the political climate? What groups have power within the community? Where are monetary resources located?

4. Divide up the work and delegate.

| | | |
|-----------|---------|-----------|
| Logistics | Finance | Publicity |
|-----------|---------|-----------|

| | | | |
|------------|---|---|--|
| 9-10 weeks | -Secure a space for the event.- Begin looking for speakers, performers, etc. depending on the nature of the event. | -Look for groups who may want to co-sponsor the event with you, and help you find money. | -Start designing posters.- If you are selling tickets, plan those. |
| 7-8 weeks | -Investigate what equipment will be necessary. (sound, lighting, stage, signs) | -Ask groups for donations to curtail the amount of money you need to put out. | -Order professional posters. |
| 5-6 weeks | -Identify possible volunteers who can help out the day of the event. | -Look for other sources of funding. (academic departments, dean's office, president's office, local businesses) | -Publicity should begin. Put up fliers and posters around campus. |
| 3-4 weeks | -Work with the person in charge of finance to make sure you will have enough money for everything you are planning. | -Define a realistic budget, given the donations you have received. | -Write editorials for your school and local newspaper.- Secure a journalist to do a story on the event. |
| 2 weeks | -Train volunteers on their general tasks. | -If you are selling tickets for the event, begin selling advance tickets. | -Ask the radio station to do a public service announcement.- Continue putting fliers up. |
| 1 week | -Do a walk-through of the site with your volunteers. Try to trouble-shoot. | -Double check equipment rental details. | -Create a large banner and hang it in a high traffic area. |

| | | | |
|----------------------|--|--|--|
| 2-3 days | -Purchase refreshments if you are planning on providing or selling them. | -Keep track of receipts. Warn people to hold onto them when they purchase items for the event. | -Visibility should peak the day before the event. |
| The day of the event | -Walk through the schedule with the volunteers. | -Help set up equipment. | -Decorate the space with fliers and posters. |
| After the event | -Debrief with you group. What worked and what didn't?- Have a thank-you party for volunteers. | -Pay off remaining bills. | -Write thank-you notes to those who offered time and resources.- Do a follow-up story with your campus newspaper. |

PARTICIPATORY ACTION RESEARCH

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Participatory action research (PAR) is not a research method, but it is a different approach to research and to learning. This type of research integrates intellectual work (actual research) with activist work. For science, this entails researching a scientific issue and actually being active in its solutions. This approach provides the educator (the research) in the field with an objective, systematic technique of solving problems and finding solutions that are in many ways far superior to just appealing to authority or relying on someone's personal experience. Action research allows one to develop a deeper understand and knowledge of an issue while acting upon it at the same time. This is an approach in which those in academia can play an active and involved role in society.

PAR is comprised of the following components:

- 1) It is participatory; meaning that everyone in every stage is active. The researcher does not only research but is also active in finding solutions and fixing them. The informants or subjects do not only provide information. They play active roles in the research and do not always remain passive participants. They are the ones who usually decided what problems are to be addressed. The projects are initiated by the community and researchers are invited in. the research is controlled by the community as well as the researchers.
- 2) It tends to be cyclic-similar steps tend to occur while in the research and action process
- 3) It is qualitative, not quantitative- knowledge is not created in volumes but is just simply created. Knowledge is not created for the sake of knowledge alone.
- 4) It is defined by a need for action- there is no need for this type of approach if there is no issue to be addressed. The research is done by people who are concerned. The action gives purpose to the research as well as offering a way to measure the usefulness of the research for the cause.

PAR is made up of the following steps:

identification, prioritization, planning and design, implementation, data collection, reporting, and dissemination.

Step 1. Identify and Prioritize Issues

Ask questions of necessity, relevance, and significance in order to determine the issues.

Step 2. Develop and Design Research Plan

Integrate technical research skills with the knowledge and information of the informants/subjects in order to design a research plan.

Step 3. Validate Feasibility and Appropriateness

Verify that the research design remains focused on the identified issues. Determine if data collection techniques are appropriate and if research is appropriate culturally as well as scientifically.

Step 4. Analysis And Reporting

There cannot be any compromise of non-objective and/or biased results when analyzing. Also, scientific rigor must be maintained. The results must be conveyed didactically.

Step 5. Synthesis and Dissemination

All research and data must be synthesized in order to be disseminated. Dissemination mechanisms consist of publications, conferences, symposiums, newsletters among others.

However, PAR is not always perfect and there are obstacles:

- 1) Participation is not always easy. The very definition of what a community entails can lead to problems. Also, full community participation is difficult to organize. Non-researchers have other demands on their time and energy.
- 2) Taking action can also be precarious. Action could potentially push people in the community away from dealing with the issue at hand. While action has the power to bring people together, it can also divide a community. Community organizing is also time consuming and can effect the amount of time that is spent actually researching and devising action plans.

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Whistleblowing (first draft)

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In some circles the term "whistleblower" is a dirty word. If you want to blow the whistle on someone or something, be prepared to pay the consequences. It takes a strong person to resist the pressures that come as a result of blowing the whistle. The side effects of whistleblowing come whether a person is trying to stop sexual harassment or stop a doctor who is unfit to take care of patients.

Whistleblowing often leads to the end of one's job, especially in nursing (*The effects of interpersonal closeness and issue seriousness on blowing the whistle*, By King, Granville III, Journal of Business Communication, October 1997.) If the person is not terminated directly by their employer, their jobs are generally made as miserable as possible. Often peers will stop talking to the person who is trying to blow the whistle making that person's job almost impossible to do or just plain unenjoyable. There are several questions a person must answer for themselves before they decide to blow the whistle;

* Whose problem is this, anyway?

* Must I do anything about it?

* Is it my fault?

* Who am I to judge?

* Have I got the facts straight?

* Should I ignore the situation? tolerate it?

* What do I get out of this?

* Is it worth the trouble?

* Is anything to be gained?

* What will it cost me? (Curtin, Leah L. *Damage control and the whistleblower*, Nursing Management, May 1993)

There are laws that are designed to protect whistle blowers, however most consider the federal law to be inadequate because it basically says that whistle blowers have the right to sue a company that harassed them and not much more. These laws do give people the opportunity to try and protect themselves against harassment. A common tactic of companies to get rid of "trouble makers" is to create charges against whistle blowers. Charges can be anything from poor performance to sexual harassment.

Resources

1) alt.whistleblowing and it's FAQ (although activity in this group seems pretty low and I was unable to get my hands on a copy of the FAQ)

2) Whistle Blowing, <http://www.disgruntled.com/blowing.html>. This site is basically a collection of first hand anecdotes about whistle blowing and other work related issues.

3) Information About Blowing The Whistle, <http://www.pogo.org/pogo5.html>. A site by POGO (Project On Government Oversight) which provides help for people who are whistle blowers.

4) BLOWING THE WHISTLE: How to Protect Yourself and Win. A video that shows successful methods of whistle blowing. (<http://www.videoproject.org/videoproject/BlowingtheWhistle.html>)

5) Government Accountability Project: Whistleblower Support, <http://www.accessone.com/gap/index.htm>. A very good sight that is out there to support whistle blowers and provide resources for them.

The closest thing I found to a FAQ on whistleblowing is the following information found on an attorney's web sight;

"Whistle-blowing" is when an employee tells on an employer who is breaking the law. Employees who blow the whistle on their employers are protected by law. If they are fired or otherwise retaliated against for whistle-blowing, they can sue.

What Is Whistle-Blowing?

To actually whistle-blow, the employee must tell of the illegal act to someone outside the company. It must be a government or law-enforcement agency.

If the employee just complains to someone inside the company, that is not whistleblowing, and the employee is not protected by the whistleblower laws. However, the employee may be protected under other laws. For example, it is illegal to fire someone for complaining of sexual harassment or discrimination.

Does the Employer Have to Have Broken the Law?

It is not necessary that the employer actually broke the law. The employee could be whistleblowing on something that isn't illegal in the first place. The employee is still protected from retaliation or termination.

However, the employee must believe that he or she is reporting a violation of the law, and the employee's belief must be reasonable.

How is the Employee Protected?

If the employee has reported the allegedly illegal activity to a government or law enforcement agency, he or she is protected. The employer cannot retaliate against the employee. The employer cannot fire the employee for the whistleblowing. The employer cannot mistreat the employee for whistleblowing.

This does not mean that after whistleblowing, the employee cannot be fired for any reason. The employer can continue to treat the employee like any other employee. But the employer cannot treat the employee differently because of the whistleblowing.

Obviously, if the employee whistleblows on Monday and is fired on Tuesday, it suggests that the employee

was retaliated against for making the report. (Whistle blowing, <http://discriminationattorney.com/whistle.html>)

Facilitation of Group Process

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November 10, 1998

Contents

[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, create mission, vision and objectives

3. 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.

- 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.

- A. Be willing to rethink 'universal' truths.
- B. Acknowledging differences is as important as acknowledging connections. Try not to collapse or oversimplify 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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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

Establishing Internet/E-mail Conversations within a Group, such as a Class

Keith Donaldson (domfam@mediaone.net) 16 November 1998

As more and more schools connect to the "Information Superhighway," a question repeatedly asked by those with a stake in education is "How can students benefit from being on-line?" One benefit is undoubtedly the new option for communicating via the Internet -- Electronic mail (e-mail). This new form of communication may enrich the traditional learning communities established in schools via "online communities." Sending electronic mail, pictures and data files, either to the next class or to a school across the globe, has widened the opportunity to build learning communities. The widespread use of e-mail has created a broad range of educational possibilities for students and educators and has also put a new spin on some familiar activities. But the challenge is to cultivate and maintain these communities. It is through interaction that community develops.

The Internet offers a range of proven and reliable options for on-line communication. Messages can be sent privately to an individual, distributed to lists of individuals (via listservs), or posted to a "bulletin board" or newsgroups for public viewing. Each of these options in turn can be configured to provide useful avenues of support and different arenas for communication between and among participants. Billions of e-mail messages are sent across the Internet every year. This is due to its speed and broadcasting ability, it is fundamentally different from paper-based communications. However, in order to foster effective conversation it is important to complement on-line structures with supports that help build on-line communities where reflective conversation can take place and meaningful relationships can grow. The turnaround time can be so fast, e-mail is more conversational than traditional paper communications.

General Resources

[Help with Internet E-mail and Mailing Lists](http://www.city.grande-prairie.ab.ca/h_email.htm) - http://www.city.grande-prairie.ab.ca/h_email.htm

[INTERNET ELECTRONIC MAIL](http://www.sciam.com:80/1998/0398issue/0398working.html) - <http://www.sciam.com:80/1998/0398issue/0398working.html>

[E-Mail Glossary](http://everythingemail.net/glossary.html) - <http://everythingemail.net/glossary.html>

[Beyond the Browser: learn the basics of mailing lists, newsgroups, and the old-school but still relevant technologies FTP and Telnet. Get you up and running with chat, MUDs, and virtual communities.](http://www.cnet.com/Content/Features/Howto/Beyond/) -

<http://www.cnet.com/Content/Features/Howto/Beyond/>

E-Communication in the Class

[Classroom CONNECT](http://www2.classroom.net) - <http://www2.classroom.net>

The K - 12 educators' practical guide to using the internet and commercial online services... including G.R.A.D.E.S. The Global Resources and Directory of Educational Sites designed to provide high quality, very focused searches specifically for K - 12 educators.

[Distance Ed](http://pages.prodigy.com/PAUM88A/) - <http://pages.prodigy.com/PAUM88A/>

Newsgroup FAQ Frequently asked questions from alt.education.distance.

[Net Day](http://www.netday.org/) - <http://www.netday.org/>

[MiamiMOO](http://miamimoo.mcs.muohio.edu/) - <http://miamimoo.mcs.muohio.edu/>

MiamiMOO is an interdisciplinary project that links a text-based virtual reality, a MOO, with the World-Wide Web. Students and instructors "build" virtual worlds and objects within the MOO that are viewable through the Web. These in turn may contain links to graphics, sound, and video. The MOO is thus navigable either with a traditional text-only interface, or with a web browser such as Netscape.

[Asynchronous Learning Networks Web](http://www.aln.org) - <http://www.aln.org>

dedicated to the promulgation, organization, and creation of knowledge about asynchronous learning networks (ALNs).

a•syn•chro•nous (A•sing'kru•nus), —adj. 1. not occurring at the same time. 2. (of a computer or other electrical machine) having each operation started only after the preceding operation is completed. 3. Computers, Telecommunications.of or pertaining to operation without the use of fixed time intervals (opposed to synchronous)

[Global Educator's Guide to the Internet](http://www.educ.uvic.ca/faculty/triecken/) - <http://www.educ.uvic.ca/faculty/triecken/>

A guide for educators wishing to utilize the Internet to enhance global education themes in the elementary and middle level classroom.

[Internet Primer for Teachers](http://www.geocities.com/Athens/4610/) - <http://www.geocities.com/Athens/4610/>

introduction to basic questions about the internet.

[WWW Tools for Instructors](http://edutools.cityu.edu.hk/wwwtools/) - <http://edutools.cityu.edu.hk/wwwtools/>

A collection of materials relating to how tools on the World Wide Web can improve the productivity and effectiveness of instructors.

The Character of Conversation

[Computer-Mediated Communication in the Classroom: Asset or Liability? Derek R.Lane -](http://www.uky.edu/~drlane/techno/cmccasset.htm)

<http://www.uky.edu/~drlane/techno/cmccasset.htm>

ABSTRACT: The purpose of this paper is to supplement the round table discussion regarding the use of computer-mediated communication in the classroom. Computer-mediated communication is defined, current research is presented and pragmatic issues of computer-mediated communication in the classroom are addressed. Benefits and disadvantages of the new technology are discussed and participants are encouraged to share perspectives and insights regarding the implications for extending the boundaries of the classroom through computer-mediated communication.

[Function and Impact of Nonverbal Communication in a Computer Mediated Communication Context: An Investigation of Defining Issues -](http://www.uky.edu/~drlane/techno/nvcmc.htm)

<http://www.uky.edu/~drlane/techno/nvcmc.htm>

ABSTRACT: The purpose of this paper is to examine nonverbal communication within the specific context of computer-mediated communication (CMC) and thereby illustrate the four defining issues by which nonverbal communication is differentiated from nonverbal behavior. Three major sections delineate the framework of this paper. The first section describes the theoretical and empirical bases of nonverbal communication which address the four defining issues: (a) intent and awareness, (b) issues of meaning, (c) sharedness, and (d) codification which distinguish nonverbal communication from nonverbal behavior. The second section will describe computer-mediated communication (CMC) as a metatheoretical framework for understanding a specific conceptualization (message orientation) of nonverbal communication. The final section will illustrate how nonverbal communication can be studied in a computer-mediated communication context.

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, ³peer-to-peer relationships with the decision-makers² (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 ³we need to begin to feel empowered to gain access to those resources for our causes² (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.

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. ³The Grant Advisor² 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

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

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: <http://www.bfvf.org>

b) Membership

The basic membership costs annually [[section]]50.

c) Equipment

It offers equipment 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 annually \$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 aspiring filmmakers - 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

<http://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 | [[section] | \$35 | Discounted Access: Must volunteer in office |
| |]25 | | 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 fiells: 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 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
<http://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 enjoys 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 | | |
| SVHS Camcorder Package | 1 hour | \$10 |
| | Half day | \$40 |
| | Full day | \$80 |
| Post-Production | | |
| Analog editing (version A) | 1 hour | [[section]]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."

How Not to Be Misled Doing Research On the Internet

AUTHOR*ITY

As a virtual publishing arena, the World Wide Web challenges the meaning of the word "authority". The author on the web has the freedom of communicating their ideas without the academic or peer filters that exist in the print world of published literary works. On one hand, this permits greater representation and individualization of ideas. On the other hand, with such freedoms comes the chaos of evaluating a literary perspective without any cover flap review or press reputation to judge this virtual text with. One must be a skeptical surfer. The scholarly researcher, such as a Swarthmore student, need not become overwhelmed and [disgustedly] shy away from the web as a resource. Don't let the Internet intimidate you! Fortunately, there are responsible internet users out there that are working to pave retraceable paths for other users to find accurate, current, useful information. [Search engines](#) (especially ones with relevancy ratings), [Virtual Libraries](#), and web sites devoted specifically to [evaluating other sites](#) exist explicitly to help the researcher to search in the right direction.

THERE ARE THREE THINGS YOU NEED TO BE AWARE OF WHEN DOING RESEARCH ON THE WEB:

1.) Making the Most of your Search

2.) Reliability of the Resource You Find

3.) Proper Citation of the Resource You Use

This research briefing was brought to you by Mariah Peelle, class of '99 on 2/23/98. Acknowledgements go to Meg Spencer, Reference Librarian at [Cornell](#) for her "information professional perspective" especially influencing the context of this text. Thanks to Justin Hall, class of '98 for criticism and helping me remember html.

Ways to ensure your search goes the direction you want it to go:

1.) What are you looking for? Decide this before you get online to avoid rambling, distracted, snowballing surfing (while this may be helpful and spontaneous, it has the danger of being wastefully time consuming). What medium will be most useful to you?

A.) Personal (a.k.a vanity) web pages can provide you with helpful dialogue on current issues (especially controversial ones) with a range of individual perspectives. Organization web pages can provide you with useful links, perhaps even direct email contacts to authorities. This medium has the most potential for misleading information. Be sure to think of who the author is (expertise?), who they are connected to (a reputable organization?). Compare their page with others (what biases can you recognize?). Are there better resources out there (i.e. a more specific organization?). Who is the intended audience (the lay person? the expert?).

B.) Periodicals can give you a range in types of articles from substantive news/general interest, popular, sensational, to scholarly.

C.) Besides the tricollege library engine Tripod to conventionally obtain a resource through the library, books can be ordered and even reviewed on the web. Amazon.com is unique with its open forum book reviews. Any lay person can comment on a book, they don't have to be a professional book reviewer.

2.) Let the Information Professionals do the searching for you with web site reviews/rankings pages.

A.) Swarthmore's Librarian categorically selected pages: Internet Reference Resources (we can trust their scholarly judgement). You can also go straight to Exploring the Internet for indexes and full text resources.

B.) Selection by Yahoo!: On Yahoo's home page they have a directory which differs from a search engine in that web pages at large are arranged and searchable categorically. For example, for the topic "Biology" they have anything from anatomy to zoology. You select the category and then search within zoology (for example).

-use '+' to require inclusion of word(s) and a '-' for exclusion of word(s)

-use quotation marks to search a phrase

-truncation symbol is *

-yahoo has a direct link to Alta Vista if you don't find anything.

C.) Search Engines: "Spiders" (i.e. web crawlers) patrolling the web finding sources that match closest to your word being searched. If it is a good search engine it will have a help or frequently asked questions page.

a.) **Alta Vista** This is the largest search engine so be as specific as possible in your search word. Use the notations to limit your search:

- quotation marks for searching a phrase (i.e. "human cloning").
- use a '+' before the term to require inclusion of word(s) and use a '-' to exclude words (i.e "ethics + human cloning").
- beware: there is no duplicate detection
- truncation symbol is * ("human clon*")

b.) **Hotbot** This search engine covers over 54 million URLs.

- provided relevancy rating with the best listed first
- no truncation is available
- can use Boolean logic: select parameters in the box (ALL the words (automatically done), ANY of the words, etc.) or you can select "Boolean phrase" and type in your own Boolean Operators (and, or, not).

c.) **Infoseek** This is a web directory (for over 50 million URLs) which has been around for a long time and is well respected. The relevancy ratings are based on the number of times your search word is in the source as well as where within the text your word is located. Greater relevancy will be given for the word being in the title.

- use quotations marks to search a phrase to limit the search
- matching ALL the words searched is automatically done

d.) **Meta Crawler** This "meta-engine" searches several search engines and guides at once including Yahoo!, WebCrawler, InfoSeek, and Alta Vista. The biggest "beware" advice for this one is you will miss a lot of information if you only search on this Meta Crawler.

Now that you have found a site with your search, be a skeptical surfer and ask yourself: how reliable is this resource?

Evaluating the Reliability of the Web Site You Find

- 1.) The unreliable author: nothing says that the author isn't relying on junk science. After all, it's virtual, nobody knows where you live or what you look like, why not play with people's minds? [this being the justification for promotion of false information]. Take home message: just because it is in print doesn't mean it's for real!
- 2.) Out of date, static information: check first to see when the page was last updated. If a link leads to a dead end that is usually an indication of neglect. The web has been around for at least five years, and some initial enthusiasts may have dropped their mouse and left the virtual playground with their page still lying around.

Here Are Some Web Sites specifically for evaluating sites:

- *[The Good, The Bad, and The Ugly](#): Why it is a good idea to evaluate Web Sources.
- *[University of Albany's Evaluating Internet Resources](#) provides a nice checklist of what to remember when using internet sources.
- *Smith, Alastair G. "[Testing the Surf: Criteria for Evaluating Internet Information Resources.](#)" *The Public-Access Computer Systems Review* 8, no. 3 (1997)
- * [Bibliography on Evaluating Internet Resources](#)

Now once you've found a reliable site, move onto making the [Proper Citation](#) of this resource you've found.

Citing The Electronic Resource You've Found

With hourly metamorphosis going on, pages that may be here today may not be here tomorrow. Get all the info you need at once, including the [proper citation](#). Even download a copy. Be sure to check with your professor before using a web resource. For example, my Invertebrate Zoology professor the other day mentioned we could use the web to get ideas for a paper assignment, but we couldn't cite the information because there is no way of knowing whether or not the information on the web is correct.

Here is an [example](#): (note that the last date mentioned is the date that YOU looked at the page)

Sheridan, Rob. (1997, January 5- last update). *The Unofficial Dancing Baby Homepage*. Available: <http://www.nwlink.com/~xott/baby.htm> [1998, February 16].

Thanks for reading this research briefing, I hope it was helpful! Page Last Updated 3/2/98.

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March 29, 1998
Bio 9: The Social Impact of Science

The Quantitative Misuse/Use of Statistics

"You can prove anything using statistics."

Senator Kit Bond (R-MO) in a speech on the Senate Floor, January, 1994

Statistics play a large role in research, yet it is important to consider many factors which allow researchers to make the conclusions that they do. Numbers and graphs are often impressive to the average laymen who would never critically analyze them, because they do not have the proper tools to do so. We shall provide you with the tools necessary to critically analyze statistics and demonstrate how statistics may be misleading.

A National Example of Misuse:

In the 1936 United States Presidential election, a widely read and highly respected magazine conducted a survey poll as to who would win between Governor Alf Landon of Kansas and Franklin D. Roosevelt, the incumbent. To conduct the survey, the pollsters sent out sample ballots to a large number of people who were listed in telephone directories and car registries. Many people in 1936 did not have telephones and/or cars which clearly, automatically eliminated them from the survey. The survey thus discriminated against working class people, since during a Great Depression only an elite could afford such luxuries. Among those that did reply, Alf Landon was the overwhelming favorite. If readers of this magazine would have known something about statistics, they would have been skeptical about the claim that Alf Landon was the easy favorite to win. As we know today, FDR was an easy winner in the 1936 elections, and this represents just one example of how bias in surveys may draw false conclusions.

The Difficulties of a Census

What prohibits researchers from conducting a census when they want information about an entire population? In an ideal world, researchers would be able to contact all the members of a given population and obtain accurate results from all the members of a population. But, there are a number of factors which force researchers to conduct small surveys, as opposed to a broader, larger census. Even the federal government conducts a census only once every ten years. The following is a list of problems with conducting a census:

--populations are often too large, thus making the process too expensive and time consuming
--a relatively small sample may reveal more accurate information about a population (this is true in developing nations where there is a lack of properly educated people that are able to

conduct such an experiment

--no census is foolproof since even governments have missed small numbers of the population, which could result in large numbers of a single group being 'missed' (i.e., the 1980 U.S. census missed an estimated 1.4% of the American population, which included an estimated 5.9% of the Black population)

Types of Sampling

Sampling procedure, much like the anecdote above, could easily be manipulated to obtain certain results or influence certain sectors of the population. This is one area where people need to be most critical in understanding statistical findings, and most careful in conducting personal research.

--*convenience sampling*: in this method researchers choose participants that are easily accessible; this often leads to misleading conclusions about the population and are often biased; researchers use this tactic mischievously to support their hypothesis

--*simple random sampling*: the method is more convenient since it eliminates human choice by allowing random, impersonal chance decide a survey's participants; all units are given equal chance to be included in the sample and include no bias in selecting a sample

A good sample is considered to have low bias and high precision.

Problems of Sampling

There are two types of errors in sampling which could have misleading effects on research.

--*sampling errors*: mistakes caused by the act of taking a sample, thus leading sample results to be different from census results; the more misleading the act of conducting a sample may be, the more the results are skewed

--*nonsampling errors*: mistakes are not necessarily rooted in the survey process, but are rooted in human behavior and would appear even in a census

Four Types of Nonsampling Errors

--missing data- subjects refuse to respond to the surveys or the inability to contact a subject; if these missing peoples response differ from the rest of the population, bias will result

--response errors- subjects may lie about their age or income (i.e., respondents may lie about the amount of alcohol they consume on a weekly basis or the amount of money they spend on illegal substances each week); respondents that do not understand a question may invent an answer rather than admit that they do not understand--

processing errors- errors may be made by those individuals entering the information into a database or by committing common mathematical mistakes--

effect of data collection- the method used to collect the data could influence the results (i.e., if a fat person is interviewing random people about whether more money should be spent to cure obesity)

--timing- surveys conducted concerning economic policy during a depression might have different results than surveys conducted during periods of economic stability

--exact wording of questions- the way a question is phrased could greatly influence the way an individual responds, especially if it is a 'loaded question' (i.e., What you support federal funds for abortion so that millions of unwanted children are not born every year?)

--means of conducting a survey- certain means of conducting a survey could have an influence on the people that respond (i.e., mail surveys, being the least expensive method are practical, but they often receive responses from individuals who vehemently oppose or support an issue; telephone surveys are fast and economical yet do not include those families or individuals that do not have telephones; personal interviews, the least biased of the methods, are expensive and offer contact, yet every respondent does not get the question the same way)

Tables and Graphs: Visual Misrepresentation of Data

Statisticians use a much simpler means to communicate results, besides pages of numbers and results: tables, charts and graphs. When dealing with any type of table, chart or graph, it is very important to understand the source of the information and the definition of the terms being used. (i.e.; if we were reading a table of the largest countries in the world and their economic output, we must know if they define size by geography or population). Individuals need to beware of the mechanisms by which visual representations of data can be adjusted and manipulated in such a way as to draw a false conclusion. The following are a list of a variety of graphing and tabling procedures and ways that they can be manipulated:

frequency tables-- These tables count the number of a certain response in an interview divided by the total number of participants in an interview. For instance if 1500 people were interviewed concerning whether they approved of the President, and 900 said that they approved of the President, 400 stated that they did not approve of the President and 100 had no comment, then we could say that the President's approval rating was 60%. However, some statisticians might ignore the 100 that failed to respond or to comment on the President, thus lifting his approval rating to over 64%. Another large problem with such tables are that statisticians or those conducting the research often round numbers off, and for the sake of simplicity of frequency tables, they often round to the nearest hundred or even thousand, thus creating problems of interpretation.

pie charts-- These charts use a visual 'pie' to represent some statistical concept. A circle is divided by degrees into the number multiplied by 360 to give the exact proportion one part of

the pie should be (i.e.; if 28% of the American population uses crack, we would change 28% into a decimal and multiply it by 360 (degrees in a circle) to deduce how many degrees of the 'pie' that this information should occupy out of the whole 'pie', $(.28)(360)=100.8$; thus the percentages of crack users should occupy just over 100 degrees). However, humans judge length much better than degrees of a circle, and therefore, circle charts can often be misleading or allow false conclusions to be made. Furthermore, pie charts often are convoluted and cluttered and therefore makes it hard to gain a clear visual representation of the data.

dot charts-- These charts present the information using dotted lines with dark endpoints. They are often clear, concise and to the point. They provide the simplest means by which to present information and allow for a clear visual representation. The only manipulation which could occur is if the chart maker is able to misrepresent some information with wrong intervals, thus making some lines appear longer or shorter than they should be.

line graphs-- These graphs use lines to connect the data points between pieces of information. These are perhaps the most utilized form of graphing, yet can easily be manipulated. Be sure to check the scales of both the horizontal and vertical axis to insure that intervals are properly/ evenly divided. Beware of breaks in the information provided. Finally, check to make sure that the data is not being presented in a way which might visually represent the opposite of what the information reveals. (i.e., make sure that the information on the x-axis does not belong on the y-axis, or vice versa). (see Moore, p. 183, for an in-depth explanation of this phenomenon)

bar graphs-- These graphs use bars to visually depict two or more variables in comparison. Usually these graphs compare two variables throughout a number of different variables. (In Moore's book, he uses a bar graph of the number of men and women receiving bachelor, master, and doctoral degrees). There are two ways these results can be misrepresentative. First, the reader needs to insure that the bars are the same width, since our eyes respond to area more than they do height. Furthermore, the bars of bar graphs are often shaped into different objects, which can easily overexaggerate any differences between the results.

Conclusion

As noted, there are a variety of ways that researchers can inadvertently (or purposefully) manipulate surveys to ensure that public opinion or their research findings support the idea that they want. It is extremely important that students and the general public understand these mechanisms to insure that the polls distributed to the public are critically analyzed. Not doing so could lead to misinformation and wrong conclusions.

Bibliography

Moore, David S., *Statistics: Concepts and Controversies*. (third edition). W.H. Freeman and

Company, New York. 1991.

On-Campus Sources:

For more information about statistics and the misrepresentation of quantitative information contact Professor Gudmund Iversen or Professor Philip Everson in the mathematics and statistics department, or check out the books and syllabi used for the following courses:

Stat. 1: Statistical Thinking

Stat. 2/Soc. Anth. 22: Statistical Methods

Stat. 2C/Soc. Anth. 28: Statistics

Community Based Research

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May 6, 1998

What is community based research?

Research conducted by, for, or with the participation of members of a community. It often involves collaboration of community members who are lay people with experts in academic fields.

(definition adapted from CRN web page)

Web Resources

1. The Community Research Network

This is a loosely structured network to coordinate encourage collaborative efforts and broaden the availability and efficacy of community based research.

The webpage contains several links to organizations and networks facilitating, teaching, and using community based research.

hamp.hampshire.edu/~LOKA/crnintro.html

1 a. This website is a subset of the organization Loka, a non profit research and advocacy organization concerned with the social, political, and environmental repercussion of science and technology.

www.amherst.edu/~loka/outreach/others.htm#comres

The Deputy Director of this organization is Madeleine Scamell, the project coordinator of the Community Research Network. She has, in the past, organized citizen participation in the development of biotechnology. The organization has an email address at which she can be reached.

email: loka@amherst.edu

Loka has published "Doing Community Based Research: a reader" which is available on their website.

2. Another helpful site is the Citizens Clearinghouse for Hazardous Waste. This organization works with grassroots community groups on a broad range of environmental issues. It has links to many other organizations and clearinghouses.

www.essential.org/orgs/CCHW.

3. Society for Community Research and Action- this is an interesting organization, since its main goal is to use community based research as a tool to promote positive action. For

questions you can e-mail: rlee2@gl.umbc.edu

You can actually become a member of the SCRA through links on their web page
www.apa.org/divisions/div27/

For regional information contact Northeastern Coordinator of SCRA:

Catherine A. Crosby-Currie
Department of Psychology
St. Lawrence University
Canton, NY 13617

Articles of interest

Leland, Pamela J. 1996. Exploring Challenges to Nonprofit Status: issues of definition and access in community based research. *American Behavioral Scientist* 39 (5): 587-601.

This article deals with questions that are the focus of community based research, and the problems and constraints of community based research involving the nonprofit sector. It specifically looks at the challenges to tax exempt status occurring in Pennsylvania.

Hirabayashi, Lane R. 1995. Back to the Future: Re-framing Community Based Research. *Amerasia Journal* 21 (1): 103-118.

This article deals with the problems of community based research and offers ways to overcome them, specifically in reference to Asian American communities. However, the ideas expressed can be extrapolated to other community based research.

On-Campus Sources

For more information on methods for effective community based research you could take :

Soc. Anth. 21 Research Design

Soc. Anth. 22 Field Methods

Both taught by Profesor Charlton, or contact Prof. Charlton as a faculty informant.

Can be reached through e-mail: jcharlto1@swarthmore.edu

Prof. Milton Machuca and Prof. Miguel Diaz-Barriga are also good sources since they are working on community based research themselves (they are working on videos of culture and traditions in the Latino community of Kennet Square PA).

John Leary and Jenny Harvey (jleary1@swarthmore.edu and jharvey1@swarthmore.edu)
Research Briefing 4/23/98

MOVING DOWN TO OR IN WITH THE GRASSROOTS

What issues face students and outsiders who want to support or collaborate with the public and community members affected by a problem?

A change
to a society
that protects people first
before it protects profits
will not come
because we wish for it to happen
or because we wait for it to happen
It will come only
if we *make* it come.
(Kahn 351)

SYNOPSIS OF RESEARCH BRIEFING:

1. Definition and Purpose of Grassroots
2. Issues and Considerations for Students
3. Methods for Overcoming Obstacles - how to be active
4. Examples of Grassroots Involvement and Organizations

What is Grassroots? Why Use 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.

There are various reasons for taking a grassroots approach when trying to fight for an issue. The most obvious reason is that grassroots is the natural place to begin. Our sources discuss the difference between starting at the top and starting at the bottom. Public administrators and politicians begin at the 'top' when trying to influence change. They are in contact with people who make the decisions concerning policy. Service organizations and student groups start at the 'bottom.' They must gather enough momentum from a population to influence the top portion of the political pyramid. The goal of grassroots is to get people working together "with the spirit of reciprocity" (Lacey, 9). As a student trying to encourage change, it is natural to start with a grassroots approach.

The second reason for using grassroots is to gain understanding by aiding a situation. Gaining understanding involves, first, a general map of the phenomenon including knowledge of people involved, variations of the phenomenon, and conflicts involved. Secondly, understanding involves an "historical-sociological analysis of how the phenomenon has been shaped and

maintained" (Lacey 5). Finally, it involves an effort to decipher what future possibilities/outcomes may be; this aspect entails predicting future occurrences from current experiences.

Issues and Problems Students Face

Many problems face students trying to make a difference through grassroots programs. Main issues to be aware of include:

A) Determining Interest: A student must make sure the community is interested in the issue she sees is a problem. She must make sure the goals of the grassroots effort match the real needs of the people it will affect.

B) Measuring Success: How do you know you are making a difference? Some grassroots efforts may be thwarted or may result in some action that receives little notice. Students should find a way to monitor the accomplishments of the organization, and also to keep track of their own contribution.

C) Deciding on Action: What level of involvement should an outsider assume? Grassroots campaigns may actually be counterproductive if violence or destruction of property dirties your group's reputation. How do you decide what's effective and what's embarrassing? Do you do illegal things or play by the rules? How do you avoid doing more harm to a community than good?

D) Combating Apathy and Prejudice: What if you are more interested in an action than the people it most directly affects? Should you pass comment or criticism? What happens when you elicit the responses, "who are you to tell us what is good for us?", or the "white, rich" stereotype?

E) Communication: In the fight concerning welfare, Professor Hugh Lacey points out that two main problems are that: 1) people trying to help are not fully tuned into the needs of the people, and 2) "voices of the poor themselves are largely absent" (Lacey 3). These two issues stem directly from a lack of communication, which can be the most troublesome issue confronting grassroots efforts.

F) Many Problems Face Grassroots Organizations: The student should be aware of the multiple obstacles which impede grassroots progress, such as: funding; time spent getting funding; getting consistent involvement when community members must also survive; powerful opponents with more money, legal standing, and social status; and lack of organization.

Methods and Suggestions

The following points address the above issues:

A) There are two routes to make sure goals match needs:

- 1) first decide on an idea for improving some aspect of living quality, then go find a community that needs that improvement
- 2) first locate a need in the community of your choice (sometimes the communities will locate you) and then come up with a solution to help them

B) Results may be measured in many ways: sometimes a grassroots organization will only succeed in educating the community and increasing awareness. Sometimes the accomplishment will only be known to the five people in the grassroots group, but if they keep a toxic waste plant from moving in, they are successful. Other more tangible measurements are possible, such as votes or signatures on a petition, or the number of trees planted or number of children with books. A student may measure her personal contribution as a subset of the group's goals or in ways she defines, like the number of smile she generates.

C) As far as individual involvement, students should generally get involved but not lead an effort. Communities need to devise their own groups, but also need allies. A good campaign will be well organized and visionary so it is not foolish. Find or create such campaigns. Part of the trick is determining what skills you have to offer and what creative outlets you enjoy using, and then finding a group that can use you or in which you can flourish. Find a method of reaching people that works for you, whether it be music, gardening, or lobbying.

D) The responses you generate will vary. It is important to recognize that although as college students we are intelligent, we will not be able to grasp everything about a community and its interests right away. But the effort must be made to understand as much about the community as possible. It is most important, according to community organizers, that you "bring your brain". You need to be yourself but learn how to do so respectfully.

E) To overcome communication problems, it is important to understand the community. The community knows best. They know when they're suffering and when they're not, and they know what to ask for. To understand their needs, it is crucial to do on-site work.

F) To be an integral part of a successful program, a student must have all the attributes of a competent leader. He or she must be willing and able to adapt to changes, fix problems, and courageously work toward the final vision He must also:

- enjoy working with people
- listen well to what others have to say
- build trust with constituents through honesty
- be able to clearly express his ideas
- help people believe in themselves through constant encouragement
- allow the group as a whole to take credit for accomplishments
- be self-disciplined and lead by the example of working hard
- not allow himself to be discouraged too often

- have a grasp of his own identity so that he can help others do the same
- constantly ask questions

Student organizations may often be held together by only one or two people, but grassroots campaigns rely on the courage and involvement of many people with leadership qualities.

How to Get Involved

There are two general classifications of contributions a student can offer a community: service and organization. Organizing refers to helping labor workers or a community become empowered on their own. To these ends, students may pursue grassroots action on college, regional, or nation levels.

A) Opportunities on campus: CIVIC, and its forthcoming directory of active groups and volunteer opportunities in the Tri-Co area, Professor Mendel-Reyes' class on "Public Service, Community Organization, and Social Change", Earthlust

B) Regional Groups - CRCQL, American Friends Service Committee, Women's Law Project, Colors, Chester Community Improvement Project, People's Emergency Association, Maternity Care Coalition

C) Notable national groups - United Farm Workers Union, Service Employees' International Union, Campaign to Save the Environment, ACORN, and others.

Sources

Professor Meta Mendel-Reyes, grassroots organizer and activist (mmendel1)

David Reese, student, Empty the Shelters (dreese1)

David Zipper, student activist (dzipper1)

Build magazine - youths involved in grassroots (available in CIVIC office, Parrish Hall)

Professor Hugh Lacey, "Listening to the Evidence: Service Activity and Understanding Social Phenomena" Swarthmore College (hlacey1)

Si Kahn, Organizing: A Guide for Grassroots Leaders, 1982, McGraw-Hill Book Co., New York, NY. (McCabe Library)

Suggested Reading

Saul Alinsky, author

Gary Delgatto, author

John Hoerr, author

Student Activism

Amy Harrington (aharrin1@swarthmore.edu)

College students, aware of issues that concern and affect them, are in excellent positions to do political action on a local level. In recent years, both right and left wing groups have recognized the need for focusing attention at college-aged students. As a result, on many campuses, along with the standard groups like Student Council and Young Republicans/Democrats, there is a slew of other politically active clubs. In the absence of structured organizations, college campuses also offer a variety of resources that make them an ideal site for activism. For example, student activism regarding apartheid in South Africa resulted in many campuses divesting from corporations that supported the South African government. Being educated on all facets of the issue you are concerned about is important for any type of activism, but it is particularly important for scientific issues. If you are to effect change within a community, you have to be able to explain the issue to people who may or may not have a scientific background. This can be accomplished by writing a piece for the school newspaper, leafletting around campus, setting up an information table in a heavily trafficked area on campus, inviting a speaker, or having a panel discussion. The next step, doing an action like a benefit or demonstration, will not work unless other people feel confident enough in their knowledge of the issue to form an opinion.

1. Find a group of people who agree with the issue you are interested in.

Is there already a student group on campus that works on issues similar to the one you want to work on? Consider bringing the idea to them. It may mean having to give up some of the leadership on the project, but you will have the advantage of the network and resources which that group has already worked to put together.

Is there a national organization that is trying to start a campus organization dealing with the issue you are interested in? Many national organizations have been putting a lot of time and money into campus campaigns. Working with them would give you national resources, and they may be able to supply the funds for start-up costs. These groups all have campus programs:

Student Pugwash www.spusa.org/pugwash/

-This group is an offshoot of the Pugwash Conferences on Science and World Affairs, which won the 1995 Nobel Peace Prize. Their mission is to promote socially responsible application of science and technology.

United States Public Interest Research Group www.igc.apc.org/

-Along with consumer rights and activity in politics, USPIRG works on a variety of environmental protection issues. Some of the issues they work on include endangered species preservation and pollution.

Center for Environmental Citizenship www.igc.apc.org/cgv/

-This is a group that is dedicated to environmental issues. They offer internships and summer programs for college students. One of their major programs is called *Blueprint for a Green Campus*, and it contains instructions on how to carry out actions to produce changes on a campus level.

Feminist Majority Foundation www.feminist.org

-This group recently launched a program called *Campus Campaign for Choice*. One of the chief components is reproductive rights and women's health, such as RU486.

Do you feel as though starting your own organization would be the best idea? Find a group of people who want to work on the issue with you and be a part of the core group. Advertise your first meeting. Put fliers up in dorms and high-trafficked areas. Ask groups with similar philosophies as yours to advertise your group to their members. Once you have membership, make sure that you get recognized by the school as a campus organization so you can be eligible for funding.

2. Define goal.

Brainstorm. What do you hope to accomplish? Who do you want to reach? What is doable given your budget, time constraints, number of people willing to work on the project?

Education Campaigns

-These are types of events designed to raise awareness about an issue. Invite a speaker, have a film showing, organize a panel discussion, write a letter to the editor of your school newspaper.

Benefits

-These events raise money for a group or cause. Concerts, like Rock for Choice™, are usually good fundraisers. Dinners, parties, and other forms of entertainment can also be successful.

Actions

-Do something to effect change. Do a letter writing campaign. Organize an informational picket or rally, like Take Back the Night.

3. Do your research.

Find out history and current events related to the issue you are working on.

Know your campus. What is the political climate? What groups have power within the community? Where are monetary resources located?

4. Divide up the work and delegate.

| | Logistics | Finance | Publicity |
|------------|---|---|--|
| 9-10 weeks | -Secure a space for the event.- Begin looking for speakers, performers, etc. depending on the nature of the event. | -Look for groups who may want to co-sponsor the event with you, and help you find money. | -Start designing posters.- If you are selling tickets, plan those. |
| 7-8 weeks | -Investigate what equipment will be necessary. (sound, lighting, stage, signs) | -Ask groups for donations to curtail the amount of money you need to put out. | -Order professional posters. |
| 5-6 weeks | -Identify possible volunteers who can help out the day of the event. | -Look for other sources of funding. (academic departments, dean's office, president's office, local businesses) | -Publicity should begin. Put up fliers and posters around campus. |
| 3-4 weeks | -Work with the person in charge of finance to make sure you will have enough money for everything you are planning. | -Define a realistic budget, given the donations you have received. | -Write editorials for your school and local newspaper.- Secure a journalist to do a story on the event. |
| 2 weeks | -Train volunteers on their general tasks. | -If you are selling tickets for the event, begin selling advance tickets. | -Ask the radio station to do a public service announcement.- Continue putting fliers up. |
| 1 week | -Do a walk-through of the site with your volunteers. Try to trouble-shoot. | -Double check equipment rental details. | -Create a large banner and hang it in a high traffic area. |

| | | | |
|----------------------|--|--|--|
| 2-3 days | -Purchase refreshments if you are planning on providing or selling them. | -Keep track of receipts. Warn people to hold onto them when they purchase items for the event. | -Visibility should peak the day before the event. |
| The day of the event | -Walk through the schedule with the volunteers. | -Help set up equipment. | -Decorate the space with fliers and posters. |
| After the event | -Debrief with you group. What worked and what didn't? - Have a thank-you party for volunteers. | -Pay off remaining bills. | -Write thank-you notes to those who offered time and resources. - Do a follow-up story with your campus newspaper. |

Whistleblowing (first draft)

Alice Unger (aunger1@swarthmore.edu)

In some circles the term "whistleblower" is a dirty word. If you want to blow the whistle on someone or something, be prepared to pay the consequences. It takes a strong person to resist the pressures that come as a result of blowing the whistle. The side effects of whistleblowing come whether a person is trying to stop sexual harassment or stop a doctor who is unfit to take care of patients.

Whistleblowing often leads to the end of one's job, especially in nursing (*The effects of interpersonal closeness and issue seriousness on blowing the whistle*, By King, Granville III, Journal of Business Communication, October 1997.) If the person is not terminated directly by their employer, their jobs are generally made as miserable as possible. Often peers will stop talking to the person who is trying to blow the whistle making that person's job almost impossible to do or just plain unenjoyable. There are several question a person must answer for themselves before they decide to blow the whistle;

- * Whose problem is this, anyway?
- * Must I do anything about it?
- * Is it my fault?
- * Who am I to judge?
- * Have I got the facts straight?
- * Should I ignore the situation? tolerate it?
- * What do I get out of this?
- * Is it worth the trouble?
- * Is anything to be gained?
- * What will it cost me? (Curtin, Leah L. *Damage control and the whistleblower* , Nursing Management, May 1993)

There are laws that are designed to protect whistle blowers, however most consider the federal law to be inadequate because it basically says that whistle blowers have the right to sue a company that harassed them and not much more. These laws do give people the opportunity to try and protect themselves against harassment. A common tact of companies to get rid of "trouble makers" is to create charges against whistle blowers. Charges can be anything from poor performance to sexual harassment.

Resources

1) alt.whistleblowing and it's FAQ (although activity in this group seems pretty low and I was unable to get my hands on a copy of the FAQ)

2)Whistle Blowing, <http://www.disgruntled.com/blowing.html>. This sight is basically a collection of first hand anecdotes about whistle blowing and other work related issues.

3)Information About Blowing The Whistle, <http://www.pogo.org/pogo5.html>. A sight by POGO (Project On Government Oversight) which provides help for people who are whistle blowers.

4)BLOWING THE WHISTLE: How to Protect Yourself and Win. A video that shows successful methods of whistle blowing. (<http://www.videoproject.org/videoproject/BlowingtheWhistle.html>)

5)Government Accountability Project:Whistleblower Support, <http://www.accessone.com/gap/index.htm>. A very good sight that is out there to support whistle blowers and provide resources for them.

The closest thing I found to a FAQ on whistleblowing is the following information found on an attorney's web sight;

"Whistle-blowing" is when an employee tells on an employer who is breaking the law. Employees who blow the whistle on their employers are protected by law. If they are fired or otherwise retaliated against for whistle-blowing, they can sue.

What Is Whistle-Blowing?

To actually whistle-blow, the employee must tell of the illegal act to someone outside the company. It must be a government or law-enforcement agency.

If the employee just complains to someone inside the company, that is not whistleblowing, and the employee is not protected by the whistleblower laws. However, the employee may be protected under other laws. For example, it is illegal to fire someone for complaining of sexual harassment or discrimination.

Does the Employer Have to Have Broken the Law?

It is not necessary that the employer actually broke the law. The employee could be whistleblowing on something that isn't illegal in the first place. The employee is still protected from retaliation or termination.

However, the employee must believe that he or she is reporting a violation of the law, and the employee's belief must be reasonable.

How is the Employee Protected?

If the employee has reported the allegedly illegal activity to a government or law enforcement

agency, he or she is protected. The employer cannot retaliate against the employee. The employer cannot fire the employee for the whistleblowing. The employer cannot mistreat the employee for whistleblowing.

This does not mean that after whistleblowing, the employee cannot be fired for any reason. The employer can continue to treat the employee like any other employee. But the employer cannot treat the employee differently because of the whistleblowing.

Obviously, if the employee whistleblows on Monday and is fired on Tuesday, it suggests that the employee was retaliated against for making the report. (Whistle blowing, <http://discriminationattorney.com/whistle.html>)

Establishing Internet/E-mail Conversations within a Group, such as a Class

Keith Donaldson (domfam@mediaone.net) 16 November 1998

As more and more schools connect to the "Information Superhighway," a question repeatedly asked by those with a stake in education is "How can students benefit from being on-line?" One benefit is undoubtedly the new option for communicating via the Internet -- Electronic mail (e-mail). This new form of communication may enrich the traditional learning communities established in schools via "online communities." Sending electronic mail, pictures and data files, either to the next class or to a school across the globe, has widened the opportunity to build learning communities. The widespread use of e-mail has created a broad range of educational possibilities for students and educators and has also put a new spin on some familiar activities. But the challenge is to cultivate and maintain these communities. It is through interaction that community develops.

The Internet offers a range of proven and reliable options for on-line communication. Messages can be sent privately to an individual, distributed to lists of individuals (via listservs), or posted to a "bulletin board" or newsgroups for public viewing. Each of these options in turn can be configured to provide useful avenues of support and different arenas for communication between and among participants. Billions of e-mail messages are sent across the Internet every year. This is due to its speed and broadcasting ability, it is fundamentally different from paper-based communications. However, in order to foster effective conversation it is important to complement on-line structures with supports that help build on-line communities where reflective conversation can take place and meaningful relationships can grow. The turnaround time can be so fast, e-mail is more conversational than traditional paper communications.

General Resources

[Help with Internet E-mail and Mailing Lists](http://www.city.grande-prairie.ab.ca/h_email.htm) - http://www.city.grande-prairie.ab.ca/h_email.htm

[INTERNET ELECTRONIC MAIL](http://www.sciam.com:80/1998/0398issue/0398working.html) - <http://www.sciam.com:80/1998/0398issue/0398working.html>

[E-Mail Glossary](http://everythingemail.net/glossary.html) - <http://everythingemail.net/glossary.html>

[Beyond the Browser: learn the basics of mailing lists, newsgroups, and the old-school but still relevant technologies FTP and Telnet. Get you up and running with chat, MUDs, and virtual communities.](http://www.cnet.com/Content/Features/Howto/Beyond/) - <http://www.cnet.com/Content/Features/Howto/Beyond/>

E-Communication in the Class

[Classroom CONNECT](http://www2.classroom.net) - <http://www2.classroom.net>

The K - 12 educators' practical guide to using the internet and commercial online services... including G.R.A.D.E.S. The Global Resources and Directory of Educational Sites designed to provide high quality, very focused searches specifically for K - 12 educators.

[Distance Ed](http://pages.prodigy.com/PAUM88A/) - <http://pages.prodigy.com/PAUM88A/>

Newsgroup FAQ Frequently asked questions from alt.education.distance.

[Net Day](http://www.netday.org/) - <http://www.netday.org/>

[MiamiMOO](http://miamimoo.mcs.muohio.edu/) - <http://miamimoo.mcs.muohio.edu/>

MiamiMOO is an interdisciplinary project that links a text-based virtual reality, a MOO, with the World-Wide Web. Students and instructors "build" virtual worlds and objects within the MOO that are viewable through the Web. These in turn may contain links to graphics, sound, and video. The MOO is thus navigable either with a traditional text-only interface, or with a web browser such as Netscape.

[Asynchronous Learning Networks Web](http://www.aln.org) - <http://www.aln.org>

dedicated to the promulgation, organization, and creation of knowledge about asynchronous learning networks (ALNs).

a•syn•chro•nous (A•sing'kru•nus), —adj. 1. not occurring at the same time. 2. (of a computer or other electrical machine) having each operation started only after the preceding operation is completed. 3. Computers, Telecommunications.of or pertaining to operation without the use of fixed time intervals (opposed to synchronous)

[Global Educator's Guide to the Internet](http://www.educ.uvic.ca/faculty/triecken/) - <http://www.educ.uvic.ca/faculty/triecken/>

A guide for educators wishing to utilize the Internet to enhance global education themes in the elementary and middle level classroom.

[Internet Primer for Teachers](http://www.geocities.com/Athens/4610/) - <http://www.geocities.com/Athens/4610/>

introduction to basic questions about the internet.

[WWW Tools for Instructors](http://edutools.cityu.edu.hk/wwwtools/) - <http://edutools.cityu.edu.hk/wwwtools/>

A collection of materials relating to how tools on the World Wide Web can improve the productivity and effectiveness of instructors.

The Character of Conversation

[Computer-Mediated Communication in the Classroom: Asset or Liability? Derek R.Lane](http://www.uky.edu/~drlane/techno/cmccasset.htm) - <http://www.uky.edu/~drlane/techno/cmccasset.htm>

ABSTRACT: The purpose of this paper is to supplement the round table discussion regarding the use of computer-mediated communication in the classroom. Computer-mediated communication is defined, current research is presented and pragmatic issues of computer-mediated communication in the classroom are addressed. Benefits and disadvantages of the new technology are discussed and participants are encouraged to share perspectives and insights regarding the implications for extending the boundaries of the classroom through computer-mediated communication.

[Function and Impact of Nonverbal Communication in a Computer Mediated Communication Context: An Investigation of Defining Issues](http://www.uky.edu/~drlane/techno/nvcmc.htm) - <http://www.uky.edu/~drlane/techno/nvcmc.htm>

ABSTRACT: The purpose of this paper is to examine nonverbal communication within the specific context of computer-mediated communication (CMC) and thereby illustrate the four defining issues by which nonverbal communication is differentiated from nonverbal behavior. Three major sections delineate the framework of this paper. The first section describes the theoretical and empirical bases of nonverbal communication which address the four defining issues: (a) intent and awareness, (b) issues of meaning, (c) sharedness, and (d) codification which distinguish nonverbal communication from nonverbal behavior. The second section will describe computer-mediated communication (CMC) as a metatheoretical framework for understanding a specific conceptualization (message orientation) of nonverbal communication. The final section will illustrate how nonverbal communication can be studied in a computer-mediated communication context.

Volunteer possibilities – Briefing (September 2001)

1. **Boston-Online, Volunteer Links**

www.boston-online.com/Volunteer/

This page contains a list of approximately 60 non-profit and volunteer groups in the Boston area, with short explanations and links. Examples for these organizations are the "American Anti-Slavery Group," "Citizen Schools" (an after-school program located in 11 Boston public schools that relies on volunteers), "City Year" (Boston's pioneering volunteer program for young adults), "Homeless empowerment," or "Women's Educational and Industrial Union."

2. **Boston Partners in Education (BPE), Volunteering**

www.bostonpartners.org/volunteers/index.html

"Boston Partners in Education is unique in its intimate understanding of the day-to-day operations of the Boston Public Schools, its professional management of volunteers, and its sensitivity to the needs of today's children. For 35 years, Boston Partners has dedicated itself to recruiting, training, and supporting volunteers to help Boston Public School students gain needed academic skills and self-esteem. (...) Our volunteers support and strengthen the efforts of Boston Public Schools by working as tutors, mentors, classroom and library assistants, career speakers, and in the important capacity of good role models. In addition to volunteer placement services, Boston Partners also offers training and technical assistance, on a fee-for-service basis, in parent involvement and in partnership and community resource management."

The volunteer opportunities are categorized in one-time and weekly work. The weekly volunteer jobs are the following:

1. classroom Assistant (Weekly opportunities to work in a classroom under teacher supervision with students in small groups or one-to-one.)
2. Tutors (Weekly tutors are needed in reading, math, English as a second language, writing, computer science, foreign language and many other subjects to assist students in need at all ages and academic levels.)
3. Mentors (Volunteers work one-to-one with a student, building a mentoring relationship within an academic context.)
4. Library Volunteers (In 1966 BPE helped establish libraries in the Boston Public Schools. In keeping with that tradition, our volunteers continue to play important roles in school libraries, serving in our Read Aloud program, special workshops, and as

library assistants.)

5. Read Aloud (Volunteers read stories to students either as part of a library or a classroom-based program. Read Aloud training is available for volunteers.)

The volunteers are encouraged to submit an evaluation of their volunteer position and how they were supported by BPE.

Contact:

Barbara Harris, placement coordinator

Phone: (617) 451-6145

email: bharris@jsi.com

1. Volunteer solutions – Greater Boston

<http://www.volunteersolutions.org/boston/volunteer/index.tcl>

"Volunteer Solutions has three main constituencies: individual volunteers, nonprofit agencies and universities. (...)

1. *Individual Volunteers*: Are you an individual who is interested in volunteering in your community. You might already know how you want to volunteer or perhaps you want to browse our extensive database of opportunities to find the right one for you.
2. *Nonprofit Agencies*: Are you a member of a nonprofit organization that would like some free help in recruiting the perfect volunteer? Our site makes you part of an interactive, online network of potential volunteers.
3. *Universities*: Are you a member of an umbrella organization that supports multiple nonprofit agencies and their respective volunteer opportunities? Volunteer Solutions can help you achieve your mission more effectively with the Internet. Examples include local United Way chapters, University public service centers and town government."

The website lists currently 1041 opportunities sponsored by 540 agencies in the Boston area.

I made two tests:

1. Entering my postal code (02143) (zip only), looking for an "on-going" engagement with regard to "diversity/empowerment" gave me seven institutions as result.
2. Entering my postal code (02143) (but this time "within 10 miles" of the zip code (!)), looking for an "on-going" engagement with regard to "gay/lesbian" gave me 55

opportunities as result.

Contact:

phone: 1-877-U-VOLUNTEER

fax: (617) 624-9114

Address: 245 Summer Street, Suite 1401

Boston, MA 02210-1121

Email: volunteers@uwmb.org

1. **SERVEnet, the premier website for service and volunteering**

www.servenet.org

"SERVENet.org is the premier website on service and volunteering. Through SERVENet, users can enter their zip code, city, state, skills, interests, and availability and be matched with organizations needing help. SERVENet is also a place to search for calendar events, job openings, service news, recommended books, and best practices. YSA's commitment to America's Promise is to have volunteer opportunities on SERVENet for every zip code in America.

SERVENet is a program of Youth Service America (YSA), a resource center and the premier alliance of 200+ organizations committed to increasing the quantity and quality of opportunities for young Americans to serve locally, nationally, or globally. YSA's mission is to strengthen the Effectiveness, Sustainability, and Scale of the youth service movement."

I demanded information about all the volunteer possibilities within 10 miles of my zipcode 02143. The research engine offered 74 opportunities, such as "Senior volunteers wanted to coach reading" or "Museum of Science, Discovery Center Volunteer." One can click on this information to get additional facts. These contain the following topics: Opportunity Description, Volunteer Age Range, Causes Served, Populations Served, Related Skills, Location Information, Time Information, Contact Information.

Contact:

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Sheryl Cifrino

Fall, 2001

Receiving Feedback

Introduction

Communication, the process by which information is exchanged between individuals, powerfully influences us all. Communication is verbal. It is what you say and how you say it. Communication is also how you listen, hear and understand. Your body language, eye contact and your actions are powerful components of communication. The way you communicate affects the way others respond to you. Effective communication is usually open, honest and appropriate; it enhances self esteem, nurtures relationships and promotes effective coping in a situation (1).

A significant part of reducing barriers to communication is making the maximum use of feedback, both in giving and receiving it. In an interactive environment it is crucial to make the best use of feedback as possible, since this can enhance the function of a group. Feedback is a fundamental part of the communication process. It is important to realize how critical feedback can be and how it can overcome difficulties when communicating. Feedback is essential because it requires skill, understanding, courage and respect for ourselves and others. By applying simple techniques in the communication process, factors that interfere with feedback and its process can be eliminated. Also noted is that people tend to evaluate themselves from the feedback that comes from others. With application and practice, people can learn to overcome barriers to effective feedback by applying simple techniques when giving and receiving constructive feedback. This briefing addresses receiving feedback.

Receiving Feedback

Whenever you decide to bring in feedback depends not on the time as much as your thinking on how much you want to let the thinking of others get all mixed up with your own. The range is from minimal to lots and is described in detail in Peter Elbow's book Writing with Power, chapter 13 (3).

Communication takes place between people under some rules they wish to follow, especially when people are affected by the kinds of feedback they receive, whether positive or negative (4). For example, if someone looks angrily at another, you must find out what they have said

that made them react in an angry way. Another rule is that if a listener smiles and nods you will continue to give that kind of message. Meanings of words and emotions differ from person to person, making it important in communication to be aware of both content and emotion. When receiving feedback, there are several techniques that can ensure you receive messages in a skillful way (5).

First, to make sure the content of the message is understood clearly, you can ask open-ended questions (4). Sometimes we all have a preference to pretend we comprehend everything, when we do not. Examples of asking a question like "What do mean by..." can avoid misunderstanding between the receiver and the giver. Do not be afraid to ask the question. If you are hesitant to ask, you can repeat the message to make sure the message was received correctly. The result of this approach is that you may receive more honest feedback. Asking questions is one of the most effective ways to promote effective communication.

Listening means different things to different people. Listening requires that one person, the talker, send a message and one (or more) listener(s) receive that message. One form of listening is active listening, in which a listener reflects back her or his "impression of the experience of the sender" by paraphrasing or stated interpretation of what the talker is communicating (6).

The second technique is to listen actively with genuine interest. Listening requires absolute concentration. Active listening assists the receiver to establish empathy, where we put ourselves in another person's position. This empathy can allow us to understand different attitudes of the sender and understand the content of the message (5).

A third technique is to establish rapport by making eye contact, trying to remain relaxed and receptive and trying to avoid interruptions when giving or receiving feedback (4). By establishing direct eye contact you can provide assurance to the person giving the message that the message is being received with undivided attention. Remaining relaxed and receptive helps us better understand the message clearly. On the other hand, interruptions can cause the message to not be heard clearly or misunderstood.

What Elbow refers to in summary of kinds of responses helps in several ways to understand how different techniques help the receiver of the feedback. Reply is a response that answers the question "Now that you've heard what I've had to say, what do you have to say?" This is a useful response, particularly at early stages when you haven't quite worked out your thinking yet. Another response that may serve useful to the receiver is the summary and say back response. By asking someone to summarize what was said or say back in their own words what the message received was, the receiver may find and clarify exactly the thoughts or emphasis they are looking for (2).

To respond and paraphrase the message is a technique that will provide you with comfort in receiving an accurate message (5). Although you may be sure of what you have heard, it is a

good habit to paraphrase.

It is an unrealistic expectation to think that we can always communicate clearly and rationally. Emotions can distort the meaning of a message when it is being transferred from one to another. A way to address this problem is by modifying the message format, altering your message in a positive way so that it is received better. When you construct a message, it should be in a format that is easy to understand and process, because the goal is for the message to be received and understood for the communication to be effective.

Your main tool in receiving feedback is to listen and try to experience that of your reader. If you are successful at this, you will be able to accomplish the task of fixing your presentation (3).

Lastly, realize that receiving feedback effectively takes practice to develop. Even the smallest attempt to refine this skill can enhance communication.

References

1. Benson, H. & Stuart, E.M. (1992). Communication in The Wellness Book New York, NY: Carol Publishing Group.
2. Elbow, P. Summary of kinds of responses in A Community of Writers (2nd ed.).
3. Elbow, P. (1981). Revising with feedback in Writing with Power (2nd ed.) New York, NY: Oxford University Press.
4. Myers, G.E. & Myers, T. (1980). The Dynamics of Communication: A Laboratory Approach New York, NY: McGraw Hill.
5. Tubbs, S.L. & Moss, S. (1974). Human Communication: An Interpersonal Approach
6. Weissglass, J. (1990). Constructivist listening for empowerment and change. The Educational Forum (54) 4, p.355.

*An additional adjunct to this briefing would be on giving feedback.

Suggested readings inclusive of this topic are:

Whyte, W.F., ed, (1991). Participatory Action Research. Newbury Park; CA: Sage

Publications.

McGill & Beatty.(1994). Action Learning: A Practitioner's Guide. London: Kogan

Page.

Supportive Listening

- Split into pairs. Each person has half the time available to be listened to and simply paid attention to even if not talking.
- The listener may offer supportive words, but should not interrupt or bring in their own experience. It is enough just to be listening attentively and non-judgmentally.
- Being listened to in this way helps you move through what is distracting you from being clear. It is a way of moving you on to being able to take initiative in new ways.
- Just having someone listen to you with no strings attached can bring up strong feelings. Although this can be scary, it's a positive experience. Try not to be embarrassed.
- This is done in absolute confidentiality. Afterwards, the listener must not refer to what is said to anyone, not even to the person who said it.

Source: http://www.faculty.umb.edu/peter_taylor/supportivelisting.html

Fall 2006 Evaluations GCOE Frequency Analysis for Instructor, Courses and Section

Instructor=TAYLOR P Course=6981 Section=1

| NO. QUESTION | FREQUENCY | | | Mean | Std | N |
|---|-----------|---|----|-------|-------|----|
| | 2 | 3 | 4 | | | |
| 1. Had clear course objectives and/or learning outcomes and modified these as appropriate | 0 | 1 | 9 | 3.900 | 0.316 | 10 |
| 2. Planned and organized the course to make effective use of class time | 0 | 2 | 8 | 3.800 | 0.422 | 10 |
| 3. Was interested in students' learning and willing to help | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 4. Used a variety of teaching strategies (e.g. Case studies, exercises, discussions, videos) | 0 | 5 | 5 | 3.500 | 0.527 | 10 |
| 5. Was available during posted office hours and for other scheduled appointments | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 6. Was reliable (e.g. punctual, held classes for the entire period, did not cancel unnecessarily) | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 7. Respected accommodated individuals' needs | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 8. Was fair (e.g. didn't show favoritism in grading, feedback or help) | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 9. Provided a classroom process conducive to learning including effective student interaction | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 10. Was knowledgeable concerning content | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 11. Communicated knowledge, skills and attitudes effectively and in a stimulating manner | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 12. Modeled advocacy for social justice and equity in instruction, material and assignments | 0 | 2 | 8 | 3.800 | 0.422 | 10 |
| 13. Course objectives and learning outcomes were shaped to meet student needs | 0 | 2 | 7 | 3.778 | 0.441 | 9 |
| 14. Current research and practice, new ideas and substantive issues | 0 | 3 | 7 | 3.700 | 0.483 | 10 |
| 15. A clear theoretical foundation for learning and practice | 0 | 0 | 9 | 4.000 | 0.000 | 9 |
| 16. Textbook and reading material contributed to my knowledge and/or ability to practice | 0 | 2 | 8 | 3.800 | 0.422 | 10 |
| 17. Assignments and field experiences added to my knowledge and/or ability to practice | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| | 0 | 0 | 10 | 4.000 | 0.000 | 10 |

Fall 2006 Evaluations GCOE Frequency Analysis for Instructor, Courses and Section

Instructor=TAYLOR P Course=6981 Section=1

| NO. QUESTION | FREQUENCY | | | Mean | Std | N |
|--|-----------|----|-----|-------|-------|-----|
| | 2 | 3 | 4 | | | |
| 18. Exercises to think critically and creatively | 0 | 0 | 10 | 4.000 | 0.000 | 10 |
| 19. Urban settings (e.g. education, policies, services, agencies) | 0 | 4 | 3 | 3.429 | 0.535 | 7 |
| 20. Diversity (e.g. working with culturally diverse and English language learners | 1 | 3 | 5 | 3.444 | 0.726 | 9 |
| 21. Exceptionalities (e.g. people with disabilities and other special needs | 1 | 3 | 3 | 3.286 | 0.756 | 7 |
| 22. Assessment (e.g. data-based decision making of students, programs or personnel | 0 | 4 | 4 | 3.500 | 0.535 | 8 |
| 23. Technology (e.g. multimedia presentations, email, the Web, rehabilitative engineering) | 0 | 4 | 5 | 3.556 | 0.527 | 9 |
| 24. Scholarly practice (using systematic inquiry and current research to solve problems | 0 | 1 | 9 | 3.900 | 0.316 | 10 |
| 25. More knowledge and/or skilled | 0 | 1 | 9 | 3.900 | 0.316 | 10 |
| 26. More caring, principled and respectful | 0 | 1 | 9 | 3.900 | 0.316 | 10 |
| 27. More committed to change for social justice | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 28. A more reflective and critical thinker | 0 | 1 | 9 | 3.900 | 0.316 | 10 |
| 29. Would recommend this instructor to other students | 0 | 2 | 8 | 3.800 | 0.422 | 10 |
| Total | 2 | 43 | 229 | 3.828 | 0.397 | 274 |

30. How was this course helpful to you?

Allowed me to learn more about the world with research skills.

**31. What did the instructor do that helped you learn?
(e.g. assignments, readings, teaching methods, etc.)**

Allowed me to learn more about the world with research skills.

**32. What could the instructor have done differently to help you learn?
(e.g. assignments, readings, teaching methods etc.)**

More assignments and readings.

30. How was this course helpful to you?

Helped to become a member of the Student
Union

31. What did the instructor do that helped you learn?
(e.g. assignments, readings, teaching methods, etc.)

Focus on Learning & Engagement
Flexibility & Support

32. What could the instructor have done differently to help you learn?
(e.g. assignments, readings, teaching methods etc.)

I think I missed Posing better

the possibility of the course

but I think I missed

Get /

30. How was this course helpful to you?

HELPED ME DO BETTER RESEARCH + TO WRITE ON IT

**31. What did the instructor do that helped you learn?
(e.g. assignments, readings, teaching methods, etc.)**

ALL THE ABOVE

**32. What could the instructor have done differently to help you learn?
(e.g. assignments, readings, teaching methods etc.)**

MADE WEBSITE CLEARER AND SHOW US A TYPICAL PROJECT GOAL

30. How was this course helpful to you?

This course helped me plan in advance for future assignments.

31. What did the instructor do that helped you learn?

(e.g. assignments, readings, teaching methods, etc.)

The instructor met with me consistently to help me understand and learn about assignments and how to complete them.

32. What could the instructor have done differently to help you learn?

(e.g. assignments, readings, teaching methods etc.)

Professor's teaching method is very good, but more time could be spent on the topics.

30. How was this course helpful to you?

Develop thinking skills / practice
research
phases of engagement

31. What did the instructor do that helped you learn?

(e.g. assignments, readings, teaching methods, etc.)

- focus on work
- discussion of ideas
- feedback
- recommendation of reading
- encouragement to dig deeper

32. What could the instructor have done differently to help you learn?

(e.g. assignments, readings, teaching methods etc.)

Additional resources

30. How was this course helpful to you?

This course will help me through everything I do in my professional + personal life

31. What did the instructor do that helped you learn?

(e.g. assignments, readings, teaching methods, etc.)

Encouraged us greatly

32. What could the instructor have done differently to help you learn?

(e.g. assignments, readings, teaching methods etc.)

n/a

FALL 2007 COURSE EVALUTATIONS Frequency Analysis for Instructor, Courses and Section

Instructor=TAYLOR P Course=698 Section=01

| NO. QUESTION | FREQUENCY | | | Mean | Std | N |
|---|-----------|---|---|-------|-------|---|
| | 2 | 3 | 4 | | | |
| 1. Had clear course objectives and/or learning outcomes and modified these as appropriate | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 2. Planned and organized the course to make effective use of class time | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 3. Was interested in students' learning and willing to help | 0 | 0 | 8 | 4.000 | 0.000 | 8 |
| 4. Used a variety of teaching strategies (e.g. Case studies, exercises, discussions, videos) | 0 | 2 | 6 | 3.750 | 0.463 | 8 |
| 5. Was available during posted office hours and for other scheduled appointments | 0 | 0 | 8 | 4.000 | 0.000 | 8 |
| 6. Was reliable (e.g. punctual, held classes for the entire period, did not cancel unnecessarily) | 0 | 0 | 8 | 4.000 | 0.000 | 8 |
| 7. Respected accommodated individuals' needs | 0 | 0 | 8 | 4.000 | 0.000 | 8 |
| 8. Was fair (e.g. didn't show favoritism in grading, feedback or help) | 0 | 0 | 8 | 4.000 | 0.000 | 8 |
| 9. Provided a classroom process conducive to learning including effective student interaction | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 10. Was knowledgeable concerning content | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 11. Communicated knowledge, skills and attitudes effectively and in a stimulating manner | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 12. Modeled advocacy for social justice and equity in instruction, material and assignments | 0 | 2 | 5 | 3.714 | 0.488 | 7 |
| 13. Course objectives and learning outcomes were shaped to meet student needs | 1 | 0 | 7 | 3.750 | 0.707 | 8 |
| 14. Current research and practice, new ideas and substantive issues | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 15. A clear theoretical foundation for learning and practice | 2 | 0 | 6 | 3.500 | 0.926 | 8 |
| 16. Textbook and reading material contributed to my knowledge and/or ability to practice | 1 | 2 | 4 | 3.429 | 0.787 | 7 |
| 17. Assignments and field experiences added to my knowledge and/or ability to practice | 0 | 1 | 6 | 3.857 | 0.378 | 7 |
| 18. Exercises to think critically and creatively | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 19. Urban settings (e.g. education, policies, services, agencies) | 0 | 2 | 2 | 3.500 | 0.577 | 4 |
| 20. Diversity (e.g. working with culturally diverse and English language learners | 0 | 3 | 2 | 3.400 | 0.548 | 5 |
| 21. Exceptionalities (e.g. people with disabilities and other special needs | 1 | 2 | 2 | 3.200 | 0.837 | 5 |
| 22. Assessment (e.g. data-based decision making of students, programs or personnel | 1 | 1 | 5 | 3.571 | 0.787 | 7 |
| 23. Technology (e.g. multimedia presentations, email, the Web, rehabilitative engineering) | 2 | 2 | 3 | 3.143 | 0.900 | 7 |

FALL 2007 COURSE EVALUTATIONS Frequency Analysis for Instructor, Courses and Section**Instructor=TAYLOR P Course=698 Section=01**

| NO. QUESTION | FREQUENCY | | | Mean | Std | N |
|---|-----------|----|-----|-------|-------|-----|
| | 2 | 3 | 4 | | | |
| 24. Scholarly practice (using systematic inquiry and current research to solve problems | 0 | 2 | 6 | 3.750 | 0.463 | 8 |
| 25. More knowledge and/or skilled | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 26. More caring, principled and respectful | 1 | 1 | 5 | 3.571 | 0.787 | 7 |
| 27. More committed to change for social justice | 0 | 2 | 5 | 3.714 | 0.488 | 7 |
| 28. A more reflective and critical thinker | 0 | 1 | 7 | 3.875 | 0.354 | 8 |
| 29. Would recommend this instructor to other students | 0 | 0 | 8 | 4.000 | 0.000 | 8 |
| Total | 9 | 31 | 175 | 3.772 | 0.511 | 215 |

30. How was this course helpful to you?

This course was extremely flexible in the way that research practices were presented, so I was able to understand research in a highly academic way and yet apply it directly to my own interests.

**31. What did the instructor do that helped you learn?
(e.g. assignments, readings, teaching methods, etc.)**

The instructor encouraged interaction in several ways, and this helped open the possibilities for how the class can actually support the members and enable them to help each other.

**32. What could the instructor have done differently to help you learn?
(e.g. assignments, readings, teaching methods etc.)**

Consider how to reveal early, or part of each class, what clarifications are needed in mechanical aspects of the course

30. How was this course helpful to you?

This course was extremely helpful. I think that made me engage with the real world by finding experts in the subject & am interested in also, having me make an ^{with an expert} ~~internment~~ made me feel like my work was even more valuable.

31. What did the instructor do that helped you learn?

(e.g. assignments, readings, teaching methods, etc.)

Reflections on work and having to re-think ~~was~~ what was not really in place with ~~the~~ ^{my} project.

32. What could the instructor have done differently to help you learn?

(e.g. assignments, readings, teaching methods etc.)

I think the instructor is doing an excellent work!

30. How was this course helpful to you?

It encouraged me to think about my thinking in a more disciplined and organized fashion. It also re-introduced me to various processes of research, such that my engagement with a topic of day-to-day familiarity became scholarly and ~~informed~~ informed in new and different ways.

31. What did the instructor do that helped you learn?
(e.g. assignments, readings, teaching methods, etc.)

The instructor's method of feedback was exceptional. It encouraged thinking and re-thinking on the task at hand, and placed a high premium on thinking process and outcome fluently.

I also enjoyed the range and variety of approaches within the process.

32. What could the instructor have done differently to help you learn?
(e.g. assignments, readings, teaching methods etc.)

I would not change much, though I am aware of the difficulty in getting started at the outset of the class. The materials can be a bit overwhelming.

30. How was this course helpful to you?

This ~~was~~ course was extremely helpful in showing me how to conduct research correctly. How to be more organized in the way I conduct my research. It was very helpful in providing me with different examples of the way others have presented/conducted research. Also, by expressing my progress to the rest of the class helped me to know that it is okay that I am not decided about certain things and that with their help as well as Peter's I will be okay.

31. What did the instructor do that helped you learn?

(e.g. assignments, readings, teaching methods, etc.)

What has helped me the most are the class presentations. This has allowed me to become more comfortable speaking (public speaking) in front of an audience and to better prepare me for the final project. I also enjoyed when we spoke about the progress of our projects... this was a great initiative to help me gain more ideas and help me get into a routine or should I say direction.

32. What could the instructor have done differently to help you learn?

(e.g. assignments, readings, teaching methods etc.)

I believe meeting in different areas can help with creativity. If we have a class on research materials instead of meeting in the Univ. Lib. maybe a local library would be great... also, taking some time away from class. (to catch up or complete an assignment)... can be very helpful, especially if the course is later in the evening.

30. How was this course helpful to you?

It made me realize how much I could make a change someplace, no matter how big or how small. If I care enough about something, I can influence a change in it - it's pretty mindblowing stuff.

31. What did the instructor do that helped you learn?
(e.g. assignments, readings, teaching methods, etc.)

Point me in the direction of different reading materials, different people to get in^{to} contact with, his assignments made us reflect critically on what we were researching.

32. What could the instructor have done differently to help you learn?
(e.g. assignments, readings, teaching methods etc.)

Seem more approachable
and open from the very
beginning.

30. How was this course helpful to you?

I learned a new methodology to do research. The research process was developed by sharing with others and the support of the teacher was always important. Each student worked at his/her own pace and the ideas were always shared and supported.

This course makes students explore/develop personal projects incorporating knowledge-ideas-experiences gathered in previous CCT courses.

The methodology used to teach this course fosters deep thinking and confidence. I learned a lot and feel ready for my synthesis project.

31. What did the instructor do that helped you learn?

(e.g. assignments, readings, teaching methods, etc.)

He supported me at all times. He used various teaching strategies and fostered the group to become a learning community. He made the process flow in a comfortable, fun, way. His material, assignments and methods were great.

32. What could the instructor have done differently to help you learn?

(e.g. assignments, readings, teaching methods etc.)

The instructor is great. I have no suggestions as to how to improve his way of helping students learn.

30. How was this course helpful to you?

This course was helpful in my personal and professional growth + development.

31. What did the instructor do that helped you learn?
(e.g. assignments, readings, teaching methods, etc.)

Active learning throughout the semester
Readings were selected with care
and usefulness.

32. What could the instructor have done differently to help you learn?
(e.g. assignments, readings, teaching methods etc.)

Professor is highly effective as an
educator and teacher

30. How was this course helpful to you?

ABOVE ALL ELSE, THIS COURSE PROVIDED A LARGE TOOL BOX OF RESEARCH AND WRITING METHODS. THAT IS A VALUABLE RESOURCE THAT I'll CARRY WITH ME THROUGHOUT MY YEARS.

31. What did the instructor do that helped you learn?
(e.g. assignments, readings, teaching methods, etc.)

PETER PROVIDED VERY THOUGHTFUL FEEDBACK ON MY WORK. HE ENCOURAGED US TO WIDEN OUR PERSPECTIVES AND THINK DEEPER ABOUT A VARIETY OF TOPICS.

32. What could the instructor have done differently to help you learn?
(e.g. assignments, readings, teaching methods etc.)

Fall 2008 GCOE Evaluation Frequency Analysis for Instructor, Courses and Section

Instructor=TAYLOR Course=6920 Section=1

| NO. QUESTION | FREQUENCY | | | | Mean | Std | N |
|--|-----------|---|---|----|-------|-------|----|
| | 1 | 2 | 3 | 4 | | | |
| 1. The course was organized in a coherent sequence. | 0 | 1 | 7 | 7 | 3.400 | 0.632 | 15 |
| 2. Course activities were aligned with the course goals and objectives. | 0 | 2 | 6 | 7 | 3.333 | 0.724 | 15 |
| 3. The instructor related course material to practical issues in educational or counseling settings. | 0 | 1 | 7 | 8 | 3.438 | 0.629 | 16 |
| 4. The instructor's explanations of complex ideas or theories were clear. | 1 | 0 | 7 | 8 | 3.375 | 0.806 | 16 |
| 5. The required readings and materials contributed important information to the course. | 0 | 2 | 7 | 4 | 3.154 | 0.689 | 13 |
| 6. The instructor demonstrated command of the subject matter. | 1 | 0 | 3 | 10 | 3.571 | 0.852 | 14 |
| 7. The instructor linked the course content to professional practice. | 0 | 2 | 5 | 9 | 3.438 | 0.727 | 16 |
| 8. My critical thinking has improved because of this class. | 0 | 3 | 6 | 6 | 3.200 | 0.775 | 15 |
| 9. This course has helped me become more receptive to multiple points of view. | 0 | 1 | 8 | 6 | 3.333 | 0.617 | 15 |
| 10. This course helped improve my understanding of the relationship between the central topic of this course and urban communities or urban topics. | 1 | 4 | 4 | 4 | 2.846 | 0.987 | 13 |
| 11. This course helped improve my understanding of the relationship between the central topic of this course and diversity (e.g. gender, race, disability, sexual orientation, and/or socioeconomic status). | 1 | 4 | 4 | 4 | 2.846 | 0.987 | 13 |
| 12. Course expectations were clear. | 2 | 3 | 7 | 3 | 2.733 | 0.961 | 15 |
| 13. The instructor's evaluation of my work was helpful. | 1 | 0 | 6 | 8 | 3.400 | 0.828 | 15 |
| 14. The instructor's feedback was timely. | 0 | 1 | 5 | 8 | 3.500 | 0.650 | 14 |
| 15. The instructor maintained a positive atmosphere for learning. | 1 | 0 | 6 | 7 | 3.357 | 0.842 | 14 |
| 16. The instructor was sensitive to diversity among students (e.g. gender, race, disability, sexual orientation, and/or socioeconomic status). | 1 | 0 | 5 | 7 | 3.385 | 0.870 | 13 |
| 17. I felt comfortable asking questions during or outside of class. | 0 | 1 | 5 | 8 | 3.500 | 0.650 | 14 |
| 18. The instructor used technology to enhance learning. | 2 | 2 | 6 | 6 | 3.000 | 1.033 | 16 |
| 19. This instructor used a variety of teaching methods (e.g. lectures, group discussions or projects, movies, interactive media). | 2 | 0 | 4 | 10 | 3.375 | 1.025 | 16 |
| 20. The instructor was receptive to constructive feedback. | 1 | 0 | 3 | 10 | 3.571 | 0.852 | 14 |

Fall 2008 GCOE Evaluation Frequency Analysis for Instructor, Courses and Section

Instructor=TAYLOR Course=6920 Section=1

| NO. QUESTION | FREQUENCY | | | | Mean | Std | N |
|--|-----------|----|-----|-----|-------|-------|-----|
| | 1 | 2 | 3 | 4 | | | |
| 21. The instructor encouraged student participation. | 1 | 1 | 1 | 11 | 3.571 | 0.938 | 14 |
| 22. The instructor was reliable (e.g. punctual, did not cancel class unnecessarily). | 1 | 0 | 2 | 11 | 3.643 | 0.842 | 14 |
| 24. I would recommend this instructor to other students. A. Strongly Disagree B. Disagree C. Agree D. Strongly Agree | 1 | 1 | 9 | 5 | 3.125 | 0.806 | 16 |
| Total | 17 | 29 | 123 | 167 | 3.310 | 0.832 | 336 |

Practicum, CCT698

Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

I can't imagine getting as far as I have without this course. It has helped me visualize the sequence and processes I need to utilize to do something more than a small scale project, and to begin to synthesize enormous amounts of thinking and reading that I have done over the past few years, step by step, into something substantive, and perhaps even modestly effective.

Practicum, CCT698
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

During the initial classes, I felt extremely overwhelmed and unable to grasp the format of the class and understand the expectations. Every week I read and reread the syllabus, goals, tasks and dates. This process helped me to become more comfortable with the format and for me to think about what tasks and writings would be more helpful for the direction I wanted to go with my project. Eventually, I felt that I could identify what would or would not be of benefit for me such as starting the interview tool and then deciding that this tool would not be of any help and this was also the time when I was able to more clearly see, with the assistance of Peter, the direction I wanted to move in. There was much time spent on retrieving literature and doing lit review and I do not see this as wasted time but rather as time needed to come to a point of revelation. This was coming up with a clear picture of what I wanted to do and how I was going to move in that direction.

Towards the end of the semester, I found that I was more confident in my writing and in understanding what was expected of me for completion and mastering of the course. I looked forward to each task with eagerness once my project had a direction. The subject I initially brought up in the first class was one that I had not even thought of tackling. As the semester progressed, I acknowledged that I was happy I had made the initial statement about a problem. The semester and class allowed me to have a more positive outlook on the problem and what I am able to do in relation to it. I feel that my thinking skills and ability to move in the direction of research were engaged and that I experienced personal growth and development in this area over the period of the semester. .

9

Practicum, CCT698
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

THIS COURSE WAS VERY CHALLENGING YET REWARDING. IT WAS A GREAT WAY TO LEARN HOW TO RESEARCH IN LOGICAL STEPS AND TO BE MORE COGNATIVE OF THE PROCESS AND YOUR WORK. MOST IMPORTANTLY, IT TEACHES YOU TO WORK ON YOUR OWN AND FIGURE OUT SOME THINGS ON YOUR OWN AS NOT ALL IS TOLD TO YOU BY THE PROFESSOR.

THE COURSE IS DIFFICULT AS THE WEBSITE HAS MANY HIDDEN LINKS AND YOU ALWAYS END UP MISSING SOMETHING. IF IT WAS MADE EASIER TO FOLLOW AND THE PROFESSOR GAVE A 'SPECIFIC' ASSIGNMENT AT THE END, SOME OF THE STRESS OF THE COURSE WOULD BE ELIMINATED.

8

Practicum, CCT698

Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

The course works well if you explore ~~your~~ a passion that you have. You need to set your own goals + will develop skills to work without the support of the teacher.

Some of the phases require investigation on your own to complete them. If you are looking to be ~~lead~~ told what to do, this will be a challenging course.

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

Earlier today I was asked by another CCT student what this class was like ~~and~~ would she do well in it. It was easy for me to recommend this class as a worthwhile endeavor but harder for me to explain why. I was able to say that this class has taught me a great deal about myself and about believing in a process. It was more difficult to give her examples of that process and my progress. I have greatly appreciated all of the feedback that I have received both from Peter and my classmates. This class is set up well to allow students to learn from one another throughout the semester.

6

Practicum, CCT698
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

I think this course is designed with everyone in mind. I found the amount of material given before the first class simply confused me. Perhaps pre-made binders w/ an organization that everyone can follow, then people can change the org around as desired. The flexibility is very helpful when it comes to the learning process. A lot of time in class is spent trying to figure out what we are trying to accomplish. A bigger orientation to the syllabus would be helpful. An explanation of dates and required items. The importance of keeping materials together and the checklist evaluated would help as well. A required draft report should be asked for around midsemester, even if it is weak, so that we have something to build off of as well as room/time for peer/pt review. That's all.

5

Practicum, CCT698

Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

The class structure works well in the workshop setting. The interaction between students is indeed crucial, keeping an ongoing dialogue between students outside of the classroom is also important. The planned meetings outside of class with our professor are extremely valuable.

I have truly come to enjoy and appreciate the learning that 698 has brought about. The ability to trust each other is so important. The weekly check-ins are quite valuable to the progress of the class. The value of a true support group is crucial to learning. 698 creates an ~~an~~ encouraging atmosphere.

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

One thing that is readily appreciated is that this course offers alternative avenues that more traditional courses do not. I mean, the in-class + out of class assignments had a range of interesting assignments speaking to different learning styles. While I struggled at times with the introspective nature of some assignments, it ultimately did bring me around to greater clarity on my goals, current paper, and next steps.

There needs to be more community building early on. This course is packed, but I can see ways to get the group quicker - and that was needed - not absent - but could have been done more. The support I fostered w/ 2 students was useful, but it was based on pre-existing relationships.

The syllabus was a weakness - just could be better organized (concise + clear). But overall, this course propelled me forward + I will continue to use some of the tools I've learned here.

Samir Jain (I don't believe in anonymous feedback).

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

Upon entering CCT 698 I was extremely delighted for several reasons. First, I had Peter Taylor as an instructor in CCT 693. I was enthralled with that class because of the great impact it had on my life. I do not know if it was the readings, Peter's intensity or a bright and more prodigious way of thinking. I thought he was the smartest instructor I had ever experienced. ~~Of~~ Of course, I did not think twice about entering the CCT program as a full time student.

My 698 experience did not disappoint me. The second greatest experience was Peter Taylor allowing me to work as a Graduate Assistant in which I was not only privileged to teach Socio-Cultural Perspectives and ~~to~~ blessed to receive a tuition waiver. I praised God and gave thanks for Peter! He will NEVER know how his thoughtfulness enhanced the quality of my life. Finally, through the research required in the course (698) I was able to define and explore the direction my doctoral research would take. While Peter is very structured, he is also belivable and allows autonomy. I love the CCT Program.

2

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

You will identify a issue of concern...
an invitation to engage in research of
topic of interest and concerns is offered to
all who attend. The research tools that
are required but are somewhat unfamiliar
are all taught and practical. The
phases of engagement, initially, seemed
so distant but gradually took shape ^{with}
understanding.

I struggle with process but gradually
find my way. P. Taylor is always available
and makes every effort to modify
schedule to meet time issues. I appreciate
the manner in which you assist in
the process - much like a midwife - attentive,
resourceful, patient and encouraging -
my flexible, helpful activities - writing assignments,
presentations and the work with my fellow
students -

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

For starters, the course will do for each individual whatever they want it to do for them. The effectiveness of this course for me was not about figuring everything out right now. Instead I focused on how I would put the pieces of what various pieces together. This course offers a strategy that can be re-visited over & over again as new situations emerge. CCT 698 is an invitation * I imagine that w/ practice & repetition what comes from future endeavors will open greater possibilities

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

In this course, several unique aspects helped the entire process to be more productive. First, the interaction within the class both helped me to clarify goals through my explanations to others as well as theirs to me. Also, I found that each phase of research and engagement provided enough general tools to be applicable to my own research while at the same time being targeted enough to help me to move forward. This course also provides a very unique experience in the way that not only research methodologies are experienced but also in the way that my own thoughts, motivations, and understandings influence me to approach my research and understand why I am inclined to take certain actions (or not) in my research that will ultimately help me.

An unexpected insight from the overall course is that some of my personal inclinations toward research might not always be helpful, so I am more aware that types of engagement in research might be needed in different situations to address different needs. This might also mean that it would be wise for me to realize that some types in research engagement might be uncomfortable for me, so being aware of that helps me to prepare for those situations more effectively. Suggestions for improving the course include an additional element of in-class interactions in which we discuss as a group what concepts from the phase, assignments, or other activities are clear in purpose and which are not. This might help all in the class, in person, to establish what areas might be ambiguous and be able to establish interpretations of the phases that both meet PT's intentions and become as useful and meaningful as possible to the students.

Processes of Research & Engagement, CCT698/692
evaluation
Part II

Course

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

There are three primary components of this course that I most valued and which worked well for me. First, I think the way in which the course is set out is excellent. The process is clear, there are many opportunities for flexibility and exploration, and the results seem to be generally good for people working through the tools and exercises. For me, the process allowed me to try some new tools and to make choices about what I would put to use right away or what I would save for future challenges. I found the process to represent a comprehensive "guide" towards true engagement with my topic and my thinking skills, and I enjoyed (though I did not always take advantage of...) the discipline that the process sought to impose on my occasionally undisciplined approach.

Secondly, I have a great respect for the manner in which the instructor offers thoughtful, insightful and effective feedback on work that is handed in. As a teacher, I find this to be the most educationally rigorous method of feedback, where the message is something like "done is not necessarily complete – there is more, different or better here! Take another look!" There is a deep respect in this sort of instructor/student learning relationship and I both appreciate it and would like to emulate it.

Lastly, I always enjoy the interactions with my classmates. In this course, I think the process and syllabus enhanced the opportunities to really learn from one another. As the course neared the end, I felt I was watching peoples' thoughts come into focus, and this was both exciting and gratifying. I valued this part of the class, and looked forward to coming every week as a result.

Processes of Research & Engagement, CCT698/692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

It is important as a student to be engaged with the course topic and professor. Fortunately for me and other students in this class, the high level of learning that takes place is due to student focused, participatory methodology. It is quite easy to deliver a lecture, teaches talks students write. Learning becomes more meaningful and deliberate when the teacher works as hard as the student and in P.Taylor's class you will gain more than you would imagine. The content of the course is presented with ease and professionalism. P. Taylor is highly approachable and is passionate about his work. He is an active learner along side his students. The CCT program and especially this course have given me a set of sophisticated tools for personal and professional growth and development.

Processes of Research & Engagement, CCT698/692
 evaluation
 Part II

Course

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

Before entering grad school, I had the ~~job~~ job of choosing which one can best suit my schedule and help me with my career path. I choose CCT because of the different components that combine's the curriculum to education (because one of my goals is to teach); Philosophy (I like the idea of thinking beyond the scope of thinking; why is something the way it is and is it?); Psychology, (how the mind develops and the changes of behavior associated with it). Bring all of those subjects together and you have a degree that can both enhance you in many ways and satisfy your logic of critical thinking.

I am looking forward to continuing this course and possibly participating in one of the classes (maybe co-teaching/teaching). You can be creative, expressive, (philosopher) thinker, an educator, and psychologist. How many programs allow you to do that?

Processes of Research & Engagement, CCT698/692
evaluation
Part II

Course

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Overall, this is a fantastic workshop. It is rewarding, but also takes a lot of self-discipline. You need to structure your time/effort accordingly. Since you pick the topic you get to cover, make sure you pick it well. Make sure it is of something important to you that will hold your interest for a while. Everything is spelled out in all of the handouts ~~and~~ and in the readings, so navigating through the phases shouldn't be a problem.

Processes of Research & Engagement, CCT698/692
evaluation
Part II

Course

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This course makes students explore/develop personal projects incorporating knowledge-information-experience gathered in other CCT courses. Students build their ideas and projects in a very supportive and comfortable way. There is always support from teachers and peers and each student works at his/her own pace. The methodology used to teach this course fosters deep thinking and confidence. I could see how all the projects-ideas in class grew and got great shape with the help of all. I learned alot and feel ready to do my synthesis project.

Part II

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) 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.

THE TOOLS PRESENTED IN THIS CLASS ARE POWERFUL
IN RESPECT TO RESEARCHING AND COMPOSING A PAPER.
CLASS TIME IS VALUABLE AND BEST UTILIZED WHEN THE
STUDENTS ARE FULLY PREPARED. SELF DISCIPLINE AND
MOTIVATION ARE CRUCIAL FOR A STUDENT TO BE SUCCESSFUL.
IT MAY NOT BE WHAT YOU'D EXPECT FROM A RESEARCH CLASS
BUT IF YOU'RE COMMITTED AND 'GO WITH THE FLOW' YOU'LL
FIND YOURSELF WITH AN ENRICHED RESEARCH TOOL BOX.

Part I -- The primary goal of here is to make notes as prep. 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?

MOST OF THEM, MY GOALS CHANGED THROUGHOUT THE COURSE. IF I WERE TO TAKE IT AGAIN I MIGHT CHOOSE A DIFFERENT TOPIC. MOST OF MY BIGGEST OBSTACLES INVOLVED ATTUNING MYSELF TO THE PROCESS AND DEALING WITH AMBIGUITIES.

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?

GROUP WORK. RECOGNISING THE TALENTS OF OTHERS AND INCORPORATING THEM INTO MY OWN WORK TO HELP ENHANCE THE OVER ALL QUALITY. THIS IS A POWERFUL AND REWARDING STRATEGY.

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?

I WASN'T EXPECTING THE COURSE TO BE SO PROCESS-ORIENTED. AT FIRST, IT WAS UNCOMFORTABLE BECAUSE IT FELT AMBIGUOUS. LATER, MUCH OF IT WAS STILL AMBIGUOUS, BUT I WAS MORE COMFORTABLE AND ABLE TO COPE WITH IT. TO FUTURE STUDENTS I WOULD RECOMMEND BEING PREPARED WITH A TOPIC YOU'RE PASSIONATE ABOUT AND CAN FOCUS ON RIGHT AWAY IN THE BEGINNING.

3. **Re-read the course description (from the syllabus).** Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

I WOULD SAY THAT THE COURSE DESCRIPTION ACCURATELY REFLECTS THE COURSE PROCEDURES AND GOALS.

Processes of Research & Engagement, CCT698/692 evaluation

Course

Part I -- The primary goal of here is to make notes as prep. 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?

I achieved my personal goals. I wanted to do some research using a new/different methodology and be very cautious about the step by step process. I always felt support and motivation. I learned to share and speak without "fear" and learned from my sharing with others.

If I were doing this course again, I would do more reflection in each phase to have deeper understanding in my topic. I now feel that I need to go back.

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?

I really enjoyed the class format. It was never monotonous, always fun and making everyone think to the fullest. I would advise students to relax and enjoy the process... the process is sometimes fast and sometimes slow, there is no hurry.

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?

I was looking for teaching strategies that foster thinking. I found them! I like the way the course it taught. I felt more comfortable in the process through the semester. The course could be improved if some homework was assigned in groups, or pairs. I found that learning from others and the peer support was very positive. This course is only comparable to other courses taught by the same teacher... the methodology is not seen/used in other CCT courses. I would recommend other students to enjoy and take most out of the process.

3. **Re-read the course description (from the syllabus).** Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

The goals were met. All of them!

Processes of Research & Engagement, CCT698/692
evaluation

Course

Part I -- The primary goal of here is to make notes as prep. 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?

If I were going to do something differently, it would have to be to decide on a topic sooner. Once I stuck to something I felt passionate about, everything began to fall into place. I achieved most of my goals - I still need to achieve better self-discipline as well as research skills.

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?

Pick a topic you love. Once you do that, everything you do becomes alive and relevant. Also, everyone supports each other so don't be afraid to exchange ideas openly and talk outside of class.

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?

I'd say to take it. It is a course you have to persevere through. It seemed very overwhelming the first day, but once you get into the swing of things, it's a lot of work, but very rewarding.

3. Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

Everything is spelled out quite well.

Processes of Research & Engagement, CCT698/692 evaluation

Course

Part I -- The primary goal of here is to make notes as prep. 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?

① I believe my personal goals have been met with this course, I have begun to do more research that has given me new directions to go into with my project. ② If I had to do this ~~the~~ course again (or recommend) I would tell the student(s) not to take more than 2 courses when enrolled in 698/692, there is an overwhelming amount of reading atop of your assign + research ③ Major obstacles is the repetition of my course work.

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?

① To make a class more stimulating/productive; to have more presentation workshops on progress to maybe spread out the schedule of classes (met somewhere creative, relating to the group).

② My advice would be: don't be overwhelmed by the syllabus plus materials... the class is paced by the syllabus (you can go back and check what assignments you missed (Peter is great about 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?

Overall the class has been surprisingly good... by that I mean, I though I would be completely lost in the syllabus (although its huge) but very well organized. Re: my attitude about this course, I wish it was offered at an earlier time, with rebalancing work, family + other obligations... it can become pretty hectic (that is why I suggested ~~less class~~ different locations different times (in lieu of reg. class time). My recommendation would be for all students to take this course... its a great resource for writers, presenter,

3. Re-read the course description (from the syllabus). Comment on how well the goals research expressed there were met and make general and specific suggestions about how these could be better met.

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.

For some students it can be a little overwhelming to read the syllabus and organize the material. If you are a full-time student + hold a full-time job... you will need at least 2 wks (+) to maybe put everything in order... maybe take an hour from the second class and organize (explain) the syllabus.

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?

1. I achieved several personal goals which include learning about building faculty learning communities, and developing an initial framework supported by expert experience and research.
2. I would initiate more out of class discussion with peers via email and/or phone
I would reserve more than the mandatory 2 meetings with Peter. I would say 5 would have been ideal for me.
3. My personal obstacles to learning more from this course is a work/teaching responsibility

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?

1. Certainly being an active participant in the course is stimulating, productive, and most importantly makes learning meaningful. The syllabus is highly detailed and includes all of the things a student needs. It is very helpful to me to have everything distributed on the first day of class. Another important feature for me is the inclusion of giving and receiving feedback from peers throughout the process. Elbow's book is an excellent resource and one that I will always have on my bookshelf.

2. Organize yourself the first week of class: notebooks, folders, put all the syllabus papers in order, and most importantly read the entire syllabus to see where you will be going and to develop a relationship early with the course. It is also important to have a designating place in your home where you can leave your papers, books, computer, etc. where they will be untouched. Attend the library session with the research librarian and utilize library resources. Librarians are very helpful and can save you time.

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?

1. This course is no exception in the CCT program. The professor, course materials and teaching methodology lend to learning at a high level.
2. Consider electronic submission of work
3. A paper copy of a final paper include din the syllabus
4. It does not compare with course I have taken outside of the CCT program. This course allowed me to find a voice, revise with pleasure, and enjoy each phase of the course.

3

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.

Processes of Research & Engagement, CCT698/692 evaluation

Course

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?

I have met one personal goal of advancing in a key area of my life and work. Sadly for me, I did not engage as fully as I could have in all the tools of the course. Consequently, my work, while worthwhile, is not as fleshed out as it could have been. My major obstacle in this course was that it came for me at a time when I could not apply myself fully to the task. I have gotten a great deal from PT's feedback on assignments in the past, but my own difficulties kept me from taking full advantage.

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?

Recognizing from the outset that the process here is more important than the benchmarks is very important. That said, a student is missing the boat if he/she does not attempt to meet the majority of benchmarks. Without doing so, there is little opportunity for feedback and reflection, and these are the key elements of the class.

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?

In terms of preparing for large research tasks and/or understanding how best to pull together unwieldy topics, this course is an invaluable resource. In that regard it met my expectations completely. I say this recognizing that I did not do the best job possible of engaging to maximum benefit. Still, I do imagine many opportunities moving forward where I will have the chance (or need) to go back through some number of the steps of engagement. I look forward to that in completing this program, but more so in seeking to test, clarify and evolve my thinking in professional and personal ways.

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.

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?

Yes, my core personal goal was to find a starting point for myself in my interest of the relationship between theater arts, adult education, and social change. In proceeding differently through the course, I would have spent more time reviewing past work from CCT, especially journal entries, in order to more clearly reveal to myself the areas of importance and motivation that I have found through the program so far. Major obstacles have been to address "too much" information at times and start to settle on finding emerging meaning from the sources rather than find more and more evidence that related to my topic or additional ideas and examples. I found that I was able to find a balance between finding a lot of information and allowing myself to be satisfied that I had found enough to continue.

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?

I might suggest that students make an earlier attempt to share questions and feedback about the course with each other and at least try to collectively attempt to make meaning of the assignments and flow of the course. One way to get the most out of the course is to try to take very small actions toward final goals and projects rather than thinking of each assignment as a monolithic element of the course. Instead, I found it helpful to think of each assignment as a set of very brief questions to be answered, and then I felt more comfortable addressing a few at a time. An assignment was often just a compilation of those answers placed into a more cohesive and readable form.

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?

The course met my expectations because I had the structure necessary to move me forward, and yet this structure always allowed me to address my particular needs at a particular point in time. My attitude changed in the sense that I saw the course as less of an element of the entire CCT process and more of a new way to address my topic that is both alternative and complementary to the other ways that CCT provides to me through other coursework. Special items about the course are that it encouraged me to actually do more work than necessary to satisfy the requirements, so my accomplishments from the course turn out to go beyond the coursework; also, the course in some ways forced me to figure out what I needed to be doing, so I felt that some time spent doing this was necessary, but in other ways, some time spent doing this might have been unnecessary because I was trying to figure out how to make the syllabus clear to myself rather than focusing on ideas and concepts.

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.

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

I found this course really helpful in addressing how to frame a particular topic in order to commence a research project. It does not only address technical questions about topic definition, but it actually intends to serve as a self-reflection of the process the researcher goes through at doing research.

Many of the activities seem foreign to those with previous background on traditional research courses that are normally centered on mechanics and methods. However, it is surprisingly refreshing to prove that those activities result in an awareness of the research process that goes beyond techniques. However, the methodological aspect of the course could be improved, maybe introducing a session or two on how to identify proper methods to address the governing questions, or data-sources for the same purpose.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

Processes of Research and Engagement is a course that involves less participation and creation of content as in many other courses of faculty at UIC. We have a tendency to "chatter" when we're not working. Additionally, it's easy to choose a topic that easily lends itself to the "research" process. The instructor's approach to the course is very much like a "research" project. It might be to research the topic that is required to continue on with your topic and writing.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

Thinking of a governing question from the very beginning may be an effective approach to becoming prepared for 692, 693 + 694. I have found that incorporating past research within other CCT courses to be useful and has saved me time with my full work load.

I believe that having other students to comment and give feedback is important part of the process of research + engagement and listening to other intellectual thoughts made this course stimulating and enjoyable.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

The course syllabus although at first seemed huge and confusing - actually was ~~very~~^{very} useful in moving forward in this course. (The enormity of the syllabus at first can scare off turn off students)

Stressing the research + engagement phases A-J and combining with in class writing, discussions and activities tied together well. A major strength for me was previous student work which didn't tell me how to do assignment but helped steer me in right direction. I liked that we were all able to get to know each other by discussing our interests and openly talk about how we are progressing. We all felt comfortable (more than others) but felt safe enough to speak our thoughts

Class flow + progression was not rushed. Did feel that I didn't do anything this whole week - would have preferred draft back earlier maybe

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

This ~~class~~ was a very helpful course because it divided the research process up into phases and we'd go in depth into each of the phases. It was like dissecting the research process to understand each of the steps and components so that we have organization and clear-cut goals.

What I appreciated most about this class was the teacher-student and student-student interactions because the students were all in the same boat, we talked about our problems, were able to relate to one another and help one another out. Also, if we had obstacles that we were facing (such as the work load, or insufficient time to do our research) we could talk to one another and find solutions/learn from each other.

The teacher was also very good with the comments, he commented like he cared and gave in-depth suggestions that were very helpful. He was thorough.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

(cont from other side).
to be re-organized and redundancies removed. WHAT A
Great project for a few CCT students! use it AS AN
ACTION Research Project! 😊

The dialogue hours was great. I'd consider doing on the
3rd class to talk about where you've been and where
you'd like to go. I think it's much more useful
than free writing.

The feedback PT offers is excellent and it has
helped me grow AS a researcher. ~~It shows~~ They
show he really cares - many instructors would
never give so much. He doesn't always tell
me WHAT I wanted to hear (i.e. OK/RNR)
but I learn more through the process.

I really enjoyed this class. Thank you!

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

Looking back, I realize how much I have grown as a writer during this course. I learned a great deal from the professor, fellow classmates, and the books and techniques I used to improve my writing. I think, most importantly, that I improved as a thinker!

This course is very helpful for writers because the emphasis is on the process of writing, not the product. There isn't a constant concern with grade and how to get them. This allows a writer to truly focus on improving his thinking/writing ability and feel good about the contribution he has made. I am proud of my efforts in this course regardless of the grade.

Finally Professor Taylor took a special interest in each of us as students. His comments were always, timely, in-depth and highly instructive. He always seemed to recall whose work he was referring to as well as all the different phases of that work - this proved that he truly cared ^{about} his students.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

The research phases are hard to remember and can be tedious to work through, but remember that the course is trying to expose you to ~~the~~ new "tools" of research; ~~so~~ you're trying things out, not committing to use everything in all your future work. The syllabus and printed materials have lots of information about each phase, but in different places that you have to hunt for; take the time at the beginning of the semester to organize the material in a system that's useable for yourself so you're not going crazy later trying to find all the different pieces of information about assignments and phases.

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

I think more activities that could be incorporated into the course may be beneficial and not so overwhelming for the student. It is a very straight line course with no other "learning" direction or should I say no other models of learning. Incorporating a "student/grad student teacher to cohost the class. Although, last semester you did have a guest which I enjoyed someone other than a guest giving a presentation. Have class somewhere else (library) was a good show of change... something of that nature.

As much as I dread passing in work, knowing that it will not rec. a OLR/RNR or having it in my mind, not because my work wasn't good BUT it was to be expected, I did finally realize that it was helpful not a hinderance. It has allowed me to go back to the table and re-approach my document from a different perspective. I think this may be useful in explaining this more in class or with a peer mentor.

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

Well-designed class. Workshop format is best for this. Perhaps DIALOGUE can be woven in once or twice — say, around mid-semester as a "check-in" / Status Report / Temperature check with participants in class.

Otherwise powerful class. The compilation really helped (examples, writing pieces, etc) all helped enrich / support ~~the~~ ~~the~~ ~~the~~ course. Highly recommended. The group was highly supportive & a lot of fun — The camaraderie really helped "ease the pain" on many different levels —

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

One thing that was helpful within this course was having constant feedback from peers. Also having a support group of students with similar topics was very helpful and a different approach that made the class even better. This was definitely a strength.

One weakness of the class is that ~~there~~ ^{there} are so many assignments during the research process and I feel like I have to rush through things at times just to turn something in. If there was ~~more~~ more time between assignments then I feel like I would have been more thorough in some of my course work.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

This course provides the foundation on which to build a thesis for the final project. I had some reservations in the beginning. The syllabus was overwhelming. But, once I organized it into a large binder, things became much clearer. It's all about staying focused & handing assignments in on time. Also, Peter's comments are helpful in moving me along with the process of research & writing. One thing to keep in mind is that "is a work in progress" one step leads to the next step. allowing us to dig deep deeper to find solutions or problems.

I enjoyed sharing my work with my peers & the check ins were helpful. It is nice to see how everyone else is doing & provide support & encouragement to each other. It's like building a network of supports.

A lot of time & hard effort went into my topic. I spent many hours doing research before class. I have a binder full of great information & great books. I wish I had more time to deposit all the articles. Hopefully, to be used in my future courses.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

This course offers a plethora of opportunities for advancement and growth if a prospective student is willing to invest the time and energy ^{necessary} to receive and retain information relevant to life oneself through diverse, constructive methods.

A course component that could use strengthening is the applicability of required reading to class participation (exercises) more-activities-initiated by the changing of date and phase ^{such as the chronological passing of time}. It would be better suited to amend a flexible due-date schedule if they were begun in class. Reading Pair-Share time could be consolidated to accomplish ^{this task}.

Processes of Research & Engagement, CCT692
Part II

Course evaluation

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

I am a student in the Teacher Education program and this was my first CCT course. Initially I was a bit startled by the format of this class as I am accustomed to texts and ~~in~~ assignments in a more structured context such as the methods courses. While I found a personal tendency to fall behind and miss deadlines, I did benefit tremendously through my personal engagement in the research process. In a way I learned by doing and grew professionally by exploring each phase of R+E.

In terms of the progression of the course, I feel I did twice as much work after the Work in Progress presentation. It forced me to open up my thinking and ideas to classmates and motivated me to keep up with the assignments. The latter check-ins weren't very helpful though - because ^(proceeding) I did not dedicate sufficient time to sharing my writing with classmates for their feedback. I wish that the draft, like the Work in Progress presentation, would have pushed me to the next phase - the final report. I feel that one more week would have been helpful to receive this feedback. In-class activities were effective but only if you kept up with each phase. I think it's helpful upfront to underscore the personal discipline that is critical to really getting 100% return on this R+E Process.

Write out neatly a synthetic statement (1 or 2 paragraphs) evaluating this course. (You might build on/build in your comments from the other side.) Please make comments both to help the instructor 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.

Overall, I thought this course was very beneficial to helping me evolve as a researcher. I had the opportunity to learn from & develop my own ideas around each of the models and to then modify how I can utilize those models in alternate ways. I do feel that the progression of the course allowed me to stay on schedule w/ assignments & also my own thoughts & process.

I also appreciate the opportunity to share/develop and to be able to discuss these models & theories w/ peers & also learn. For future students, I think having the opportunity for more reflection, either in class or as part of a practitioners journal would benefit the process as well.

The course's greatest strength is its focus on the process and the student's connection to the process. As I stated earlier, though, I think more formal reflection would help develop the researcher as well.

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?

I feel that a primary goal for myself this semester was to work through, identify, reflect and formulate some sort of measurement that ^{would} help me to organize and reflect on my overall process. I feel that in many ways I have met that goal. If I was to participate in this course again I would have formulated a stronger research base/strategy from the beginning. 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?

In order for this class to be stimulating and productive, participants must have ownership of the process. As a participant, you must find your niche w/n the group and share yourself w/ others as much as they share w/ you.

Even though this is a course in which you can receive much ^{what you are interested about} the corrections made amongst the students, 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?

The course met my expectations - I feel I am a more organized and thoughtful researcher. I do appreciate how much effort to peer review was included in the program. I do feel however that a process like discussing could be an important tool utilized throughout the semester, not solely at the end. I would recommend this course highly to prospective students.

3. **Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.**

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.

I do feel we are offered models of thought to build foundations for thinking/learning. I also feel we were able to experience these models through our own interests and ideas through working for meaningful participation. I have wondered about the idea of adding a more formal, practical journal that could help us

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?

A significant personal obstacle was keeping up with assignments. I work full time and took another class - so my time was limited at times - but that's really an excuse. Narrowing my research and focus was really part of the 692 process. If I had to change any component - I would have picked a narrow particular topic to research. 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?

I loved the workshop format - especially the collegiality and shared engagement in research. I loved giving feedback and receiving it. I'm now more comfortable in my own research abilities (speaking to part I). I'd recommend this course to a student with interest in research that ~~is~~ can benefit their + engagement [R+E] personal or professional goals.

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?

Compared to another course I'm taking, I found that I (personally) needed a little more structure. I need deadlines that aren't flexible in some cases - at least as a motivator. For example, the ~~letting go~~ Work in Progress presentation might have pushed me further along in my R+E work. Preparing for the presentation ~~forced me to~~ re-energized me. My attitude I wish that I had more feedback opportunities on my writing - its now the end of the semester.

3. Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

All goals were addressed and met in this class. I am not a CCT student so I did not have grounding in core CCT theory approaches/foundation. I found that I took time to learn about CCT in my research (brought out of pure interest and relevancy) and I now hope to take another CCT course because feedback from Peter and classmates would have helped. More time for completed draft 1.

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?

My personal goals were not achieved because I did not have any outlined nor the plan of action to meet them. In a second attempt at this class I would have met the minimum requirement sooner. Personal obstacles were time management and Research-Content manifestation and synthesis.

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?

Pick a topic that can be made relevant to others and bridge the significance to your own life so students will respect your project and consider it equal or greater to the level of energy they will invest in their own. The workshop format class needs the focus, attentiveness and participation of all to thrive. Moderate preparation is appreciated.

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?

My level of consideration for class participation, content, & assignments elevated upon the realization that I had ~~the~~ ^{releged} on most of my responsibilities to meet ~~the~~ ^{very flexible due dates.} ~~and to these~~ ^{The word's special} is generic and imprecise when used to describe the attributes of attending such a course. ~~It~~ ^{It} is unique in its approach to learning and refreshing in its ability to ~~do~~ ^{conduct} unlike any other.

3. Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

The goals of the class rely on the participants' ~~depth of investigation~~ ^{depth of investigation} for research topics and situations of engagement run concurrent to the ~~research~~ ^{research} phases. Students should be more closely advised on whether their topics are worthy of reflection + research.

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?

I felt like my research topic had alot of great information. I would say my goals were met. What made the course easier was being able to purchase the syllabus. I must admit, feeling a bit overwhelmed by the syllabus. But, once I was able to organize into a binder made things alot easier. Being organized on time with assignments really helped. I had to keep myself focused.

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?

Be willing to share your thoughts & concerns with peers. We can all learn from one another. I really enjoyed the check in time with peers to see problems or solutions they had. Pick a topic you love because it is the foundation on which to build your work.

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?

I really enjoyed this course I feel like it helped me to improve on my library research & writing styles. Peter is always available by email or office visit to review things & explain them if needed. The other CCT courses have been great. That's why I keep coming back.

My recommendation to prospective students would be organization & assignments done on time. Effective time management.

3. **Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.**

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.

The syllabus does match what went on in class. There was plenty of practice time for presentations (work in progress), narrative outlines and rough drafts. It is great to share written work with peers. They offer great feedback I was a little fearful of this as the beginner. But, now see this as very important as part of my personal growth & development as a reflective writer.

Processes of Research & Engagement, CCT692

Course evaluation

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?

- I've done very well on the assignments and I thought the course would be challenging to the point where I would not be proficient
- I would put more into research if I could do it all over / maybe pick new topic
- The major obstacle for me is learning how to just take the time out during my busy week and write.

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?

- The group involvement has been stimulating
- I would tell students to be very organized and to turn something in always no matter how sketchy (for feedback)

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?

- The course met my expectations by being a challenge
- I actually started to appreciate something I was learning about research, so my attitude towards writing evolved.
- Simply syllabus would be an improvement
- The special aspect about the course is getting to know your classmates better working in a comfortable atmosphere.

3. **Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.**

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.

- The goals were met by the class outline following exactly what this description of the class is.
- Goals can be better met if students had a little bit more time to think of a topic of interest before ~~starting~~ starting the course work.

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?

I learned to be an independent better-than-
novice researcher. No major obstacles, except for some
"glitches" with getting books from the library.

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?

workshop format is best for a class like this. The peer slaying
& speed dating are very useful tools to get creative
ideas flowing. I would try to match people
based on "common interests" - even if not 100%
possible all the time.

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?

some confidence (most importantly) I enjoyed it & gained
throughout the course - I highly recommend it -
✓ professor's comments really helpful in
getting us focused (individ / group)
might incorporate an "in-class / group"
eval/assessment "How is THIS CLASS DOING?"

3. Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

well-met, I thought
certainly for me the
reflective practitioner
piece is significant
think the course leads to that

week 7/8
just to see
where adjustments
modifications
etc. could be
incorporated

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?

The 3rd time may be the charm. I felt as if I gained more knowledge of the ways of research & engagement. The ability to gather data and quantify it. Put information together so that it flows consistently. I am more organized and feel that I have the skills essential enough to go forward.

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?

I wish that this course was more "group" oriented. To quote on ~~another~~ what was discussed in dialogue "it is beneficial working with those who have projects similar to your own. Try to get to know the other students in class so that you can build on some type of support network... if you are feeling lost in the content"

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?

I knew what this course entailed since I had to repeat it but it did work wonders on my ability to try & dig deeper in finding answers to some of my underlying questions on my topic. I would like to see the course a little more hands-on and "team" oriented. Have a group or partner for the entire semester.

3. Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

I still ~~think~~ think that you must have some form of knowledge about this course prior to taking it. It's all about organization which is beneficial in completing a quality piece of work for your synthesis project.

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? ^A What have been your major personal obstacles to learning more from this course? ^B

- A) yes - I wanted to prepare myself to delve into my synthesis project, and this course has prepared/~~start~~ started me on that
- B) I would keep better track of my checklist and hand-in dates
- C) I had a really hard time working with and keeping track of the research phases

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

- A) ~~working~~ working with others outside of class helps you learn more about other people's project and therefore helps you support their work
- B) form study groups to meet outside of class sessions

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?

+ Although there were a lot of familiar faces in this class, there were also some new students I hadn't worked with/talked to before

- I had a hard time working with the linear process of the research phases, especially as my governing question evolved and changed

3. **Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.**

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.

↑ It definitely prepared me for my synthesis, ~~but~~ but I don't feel that it's done much to help me in this sentence - it's helped me systematically address an issue that concerns me, and that issue will help ^{help others} in other ways.

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? I think I did achieve my personal goals.

I think, if I were taking this course again, that I would make greater use of the tools recommended. I tend to underutilize tools and this is something that I hope to change. For example, I wish that I had relied/used my research notebook more! No personal obstacles that I know of.

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? I have

learned that I can be of more help to others if I really open up and be as honest as I can be about how/what I am experiencing as a writer. I would recommend that others do the same and learn to give and receive support

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?

The course met my expectation. I was surprised at how supportive the environment was. I thought it would be much more intense. I think once I relaxed and learned to collaborate + support others, I got more out of the course. I think the course is fine the way it is. What was special was how open + honest everyone was and how much time Prof Hayler took to ensure that we were clear on concepts

3. Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

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I think the goals were expressed well

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?

I believe I did achieve my goals, but not necessarily those that I set out to accomplish. If I were to start the course again, I would have used some of the suggestions discussed in today's dialogue session (which was great). For example, I would have kept a journal for AHA! moments.

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?

I'd tell students not to worry about getting it the 1st time. The first class, I felt a lot of pressure to pick a topic - turns out, I didn't even pursue the topic I spoke of in the first class. I'd say go with the flow and be sure to communicate with the instructor and seek feedback on an ongoing basis.

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?

I was satisfied with the course, overall. It was a lot of work, but sometimes it's those courses that are the most difficult that we get the most out of. AS FAR AS "criticism" - I didn't find some of the tools & processes very productive (e.g. freewriting, direct writing). I found them to be somewhat contrived. Others however were useful - like reverse outlining. You have to try them to know!

3. **Re-read the course description (from the syllabus).** Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

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I really think the syllabus needs to be consolidated. It's much too dense. It's evident, however, that a lot of work and energy has gone into it—and it is packed with good information - it's just that it's overwhelming. A good beginning would be to construct a very simple table of contents (I know there is one; but it needs →

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?

This course has helped me write a good project proposal for future lab work.

I would have taken this course earlier and done more research and come up with a bigger annotated bibliography and final paper because each of our topics have so much depth.

my courseload has been my major obstacle and other ^{personal - this} 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?

Talk more, interact more, get more people to peer edit your paper and peer edit other people's papers to get a sense of happenings in the class.

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?

This course ~~met~~ was very helpful in identifying the steps of research and helping me follow a proper order and be organized.

It would be great if they had this same course for science students for formulating scientific theses.

3. **Re-read the course description (from the syllabus).** Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

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This course really met all these goals. we should interact more, have more group activities and classroom discussions because we all relate to one another more than we know.

Processes of Research & Engagement, CCT692

Course evaluation

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? One of my personal goals was to be more organized and less rush - I did meet this goal. If to redo course again, be more active in realizing phases and what they meant before I proceeded all the time.
 Personal obstacle - distractions both work + personal
 lack of focus at times
 last minute rushing

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?

each week progressing with phases examples, discussions were very helpful - made class stimulating + more productive

Advice - come to class prepared - know goal of each phase before proceeding - be open to different ways of learning
 do not allow yourself to fall behind

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? Course met my expectations - very challenging though
 attitude at first was "may need to drop this class" to "ok, now I get it" Course showed me a way to research + write for a project in process - each little step had meaning and was vital to total project
 overall rec - be prepared to work in this class while progressing + going

3. **Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.**

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.

goal of effective workshop with introduction + tools to use + develop from were met

choosing a topic of interest makes you more personally motivated and focused

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?

I find myself work very hard for this class. I find myself lost, confused, frustrated and stress for much. I love to write, however, writing for this class is tough. My grammars is horrible!

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?

I feel relieve at the end of this class; however, assessment and self evaluate myself keep me thinking a lot. ... Even the class is end; somehow, I don't feel it is end at all. I feel like the "never ending story"... I still worry & concern about my report and so on. ... I really have no advice for this class because I don't have any advice for myself; how can I advice for someone else.

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?

I did not think this course would be this hard. I was lost most of the time. I wasn't too happy during the semester. Most of the time I felt negative about myself. Not understand the work, confuse, and not know direction to go. I wish the course can be more direct. Compare to other classes, others is more straight forward. I don't have any recommendation for students — sorry.

3. **Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.**

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.

I have look and read through syllabus & assignments. ... I don't think I be able to do if there is no examples of the works, the discussion in class and the feedback from professor & class mates. My suggestions is to make syllabus & assignments more direct. IF students are lazy; they will not do it no matter what — but it wouldn't be fair for students that want to learn but

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?

A) I achieved what I set out for and more, because I decided to just jump in and start working w/ my students & the reduction of stress techniques. B) I would write out my goal question the same way but I would create my Table of contents instead of mapping - I like this form of organization much better → 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?

My personal obstacles have been time, however, I also would prepare my writing ~~and~~ along together w/ my researching & what I have discovered simultaneously.

I think the most stimulating & productive part of this course has been the feedback that others share - I like to see & hear how other people think & how they go about working on a task - I ~~can~~ learn more by

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? ^{do not waste too much time reading the syllabus & think of your synthesis from the 1st class as acci}

listening. I liked the course because there were 16 or 17 people to bounce ideas off of. I think the course could be improved by

review of the syllabus → students can set up an appt w/ PT ASAP & review ~~the~~ → homework assignments can be without links → gets overwhelming to check & recheck if I missed any reading of the syllabus. I learned much from this course & I would compare this course w/ CCT PBL which was

3. **Re-read the course description (from the syllabus).** Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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 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?

I believe I was able to achieve my personal goals. At the start of the semester, I promised myself that I would put as much into the course as I possibly could. In this manner, I feel that I am taking much from the course. If doing the course again, I would try to avoid the waxing and waning, the up and down engagement and disengagement throughout the way. I think this is the biggest obstacle.

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?

I have learned the importance of "muddling up". I feel that there were many processes and strategies that were very useful, sessions. My advice to prospective students would be to communicate with class members either through written comments or verbal check-ins. I could/should have done more of 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?

Honestly, many of us received these assignments in account of 692 through out last spring. Not having enough time before I began my life for the class, I must have been able to read and understand the work load. It was a lot of work. The course was very useful in my opinion and no, it is not simply because of my low(er) expectations. The course is thorough, supportive, and able to be read, noted by the participant. My recommendation would be to have a topic that is not heart and mind.

3. Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

I would not benefit from more communication. I can work that in my mind enough, more check-ins, more time to discuss, communicate, find, etc. I feel that I wanted to have a more structured approach to do these things. Another suggestion would be to have a more structured approach at the end of the semester. I would like to have a more structured approach to do these things.

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?

Not completely. If I was to take the course again, I would spend less time defining my goal. First I thought about a whole dissertation proposal, then I realized it was too much and decided to complete the lit review. My obstacle: my wife needed a lot of attention.

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?

I believe that as any workshop, you receive as much as you are willing to give. So my advice would be something along the lines of: do not be afraid to explore techniques and resources you have not encountered before. Let yourself go.

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?

The course surprised me as I am/was used to a narrower definition of research, in which it might scan a standardized project: Rationale - Lit Review - methodology - Implementation and Findings, discussion and conclusion. I found it specially useful the emphasis on writing, perhaps this should even be strengthened. However from my perspective, the process of research should be emphasized at some point too. My overall recommendation: come, take this course. It will help you situate yourself and write.

3. Re-read the course description (from the syllabus). Comment on how well the goals expressed there were met and make general and specific suggestions about how these could be better met.

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.

I see how the course has met its goals of helping formulating a give current social or educational issue. What is not so clear to me is if the empirical approach has been covered. Maybe there should be a class or session on methodology, quantitative v. qualitative, what type of data is necessary ^{mixed methods} to answer one's question and where can be found.

Anonymous end-of-semester evaluation of CrCrTh 692 Spr '10 face2face Profile Report

Date Published: 06/17/2010

Response 85679004

Survey Page 0

1. Start with an evaluation of yourself

Think about your personal goals in taking this course -- Did you achieve them?

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?

I'm not sure that my goals were clear entering into the course. They certainly became clear shortly into the course though. If I were doing this course again, I might set a goal for myself, with the understanding that it is allowed to change.

My major personal obstacles to learning more included keeping up momentum- I had periods where I lost my momentum and focus when we had individual assignments to do in addition to research.

1. Self-evaluation (continued)

What have you learned about what you have to do to make a workshop-format course about research stimulating and productive?

I would say that the energy of the class as a whole kept things stimulating, and I would use that when teaching a class of my own. Having group check-ins also kept it stimulating, but it really is up to us as teachers to facilitate that.

2. General Evaluation of course

What was special about this course (+positive and/or -negative)?

How did the course meet or not meet your expectations?

In what ways do you think this course could be improved?

- + the facilitation of sharing with groups
- + the emphasis on the project as a "work in progress"
- + the assignments, though hard to stay on top of at times, kept me on my toes and kept me IN the process.
- + the periodic check-ins with the instructor

Room for improvement: A little more time for face-to-face feedback from peers on the final paper would have benefited me greatly

2. General evaluation (continued)

In what ways did your attitude to doing the course change through the semester?

How does it compare with other graduate courses?

What would be your overall recommendation to prospective students?

At the start of the semester, I was overwhelmed by the syllabus and the uncertainty. The instructor and my peers quickly helped me get over that. The coursework was laid out so that it kept you in the process, if you were committed, and the check-ins with instructor and peers reinforced that. So if you were ever lost you could find your way, if determined to do so. That's what I would say to prospective students about this course- you have to be

independent in your hunger for research, but the support system of the class is wonderful if you return the support (sort of like karma ;)

3. Evaluation in relation to the course description

Read the course description/goals below.

Comment on how well the goals expressed in the syllabus were met.

Make general and specific suggestions about how these could be better met.

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.

I think the description is very realistic. The one thing I experienced during the course that I would infuse into the description is what I write above- that the instructor acts as a facilitator who fosters a support system in the class.

Perhaps yet another thing that could be infused is the idea that you leave this class with an "open book," a body of work that allows for future exploration and growth.

4. Synthetic statement (1 or 2 paragraphs)

Building on your comments from Qs 1-3, compose a synthetic statement (1 or 2 paragraphs) evaluating this course. (Imagine readers who might not be willing to wade through all the answers to Qs 1-3, but are willing to read more than simply the numerical averages of standard course evaluations.)

Please make comments that help the instructor develop the course in the future and that enable some third party appreciate the course's strengths and weaknesses.

Among other things you might comment on the overall content and progression of classes, the session activities, and the use of web-based technology to support the learning in the course.

I entered into this course with some uncertainty of where it would take me, and how successful I would be with such a serious and personal research project. I was pleasantly surprised to find an instructor who acted as an encouraging facilitator, and a room full of peers who acted as a support system. The course itself is strategically designed so that each step carries you along a path of discovery, if you are motivated to follow it. This path allows room for detours and a whole lot of growth. What you end up with in the end of it all is a body of work that will allow for future exploration, and "open book," so to speak. During this course, I really became more confident in myself, my personal work in the world, and HOW I can begin to take action.

Anonymous end-of-semester evaluation of CrCrTh 692 Spr '10 face2face Profile Report

Date Published: 06/17/2010

Response 85679235

Survey Page 0

1. Start with an evaluation of yourself

Think about your personal goals in taking this course -- Did you achieve them?

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?

Yes, I achieved the goals I set for my self in this course. Although I began the course with the intention of maintaining organization, I found that my life was a little more chaotic than anticipated and I was unable to stay as organized as I would like. If I had the opportunity to take the course again I would dedicate more time to organization.

1. Self-evaluation (continued)

What have you learned about what you have to do to make a workshop-format course about research stimulating and productive?

I have learned that flexibility is very important. Set aside the preconceived direction that you bring into the course and be open to exploring in a different direction. I believe teams help to motivate one another and also add a different perspective to your work.

2. General Evaluation of course

What was special about this course (+positive and/or -negative)?

How did the course meet or not meet your expectations?

In what ways do you think this course could be improved?

+ stimulating, informative, syllabus and information were easy to understand
- more team interaction

2. General evaluation (continued)

In what ways did your attitude to doing the course change through the semester?

How does it compare with other graduate courses?

What would be your overall recommendation to prospective students?

At first it was a little uncomfortable because I was unsure of the direction, the syllabus seemed overwhelming, but as the course developed, everything fell into place and I found the course comfortable.

I would recommend this course to other students. I feel that it offers the opportunity to get to know yourself and your abilities better. The course offers a journey of self-discovery.

3. Evaluation in relation to the course description

Read the course description/goals below.

Comment on how well the goals expressed in the syllabus were met.

Make general and specific suggestions about how these could be better met.

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.

The syllabus description perfectly described what the course entailed. The only suggestion I have is to create work teams.

4. Synthetic statement (1 or 2 paragraphs)

Building on your comments from Qs 1-3, compose a synthetic statement (1 or 2 paragraphs) evaluating this course. (Imagine readers who might not be willing to wade through all the answers to Qs 1-3, but are willing to read more than simply the numerical averages of standard course evaluations.)

Please make comments that help the instructor develop the course in the future and that enable some third party appreciate the course's strengths and weaknesses.

Among other things you might comment on the overall content and progression of classes, the session activities, and the use of web-based technology to support the learning in the course.

I believe the goals were very well expressed and met. The descriptions were right on target with what was actually presented. The syllabus was detailed. Possibly a little too detailed at times, but easily understood with good examples for every phase throughout the semester. The workshops were well designed and provided a good reference for each phase we entered. Overall, I feel the workshops encouraged growth as we developed throughout the process.

Anonymous end-of-semester evaluation of CrCrTh 692 Spr '10 face2face Profile Report

Date Published: 06/17/2010

Response 85679284

Survey Page 0

1. Start with an evaluation of yourself

Think about your personal goals in taking this course -- Did you achieve them?

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?

After hearing all of the war stories about 692, I was apprehensive about taking the course and what I would gain from the experience. Over the past few years, I had written a number of papers for different courses and thought that I could just begin researching the topic and be on my way to writing. In terms of my personal goals, I wanted to produce something that would be useful for me in my own work--at this point in my life I really want what I do to have meaning. Taking these courses are a sacrifice in many ways--I have a full time job that I need to leave, a family that does not get to spend time with me, and the financial sacrifice to pay for the courses. If I were to take this course again (and thinking about 693), I hope to be more open to the process from the beginning. I plan to do some more thinking about my future goals prior to the fall semester. In terms of personal obstacles, the biggest challenge has been tempering my own expectations and being willing to appreciate my own achievements.

1. Self-evaluation (continued)

What have you learned about what you have to do to make a workshop-format course about research stimulating and productive?

I have to find more ways to engage my peers--this course became more relevant to me after we began working in small groups. I had a similar experience in philosophy last semester--once the members of the class had more input, we gained more from our discussions.

2. General Evaluation of course

What was special about this course (+positive and/or -negative)?

How did the course meet or not meet your expectations?

In what ways do you think this course could be improved?

I feel that I gained a great deal of insight about myself and the apparent contradictions that I have. In my own work, I always consider process but in this experience it was difficult for me. I wish I had gotten to know members of the class earlier in the semester. This was a larger class and it was difficult to engage with others--to benefit from their opinions and experiences.

The course met my expectations as I am pleased of the work I have done--the outcome of my research and engagement is a document that characterizes the efforts of my work. The only aspect that did not meet my expectation was that I would have liked feedback about my draft earlier. I felt that I was not able to do much work this week as I waited for comments.

I would suggest the draft be due a week earlier to allow for more peer review and teacher

feedback. I would suggest creating peer groups earlier in the semester.

2. General evaluation (continued)

In what ways did your attitude to doing the course change through the semester?

How does it compare with other graduate courses?

What would be your overall recommendation to prospective students?

I became more appreciative of the work we were doing and the intention of each assignment. I have found myself describing the benefits of some of the assignments.

I learned a great deal about myself and the process of researching. I still need to work on the engagement.

While it is a required course for graduation, I do find the course rewarding. The timing and sequence of the courses in the program is difficult--there were some students who were at the beginning of the course with others almost at the end. While it was helpful to have a variety of experiences, this course is well suited as a culminating course.

3. Evaluation in relation to the course description

Read the course description/goals below.

Comment on how well the goals expressed in the syllabus were met.

Make general and specific suggestions about how these could be better met.

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.

I believe the goals of this course were met through the varied assignments. I would suggest more opportunity to engage with others in the class. Once we developed our cohort group, we were able to help one another.

4. Synthetic statement (1 or 2 paragraphs)

Building on your comments from Qs 1-3, compose a synthetic statement (1 or 2 paragraphs) evaluating this course. (Imagine readers who might not be willing to wade through all the answers to Qs 1-3, but are willing to read more than simply the numerical averages of standard course evaluations.)

Please make comments that help the instructor develop the course in the future and that enable some third party appreciate the course's strengths and weaknesses.

Among other things you might comment on the overall content and progression of classes, the session activities, and the use of web-based technology to support the learning in the course.

The objectives of this course provide students with the opportunity to gain insight and experience about the process of research and engagement. Through a series of assignments, students move from an initial idea through research and engagement with others in the field to produce final paper or project. This course endeavors to provide CCT students with practical knowledge and opportunity to apply the different phases as they journey to better understand a relevant topic.

In making this course more successful, students should have an idea of their topic prior to the first class. In this way, students will be able to take advantage of the stages from the onset. Students who work diligently to complete each assignment will meet with success in this course. There is an opportunity at mid-semester to hear "work-in-progress" updates from all members of the class.

Anonymous end-of-semester evaluation of CrCrTh 692 Spr '10 face2face Profile Report

Date Published: 06/17/2010

Response 85679578

Survey Page 0

1. Start with an evaluation of yourself

Think about your personal goals in taking this course -- Did you achieve them?

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?

Originally, I took this course simply because it is required. I'm not sure I entirely understood what it was about or the level of work it would entail. Were I to do this again, I would take CCT 692 on its own and not when I was already taking another course. Under the best of circumstances, I could not have anticipated the personal and emotional demons and questions that 692 would call forth. It would have been challenging enough had I been able to give it my full and undivided attention. Instead, my time and attention were fractured. Added to which, the focus on process and reflection is counter to my usual mode of working. I have been uncomfortable and disenchanted with my performance the entire course.

1. Self-evaluation (continued)

What have you learned about what you have to do to make a workshop-format course about research stimulating and productive?

Time is a huge factor for me. I have learned this about myself in other areas. I don't process quickly. I am not able to quickly and fully name my thoughts and feelings, but because life moves so quickly, they often go unexamined in my effort to keep up and keep moving. I learned that I need to ask for and allow others to help so that I can give that gift of time I need to do the emotional and mental work required.

2. General Evaluation of course

What was special about this course (+positive and/or -negative)?

How did the course meet or not meet your expectations?

In what ways do you think this course could be improved?

I felt engaged, energized and inspired in every class meeting. It was eye-opening (and often intimidating!) to learn about and practice the process, research and communication tools taught throughout the class. The camaraderie and shared wisdom and insights of my classmates were a true gift. I floundered most (nearly drowned) when I wrestled my way through the syllabus at home. I did not use to best advantage the opportunities available to receive help and advice from my peers. My default is to soldier on alone. For me, a more directed requirement to reach out would have helped me overcome my reticence to "bother" my classmates. I also found the the gigantic PDF unwieldy and intimidating. I truly value all the information that is in there, but it was a little like drinking from a fire hose. Would it be possible to pare it down to a more spare roadmap, with links to all the backup materials online?

2. General evaluation (continued)

In what ways did your attitude to doing the course change through the semester?

How does it compare with other graduate courses?

What would be your overall recommendation to prospective students?

I went from a place of bafflement, discomfort and frustration to a place of slightly less bafflement, discomfort and frustration moderated by a growing appreciation and understanding of what this course is really helping me to do.
My overall recommendation to other students would be 1) don't take this with another course; 2) find a buddy early and talk regularly and often; 3) find a peer who took the course already and enlist his/her support.

3. Evaluation in relation to the course description

Read the course description/goals below.

Comment on how well the goals expressed in the syllabus were met.

Make general and specific suggestions about how these could be better met.

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.

The course does what is set forth in the syllabus. But it makes it sound easy and linear. The phases may be, but actually completing them is not.

4. Synthetic statement (1 or 2 paragraphs)

Building on your comments from Qs 1-3, compose a synthetic statement (1 or 2 paragraphs) evaluating this course. (Imagine readers who might not be willing to wade through all the answers to Qs 1-3, but are willing to read more than simply the numerical averages of standard course evaluations.)

Please make comments that help the instructor develop the course in the future and that enable some third party appreciate the course's strengths and weaknesses.

Among other things you might comment on the overall content and progression of classes, the session activities, and the use of web-based technology to support the learning in the course.

Don't take this course lightly. It has an intense workload that requires a great deal more of you than other, more standard courses. You have to invest your heart as well as your head. Be realistic about how much time you will be able to devote each week, every week. Right now, the course runs the technological gamut, from handwritten notes and drawings to wikis and thumb drives. Melding the two can sometimes be dizzying.

That said, this is a powerful, often lifechanging course. Like anything of value, it does not come easily. Fully commit yourself and you will emerge with tools, insights and self-knowledge that are yours for life.

Anonymous end-of-semester evaluation of CrCrTh 692 Spr '10 face2face Profile Report

Date Published: 06/17/2010

Response 85679895

Survey Page 0

1. Start with an evaluation of yourself

Think about your personal goals in taking this course -- Did you achieve them?

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?

At the beginning of every semester I have personal goals in regards to time management. I tend to procrastinate by the end of the semester and usually end up in a panic trying finish class assignments and work and personal obligations. Again this semester I vowed to stay on track and not procrastinate and I believe the way this course is structured helped me achieve that goal. I'm actually very happy with the way I tackled this course, I always feel like I need to participate more verbally and I often avoid doing so. However I think this program has had a gradual effect on my self-esteem in regards to sharing my thoughts verbally. I guess the biggest obstacle I have is feeling comfortable sharing my thoughts. I definitely am more comfortable doing so compared to when I started the program, however, I think if I participated more in class discussions I would be more open to learning more.

1. Self-evaluation (continued)

What have you learned about what you have to do to make a workshop-format course about research stimulating and productive?

Simulate or use some of the assignments we used in this class by sharing the process throughout the journey. Reflecting on what is working personally and what is not working. Create a supportive environment by listening and addressing people's concerns.

2. General Evaluation of course

What was special about this course (+positive and/or -negative)?

How did the course meet or not meet your expectations?

In what ways do you think this course could be improved?

I really enjoyed how the course step by step brought you through the research process. In the beginning I was a little overwhelmed when I listened to the previous student talk about her experience. However once we started I felt course broke down the process into manageable pieces.

2. General evaluation (continued)

In what ways did your attitude to doing the course change through the semester?

How does it compare with other graduate courses?

What would be your overall recommendation to prospective students?

My attitude changed very quickly at the beginning of the semester by experiencing the supportive nature of the classes and the process in which there were checkins to keep you focused so you could reach your goals. I would recommend this course because I feel it teaches you skills you can use and apply to all research projects in future courses.

3. Evaluation in relation to the course description

Read the course description/goals below.

Comment on how well the goals expressed in the syllabus were met.

Make general and specific suggestions about how these could be better met.

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.

Yes, I do think the goals of the course were met. I needed to think a little more about the last goal of using the class activities and course as a whole for proving a model for guiding my people at my work and or students. I concluded that it has served a good model for this. The course activities required us to think critically about our projects as well as reflect on our feelings about the project which also affects how our projects are progressing.

4. Synthetic statement (1 or 2 paragraphs)

Building on your comments from Qs 1-3, compose a synthetic statement (1 or 2 paragraphs) evaluating this course. (Imagine readers who might not be willing to wade through all the answers to Qs 1-3, but are willing to read more than simply the numerical averages of standard course evaluations.)

Please make comments that help the instructor develop the course in the future and that enable some third party appreciate the course's strengths and weaknesses.

Among other things you might comment on the overall content and progression of classes, the session activities, and the use of web-based technology to support the learning in the course.

I completely enjoyed this course. I feel the instructor provided thoughtful feedback to all the assignments I completed. Also, the way the course is structured it really walks (baby steps really) you through the research process in a way that is manageable. I was busy throughout the course but never felt overwhelmed. The course embeds critical thinking strategies that are seamless and keep you on track as well as force you to be reflective in a positive way. The course also provided a supportive environment where we learned from each other by sharing our thoughts and experiences.

Anonymous end-of-semester evaluation of CrCrTh 692 Spr '10 face2face Profile Report

Date Published: 06/17/2010

Response 85679957

Survey Page 0

1. Start with an evaluation of yourself

Think about your personal goals in taking this course -- Did you achieve them?

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?

I have four main personal goals for all of CCT; improve my academic skills, improve my critical and creative thinking skills, develop my professional vision and move towards self actualization.

This course has helped me with all four goals. But I really, really struggle with academic work. There is something about it that makes me freeze up, become overwhelmed by anxiety. Doing a large academic paper is especially hard for me.

But this course really helped me address that. I didn't make it as far as I would have like; I still have my hang ups, and it is still hard for me to manage academics. But the step by step process of this course really helped.

In terms of personal obstacles, I also felt distracted by a number of personal issues just in general. I'm still learning how not to let those things knock me off course. I'm grateful CCT is such a supportive community.

1. Self-evaluation (continued)

What have you learned about what you have to do to make a workshop-format course about research stimulating and productive?

I feel like I am much closer to really being able to make the most of a course like this. I still have a long way to go, but I did much better than I have in the past, and I have a better sense of what my challenges and obstacles are. I'm still struggling to stay on top of everything, but I have managed the process better than previously.

2. General Evaluation of course

What was special about this course (+positive and/or -negative)?

How did the course meet or not meet your expectations?

In what ways do you think this course could be improved?

This is the perfect kind of research course for me. I tend to get overwhelmed by the steps and struggle to manage the process. The way this course focused on the different steps of the cycle, and focused on thoughtfully moving through the research process was great; it really helped me engage with the research in a way I haven't been able to in the past.

2. General evaluation (continued)

In what ways did your attitude to doing the course change through the semester?

How does it compare with other graduate courses?

What would be your overall recommendation to prospective students?

I think the structure of this course is excellent for encouraging us to be reflective practitioners. The course not only moves us through the research steps, it encourages us to reflect on the process and how we manage/react to it.

My recommendation to prospective students; Be open to the process, and reflect on your reaction to it and you move through the steps - Try to identify your strengths and weaknesses, and what shapes your reactions. -Balance the process and the product.

3. Evaluation in relation to the course description

Read the course description/goals below.

Comment on how well the goals expressed in the syllabus were met.

Make general and specific suggestions about how these could be better met.

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.

The description is very accurate; the course works in steps, the classes work as workshops, it provides tools we can use in other situations.

There is something missing from the description, but I'm not sure how to add it. There is a very personal process involved in the course that is both reflective and creative. The flexibility of the model, and our ability to pursue our interests really expands the possibilities for what we can learn. The diverse range of student projects within the course also contributed to the experience overall.

Although the description mentions that you can choose your own topic, I don't think it catches the dynamic energy of the process of the course. But maybe that is too hard to express.

4. Synthetic statement (1 or 2 paragraphs)

Building on your comments from Qs 1-3, compose a synthetic statement (1 or 2 paragraphs) evaluating this course. (Imagine readers who might not be willing to wade through all the answers to Qs 1-3, but are willing to read more than simply the numerical averages of standard course evaluations.)

Please make comments that help the instructor develop the course in the future and that enable some third party appreciate the course's strengths and weaknesses.

Among other things you might comment on the overall content and progression of classes, the session activities, and the use of web-based technology to support the learning in the course.

The course offers a great step by step process for developing a research project. Students are asked not only to get a project done, but to reflect on the process and their reaction as they move through said process. Hence, the class balances both process and product, rather than just focusing on churning out a paper.

The course offers a lot of different tools students can use. Not every tool works for every student. Part of the process is learning what works best for you, and also thinking about why some tools don't seem to work as well.

One assignment that didn't seem to work for me was the annotated bibliography. But I think that's more because I struggle to stay organized, and become overwhelmed by all the information. That's a valuable lesson for me to learn, and something for me to work on. So even though I didn't like it, it was important to do.

Strategic Participatory Planning

Strategic Participatory Planning can take many forms. The basic propositions of a Strategic Participatory Planning workshop process developed by the [Institute for Cultural Affairs](#) and an illustration of that process are presented [elsewhere](#). The actual process can be learned directly through [training](#) or by reading Stanfield, B. (Ed.) (2002) *The Workshop Book: From Individual Creativity to Group Action*. Toronto, Canadian Institute of Cultural Affairs. (See [useful excerpts on googlebooks](#).) .