Processes of Research & Engagement

CrCrTh 692, Spring 2010

This pdf compilation of course materials can be downloaded and referred to when you are off-line. Unless the URL is given, any hyperlink is generally to somewhere in the pdf compilation.

If you prefer to work with a hard copy, print out the pdf, then rearrange the pages (see below), organize it with dividers or post-its in a binder. When the printed text is a different color (or fainter in a black-and-white printout), then it's a live link on the pdf version.

The order of pages in the pdf is

- Phases (overview)
- Phases (phase by phase)
- Assignment checklist (with links to Instructions and Examples)
- Syllabus (face2face section)
- Syllabus (online sections)
- Table of contents for links to examples of previous students' submissions
- Tools and Processes (**not** in alphabetical order)
- Examples of previous students' submissions (phase by phase)

The suggested rearrangement for a printed version is

- Syllabus (for whichever section you are in)
- Assignment checklist (with links to Instructions and Examples)
- Phases (overview)
- Phases (phase by phase)
- Tools and Processes (in alphabetical order)
- Table of contents for links to examples of previous students' submissions
- Examples of previous students' submissions (phase by phase)

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

Processes of Research & Engagement

CCT 692
Spring 2010 Syllabus

Instructor: Peter Taylor, Critical & Creative Thinking Program
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Office: Wheatley 2nd floor, room 157
Class meetings: Tuesdays 6.45-9.15pm, January 26 - May 11 in TBA
Office/phone call hours: Tuesday 3.20-4, 5.30-6.30pm; Weds 3-3.40pm by sign up (http://ptaylor.wikispaces.umb.edu/PTOfficeHours) or by arrangement
Websites: http://www.faculty.umb.edu/pjt/692-10.html and links
Private wikispace for assignment submission: CCT-xx.wikispaces.umb.edu (where xx is your last name)
Course wikipage for sharing work for peer commentary: crcrth692.wikispaces.umb.edu/PeerShare
Listserv/discussion forum: Emails sent to cct692@googlegroups.com will go to everyone in the course

Course description and overview

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

SECTIONS TO FOLLOW IN SYLLABUS

Course Objectives
Texts and Materials

Overview of Assessment and Requirements, incl. Project Options
Schedule of Classes (with information about preparation & follow-up)

Additional materials on the web

use this link to report glitches in online materials, thanks

- Phases of Research and Engagement, with links to the tools/processes introduced during course sessions.
- Annotated examples of previous students' assignments (Phases A, B, C, D, E, F, G, H, I, J)

Additional materials on the web only include:

- Personal wikipages to submit assignments and to keep track of participation items completed (a replica of assignment check-list)-watch your email for steps to get set up with such a wiki
- Sign up sheet to bring refreshments and to present preliminary work in front of class
- Briefings on issues in research and engagement (some of which are included in the examples for Phase I).
- A compilation of Research and Study Competencies (http://www.cct.umb.edu/competencies.html)
- Book manuscript (in development), using materials from CCT692 and 693.

Use instructor-supplied password to see password-protected readings (marked [PPR])

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

Bookmark the preceding table of contents of key online materials, http://www.faculty.umb.edu/pjt/692-10.html#TOC
A pdf compilation of course materials can be downloaded (after Jan 25) and referred to when you are off-line. 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 in a black-and-white printout), then it's a live link on the web version. Unless the URL is given, the link is generally to somewhere in the pdf compilation.

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.

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. (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 21 of the 26 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 (=OK/ Reflection-revision-resubmission Not Requested) plus 21 Participation items fulfilled. (Not requiring every assignment or item allows you to make choices based on your other commitments about which participation items and revisions to skip.)
If you reach that level, a simple rubric is used at the end of the course to add further points.

If you don't reach the automatic B+ level, your points = 3 for each writing assignment submitted on the due date + an additional 4.5 for each writing assignments OK/RNR + 1.25 for each participation item fulfilled, up to a maximum of 80 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 18 January '10

SCHEDULE of CLASSES

Overview

Session 1 (1/26) Getting oriented, orienting oneself: a. The course as a process; b. Initial ideas about individual projects

Session 2 (2/2) Initial sources of information and informants
Session 3 (2/9) a. Models of engagement; b. Organizing and processing research materials
Session 4 (2/16) Initial formulations -> Governing Question
Session 5 (2/23) Propositions, Counter-propositions,...
Session 6 (3/2) Design of Research and Engagement Process.
Session 7 (3/9) Interviewing
No session 3/16
Session 8 (3/23) Preparation for Public Presentations on Work-in-Progress
Session 9 (3/30) Practice Presentations on Work-in-Progress
Session 10 (4/6) Presentations on Work-in-Progress, open to Public
Session 11 (4/13) Getting and Using Feedback on Writing
Session 12 (4/20) Direct Writing & Quick Revising
Session 13 (4/27) Peer commenting on drafts
Session 14 (5/4) Taking Stock of the Course: Where to go from here?
5/11. No 692 class, but (to be confirmed) First meeting for Fall CCT Synthesis students

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 (1/26)
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:
a. The course as a process
Intro remarks on Developing as a Reflective Practitioner--including Taking Initiative in & through Relationships--and on Phases of Research and Engagement
Interview an alum of this course, Alyssa Hinkell, about experience of doing the course

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, discussion in pairs, first stab at Governing question and Overview paragraph of proposed project, and verbal reports on Governing question to the group) (a variant of Think-Pair-Share)

Follow-up:

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 (online thru password protected site) to get a sense of the scope of previous projects and reports

Submit information sheet

Sign up to bring light refreshments and 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 (2/2)

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

Read "What is plagiarism?"

Get barcode from library on back of student ID card (online students)

Session:

Meet in Healey Library Center for Library Instruction, room 4-015 for a session on Reference material available through the library.

(See also on-line tutorial and library wikipage)

Use the catalogs or databases to locate articles or sections in books for your research. Look especially for scholarly articles (i.e., ones having extended bibliographies) that review the range of things that others have said and done, or discuss the state of some active controversy that exposes the range of research on the issue.

Follow-up:

Establish off-campus connection to UMass library

Initiate your bibliographic and note-taking systems

Towards asmt. B2: Identify an initial informant, make contact, make appointment for a conversation before session 4, prepare verbal report on conversation with informant to be given during session 4.

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 this session:
Participation item b, Syllabus Quiz

Session 3 (2/9)
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:
a. Models of engagement (see Phase F and I)
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)
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.
Organizing one's computer
Note-taking (including discussion of example of active "dialogue" with what you're reading), summarizing, and annotating references
Follow-up:
Review previous years' alum presentations (if interested): Presentation1, Presentation2, Presentation 3
Begin to implement a system to organize your research. Have this system perused during the first office hours conference (due by session 5-bring your journal/workbook with any material and notes derived from research to date, and your laptop, backup/storage medium, or printout of the system of directories/folders on your computer)
Look ahead to what work is due in the next session.
Work due this session:
A. Governing Question and Revised single paragraph overview of your subject, audience, purpose, B1. Sense-making digestion of relevant article

Session 4 (2/16)
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."
Session:
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
Follow-up:
Complete support survey
Complete initial map
Look ahead to what work is due in the next session.
Work due 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 (2/23)
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."
Session: For all phases: Discussion based on support survey.
For phase D: Identify component propositions, counter-propositions, etc. and formulate research tasks that follow. Discuss in pairs, 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 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 (3/2)
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:
Strategic personal planning
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 this session:
D. Summarize the different component propositions/arguments for your topic

Session 7 (3/9)
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:
Getting people to speak about/explain what they usually don't; dealing with experts; effective questions. 5 question activity.
Prepare interview guide and practice interviewing
For phases E & J: Discussion of Mid-project self-assessment/ (gap between where you are and would like to be), plus (time permitting) competencies and evolving research organization.
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 this session:
e. Mid-semester self-assessment of project, competency list, and research organization, h. Draft of briefing (=optional extra participation item)

No class 3/16

Session 8 (3/23)
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:
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 this session:
E. Research & engagement design, B4. Updated annotated bibliography, F1. Interview guide

Session 9 (3/30)
Practice Presentations on Work-in-Progress (Phase G continued)

Preparation:
Prepare Practice Presentations on Work-in-Progress
Prepare printouts of powerpoints, notes, or other materials for your practice presentation
Session:
Presentations (10 minutes) to whole class (one person) and to small 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 this session:
G1. Practice Presentations (equivalent of initial submission for G1), h. revised Briefing (=optional extra participation item)

Session 10 (4/6)
Presentations on Work-in-Progress, open to Public(Phase G cont.) *Preparation:*
Practice your Presentations on Work-in-Progress
Submit (at least two hours before session, on your personal CCT wiki) powerpoints or other visual aids
Submit updated title for your presentation that conveys what is distinctive about your project
Session:
Presentations on Work-in-Progress, open to Public

Titles of current students' projects can be viewed on the course website when available.
Follow-up:
Digest peer and instructor comments on presentations
Look ahead to what work is due in the next session.
Work due this session:
G1. Work-in-Progress Presentations (equivalent of OK/RNR for G1)

Session 11 (4/13)
Getting and Using Feedback on Writing (Phase G continued)
Preparation:
Read Legendre, "Exploring your writing preferences" and identify strengths and issues to work on
Read Elbow, chap. 13; re-read chap. 3
Session:
Varieties of ways to respond
Peer review of narrative outlines or overall arguments, in the class as a whole (one person) and then in pairs
Writing Preferences-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 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 (4/20)
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:
Direct Writing & Quick Revising (to produce narrative draft)
Journal/workbook/research system perused by instructor: bring all materials to class, either this week or next.
Follow-up:
Write and revise
Look ahead to what work is due in the next session.
Work due this session:
d. Research workbook & organization perused during session 12 [or 13] for changes made in response to comments

Session 13 (4/27)
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.) Bring one copy to class.
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)
Bring relevant materials to the session so journal/workbook/research system can be perused by instructor
Session:
Drafts commented on by other students.
For all phases: Journal/workbook/research system perused by instructor
For phase I: 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 CCTNetwork series.
> Open question: What is the means of best presenting the group's work to the wider public, and of supporting each other in doing so?

Follow-up:
Revise in response to peer comments
Look ahead to what work is due in the next session.
Work due this session:
H. Draft Complete Report, f. Last peer commentary, given during the session on one or more students' drafts

Session 14 (5/4)
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:
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 and evaluation that starts with a self-evaluation.
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 this session:
Completion contract (if needed; see policies)

5/11. No class. **First meeting for Spring Synthesis students**, 6.30-7.30pm (provisional)
Work due 5/14:
H. Report, J. Self-assessment in relation to goals

Use instructor-supplied password to see online copies of final reports
Titles of Student Projects
TBA

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

Processes of Research & Engagement

CrCrTh 692
Spring 2010 Syllabus (for online section)

Instructor: Jeremy Szteiter, Critical & Creative Thinking Program
Email: Jeremy.Szteiter@umb.edu
Phone: (781) 696-4898
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 4, 5, 6, 7, 9, 10, 11, 13.
Alternative Website: http://www.faculty.umb.edu/pjt/692-10online.html (which provides access to most material when Blackboard is unavailable)
Private wikispace for assignment submission: CCT-xx.wikispaces.umb.edu (where xx is your last name)
Course wikipage for sharing work for peer commentary: crcrth692.wikispaces.umb.edu/PeerShare

Course description and overview

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

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Texts and Materials
Overview of Assessment and Requirements, incl. Project Options
Schedule of Classes (with information about preparation & follow-up)

Additional materials on the web

use this link to report glitches in online materials, thanks

- Phases of Research and Engagement, with links to the tools/processes introduced during course sessions.

- Annotated examples of previous students' assignments (Phases A, B, C, D, E, F, G, H, I, J)
- Personal wikipages to submit assignments and to keep track of participation items completed (a replica of assignment checklist)-watch your email for steps to get set up with such a wiki
- Sign up sheet to present preliminary work in front of class
- Briefings on issues in research and engagement (some of which are included in the examples for Phase I).
- A compilation of Research and Study Competencies (http://www.cct.umb.edu/competencies.html)
- Book manuscript (in development), using materials from CCT692 and 693.
- online copies of final reports of past students
- A pdf compilation of course materials can be downloaded (after Jan 25) and referred to when you are off-line. 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 in a black-and-white printout), then it's a live link on the web version. Unless the URL is given, the link is generally to somewhere in the pdf compilation.

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=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 20 January '10

SCHEDULE of CLASSES

Overview

Session 1 (week starting Monday 2/1) Getting oriented, orienting oneself: a. The course as a process; b. Initial ideas about individual projects
Session 2 (week starting Sunday 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:
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: Interview an alum of this course, Alyssa Hinkell, about experience of doing the course.
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, discussion in pairs, 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) [Pairwise discussion and reports by threaded 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 private webpage-do not make this link 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.

Read "What is plagiarism?"

Get barcode from library on back of student ID card (alternative for online students).

Session:

Complete on-line tutorial and explore the library wikipage 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 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:

a. Models of engagement (see Phase F and I)
Audio & visual recording: 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.
Threaded 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 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."
WIMBA Session:
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 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: 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 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 (partly in WIMBA):
Strategic personal planning
WIMBA coaching 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 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 (partly in WIMBA):
Audio Recording: Getting people to speak about/explain what they usually don't; dealing with experts; effective questions. 5 question activity.
Prepare interview guide and practice interviewing (in pairs in WIMBA breakout rooms).
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.
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 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 (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 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:
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 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 your personal CCT wiki) Powerpoints or other visual aids (for uploading to WIMBA).
Give each powerpoint slide a number to make it easy for online viewers to keep track during your talk. Submit updated title for your presentation that conveys what is distinctive about your project.
WIMBA Session:
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 threaded discussion.
The order of presentations is given on the 692 titles wikipage. 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 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:
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 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:
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 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:
Drafts commented on by other students and returned with comments to peer share wikipage.
For phase I: Threaded 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 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:
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
Threaded 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).
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 this session:
Completion contract (if needed; see policies).

Work due one week after session 14:
H. Report, J. Self-assessment in relation to goals .

Use instructor-supplied password to see online copies of final reports
Titles of Student Projects
TBA

Assignment Checklist, Instructions and Examples

(for CrCrTh692 face2face or online)

Each assignment or participation item is linked to instructions and to examples (indicated by "ex.") of previous students' submissions on Assignments and on some Participation Items.

use this link to report glitches in online materials, thanks

Also included here:

- Assessment system, incl. rubric to assign grades above B+
- Policies for Completion of Work and Incompletes
- Notes on participation and contribution to the class process, including
  - Ongoing development of the course
  - Accommodating various kinds of students

Students upload assignments and revisions into the relevant box on this page in a private CCT wikispace (which is created for each student). Students should also upload copies of each initial submission to the wikipage for peer commentary.

Anything written by hand should be scanned in order to upload it.
Before you submit any revised assignment rename it to indicate its date, e.g., 692Ass1rev22Feb10.doc.

The checklist should be used to keep track of your own progress so that interaction with the instructor can focus on dialogue around written work.

Assignments due on the day of the session (for online sections: on the first day of session). (Dates of sessions for current semester)

See rationale for the assessment system. Ask for clarification if needed to get clear and comfortable with this system.

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. (See notes on Submission of Writing in a Professional and Instructor-friendly manner .)
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. For face2face students, instructor will indicate OK/RNR in red on this page in their personal CCT wikispace.
Complete draft of H required before moving on to final report.
Final date for submissions and revisions: session 14, except one week later for H and J.
(Substitutions are possible--read Accommodating different kinds of students, then consult with the instructor.)

	DATE SUBMITTED/RESUBMITTED, with links to uploaded files
example	21Nov09 693TestAsmt.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 8) (ex.)	

B4. Revised and Updated annotated bibliography (session 8)(ex.) • (including references from research since session 5)	
F1. Interview guide (session 8) (ex.)	
G1. Presentation on Work-in-Progress (practice session 9, public session 10): REQUIRED.	
F2. Brief written report on interview, participant observation, or workshop as it related to Phase F for your project (session 11) (ex.)	
G2. Narrative Outline (session 11) (ex.)	
H. Report (complete draft by session 13)(ex.) -- REQUIRED • 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 presents an activity for a class, organization, or your own personal development, you may have fewer words for the same number of pages, i.e., 10-20.) • For the report to be counted as final, you must have revised in response to comments from instructor and peers on a complete draft. Allow time for the additional investigation and thinking that may be entailed.	
J. Final self-assessment of your work in relation to goals (with final revised report)	

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
a. Prepared participation and punctual attendance at class meetings (14 [11 for online section because 2, 8 & 12 done on one's own])	missed session/arrived late/came unprepared/let my cellphone ring on dates =
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 =
j. EXTRA: Participating in a small group "cardstorming' session on the support survey	date =

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]. (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, 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.

Two aspects of taking initiative in or through relationships are i) not relying on the instructor to remind you of what you have not submitted; and ii) making your choices strategically in light of your other commitments.

To gauge whether you are on track for at least a B+, note whether you have revised and resubmitted 1/2 of the assignments and fulfilled 2/3 of the participation items to date.

If you are behind do NOT hide and do NOT end the semester without a completion contract.

You are free to do revise and resubmit more than 50% of the assignments and fulfill more than 80% of the participation items, but it does not hurt your grade to choose strategically to miss some in light of your other work and life happenings.

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. Use the assignment checklist (above) 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.)

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.

Accommodating various kinds of students

This course aims to accommodate students of various skills and experience, so you need to assess what kind of student you are and let 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 your to check that the readings relate to your Governing Question), experiment with new tools, and be open to surprises.

If you are experienced in term paper research projects and confident about extending that to semester-long project without cramming in work at the end of the semester, the explicit phases/goals should help you meet the challenge of not cramming work in at the end of the semester. Consult with 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.

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

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

See also: pointers on class preparation and participation and good etiquette for email.

b. Syllabus 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) 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).

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.

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 your move ahead and to guide the feedback others give you on your work. The paragraph may, several revisions later, find its way into the introduction of your report and the question may, somewhat shortened, be reflected in your report's title.

With each new phase

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

All Phases | **Next:** Background information

Phase B—Background information

Goal

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

Processes

Background research in the library, on the internet, and by phone to find out who 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 bibiliography 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.

In 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).
qqAfter completing this outline or draft, read Elbow section III on revising, take stock of comments received on your outlines, and then prepare the draft of your research report

Narrative Draft

TBA

Complete draft

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

Reverse outlining: 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.

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

Revising in response to comments
to be developed

Project report

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

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

Phase I—Engagement with others

Goal

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

Processes

Pilot run of activities and other group processes

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

Plan for future development of activities or group processes.

Plan future written and spoken presentations.

Explore avenues of public participation.

Define proposals for (further) engagement/action.

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

Phase J—Taking stock

Goal

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

Processes

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

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

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

during semester ("formative evaluation")
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

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 seeks 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, 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 providing 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 to guide your inquiries in their initial unformed stage, make contact, make appointment for a meeting early on in the project, preferably before session 4. Use your conversation with this initial informant to learn about leads, i.e., key people to read and/or contact, and prepare a brief verbal report on the conversation to give to your peers.
It is important to connect with others in your area as part of developing your own approach. It does not help to procrastinate on this as if other people's work threatens yours.
(This assignment is different from interviews, which make sense 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.

Step 2 (opening wide & beginning to focus in)

When you have arranged these on a map, explain it to someone else, inviting them to

i) ask questions until they are clear about each your [[PhaseA#|subject, purpose, and audience]], and

ii) probe with the same set of questions listed below.

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

Step 3 (focus in & formulate)

Out of this interaction you should eventually see an aspect of/ angle on all the complexity that engages you most and be able to define or refine the Governing Question that conveys what you need to research (and what you no longer need to research).

E.g., for the map on the color of hospital rooms, the question might be: "What research needs to be done to convince hospital designers/administrators that room color is one of the environmental features that can contribute to patient healing?" Use free-writing after mapping to help define such a question for yourself.

Questions for opening wide and for probing

- Where is this an issue—where is the controversy happening?
- Who are the different groups implicated?
- What changes could be promoted?
- What are arguments for change for the change & counter-arguments.

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

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)

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.

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.....
Things that I do that are good (+) or that I avoid as inefficient (-) . . .		

Suggestions of others about good (+) and inefficient (-) practices . . .		

Mid-project (mid-semester) self-assessment

NAME:

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

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

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

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

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

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.

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

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....."

Models from before

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

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

Sharing of Work to Elicit Responses

to be developed

Sharing of Written Work

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

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

include Discussion (from Phase C)

Discussion with advisor and peers

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

Eliciting Comments (from Phase H)

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

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to be developed

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

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

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)

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

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 your 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 each paragraph has a unified topic that follows from the previous paragraph and makes a distinct contribution to the topic of the section as a whole. This 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)

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)

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

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

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

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

+Δ ("Plus-Delta") Feedback

Feedback that begins with an appreciation (+) makes the suggestion for change (Δ) more likely to be heard and taken up.
It also has an effect of 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.

Processes of Research and Engagement, CrCrTh692

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

Notes

- See http://www.faculty umb.edu/pjt692checklist.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
F. Phase F Example
F1. Interview guide
F2. Interview guide
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

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

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

Participation and contribution to the class process

f. Peer review of final draft report
h. Briefings

Last update 9 Jan. '10

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.
JS to be added

Another student

Rob N.

Researchable Question: Once you have found your personal center of imagination 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 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?

My audience is myself -- so I can be a more fluid creative writer and so I can maintain a more creative perspective on my life and work -- and, more broadly, people who 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.

CCT692
Processes of Research & Engagement

PHASES OF RESEARCH & ENGAGEMENT

Examples of Student work from previous years

A. Overall vision

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

Rob Norris
Practicum
September 22

Revised project thesis question and description

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 persective on my life and work.

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

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

Thesis Question & Statement:

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

Statement:

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

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

Harriet R. Griffin
Project Overview
November 1, 1999

Developing Writing Workshops for the Empowerment of Low-Income Women

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

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

Initial research description 26 January 1992

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

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

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

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

General areas

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

Specific questions to investigate

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

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

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

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

Rob Norris
Practicum
September 22

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:

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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*:"

Another student

Annotated Bibliography (excerpt)

Governing 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 AdministrationQuarterly, (Fall), 29-37.
The benefits of effective teamwork include a shared vision of patient care and unit practice, enhanced professional relationships amongst caregivers, increased unit morale and reduced staff burnout. The manager can help promote job satisfaction by promoting joy in the work we do. Job satisfaction and joy in work is related to involvement. Meaningful involvement will encourage staff to participate in professional development committees and unit based projects. The nurse manger can lead by role modeling.

Peter Taylor
Practicum

Robert Drake
12/12/99

Notes on my Bibliographic Road Trip

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

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

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

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

Who is Creative? Identifying Children's Creative Abilities

Anne S. Fishkin
Aileen S. Johnson

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

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

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

Applying a Definition of Creativity to Youth

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

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

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

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

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

Methods of Assessing Creativity

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Summary:

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

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

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

Sense making protocol for :

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

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

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

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

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

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

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

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

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

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

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

Sense-Making:

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

Kathleen Leavitt
September 30, 2006
CCT 698
Sense-making

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

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

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

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

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

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

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

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

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

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

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

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.

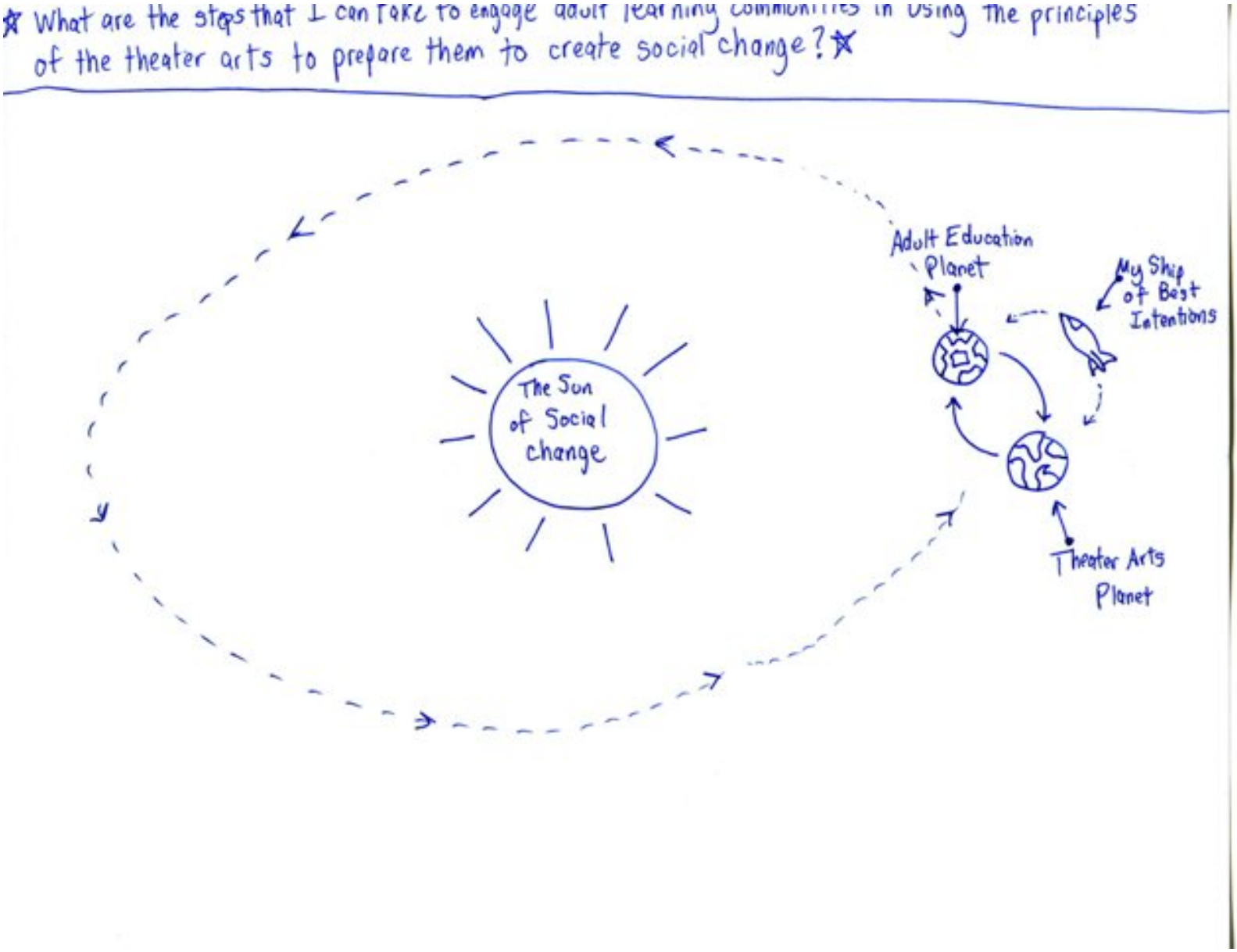
-Alfie

Examples of Work-in-progress Under Phase C

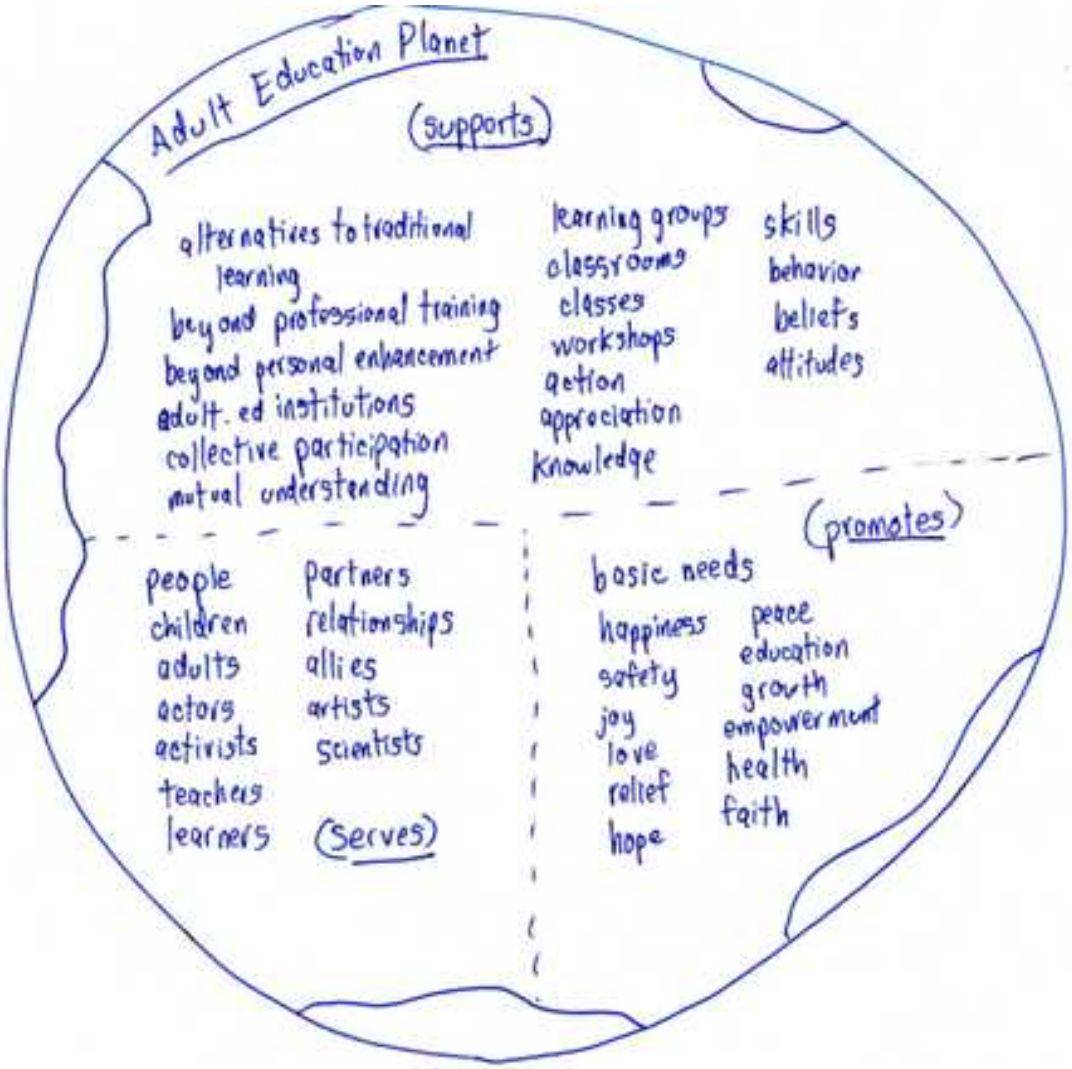
Revised Map

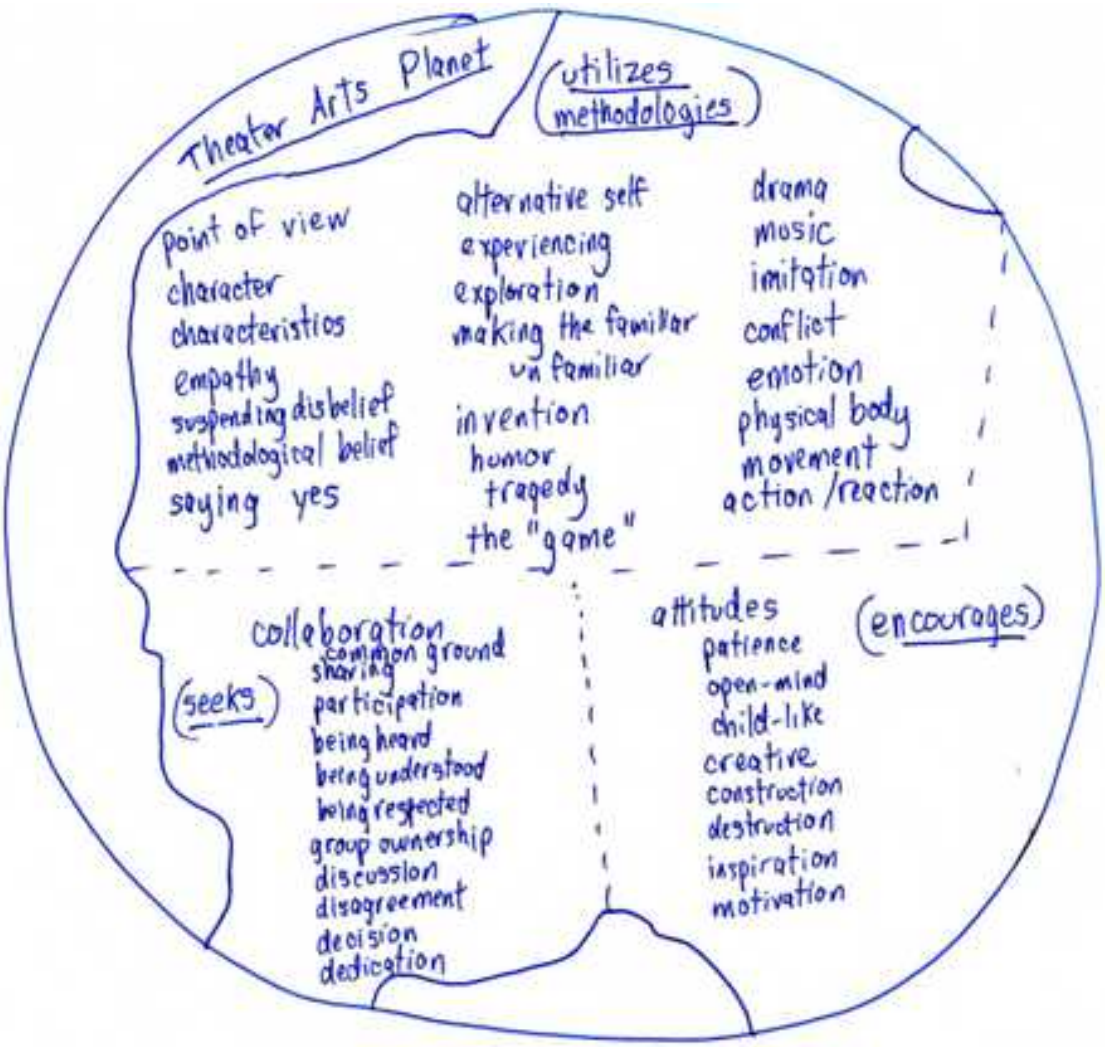
JS

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?

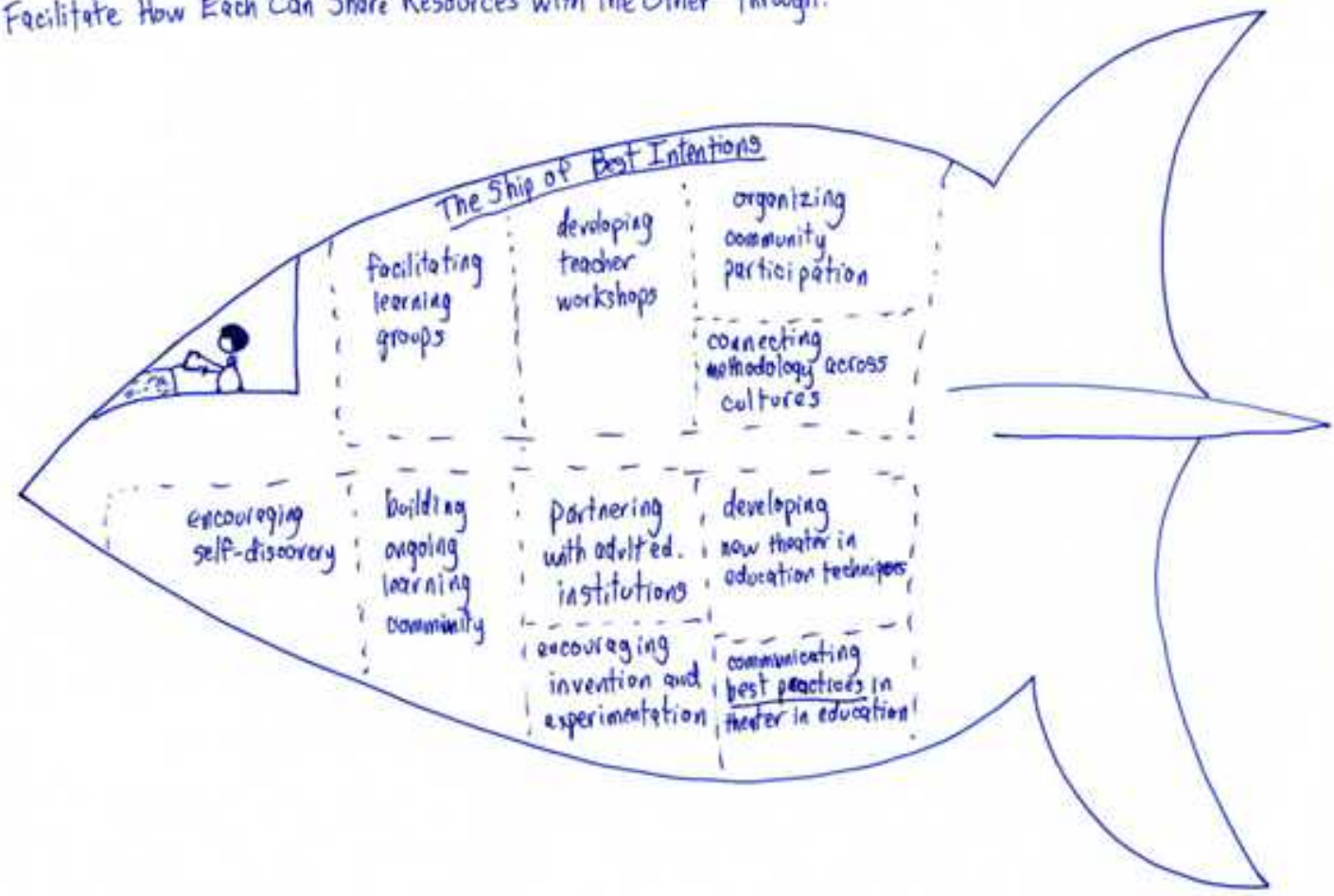


The Sun of Social Change
eliminating ignorance
politics
empowerment
power structures
managing struggles
justice
equilibrium of sources of influence
appreciating differences
fairness
community needs and wants
govenment
continuous and incremental
eliminating indifference
eliminating oppression
social contract
respecting self, others, natural world
inclusion


Adult Education Planet
(supports)
alternatives to traditional learning
beyond professional training
beyond personal enhancement
adult. ed institutions
collective participation
mutual understanding
learning groups
classrooms
classes
workshops
action
appreciation
knowledge
skills
behavior
beliefs
attitudes
(promotes)
basic needs
happiness
safety
joy
love
relief
hope
peace
education
growth
empowerment
health
faith
people
children
adults
actors
activists
teachers
learners
partners
relationships
allies
artists
scientists
(serves)


Theater Arts Planet
(utilizes methodologies)
point of view
character
characteristics
empathy
suspending disbelief
methodological belief
saying yes
alternative self
experiencing
exploration
making the familiar unfamiliar
invention
humor
tragedy
the "game"
drama
music
imitation
conflict
emotion
physical body
movement
action/reaction
collaboration
(seeks)
common ground
sharing
participation
being heard
being understood
being respected
group ownership
discussion
disagreement
decision
dedication
attitudes
(encourages)
patience
open-mind
child-like
creative
construction
destruction
inspiration
motivation

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

Are artists interested in Basic Training?

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

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

How do other institutions do it?

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

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

- Handbook/guide
- Workshops
- Support groups

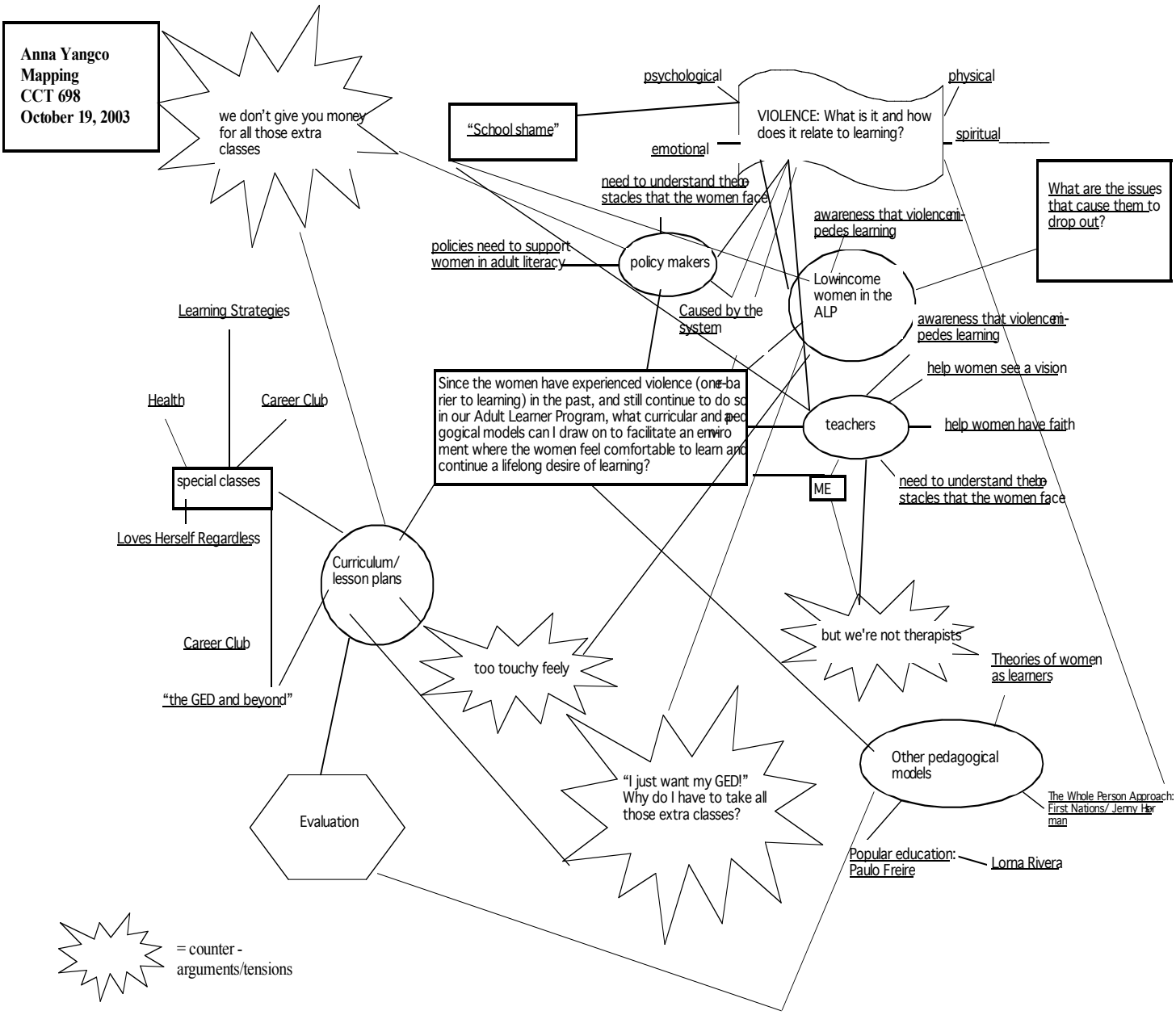
How do different disciplines do it?

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

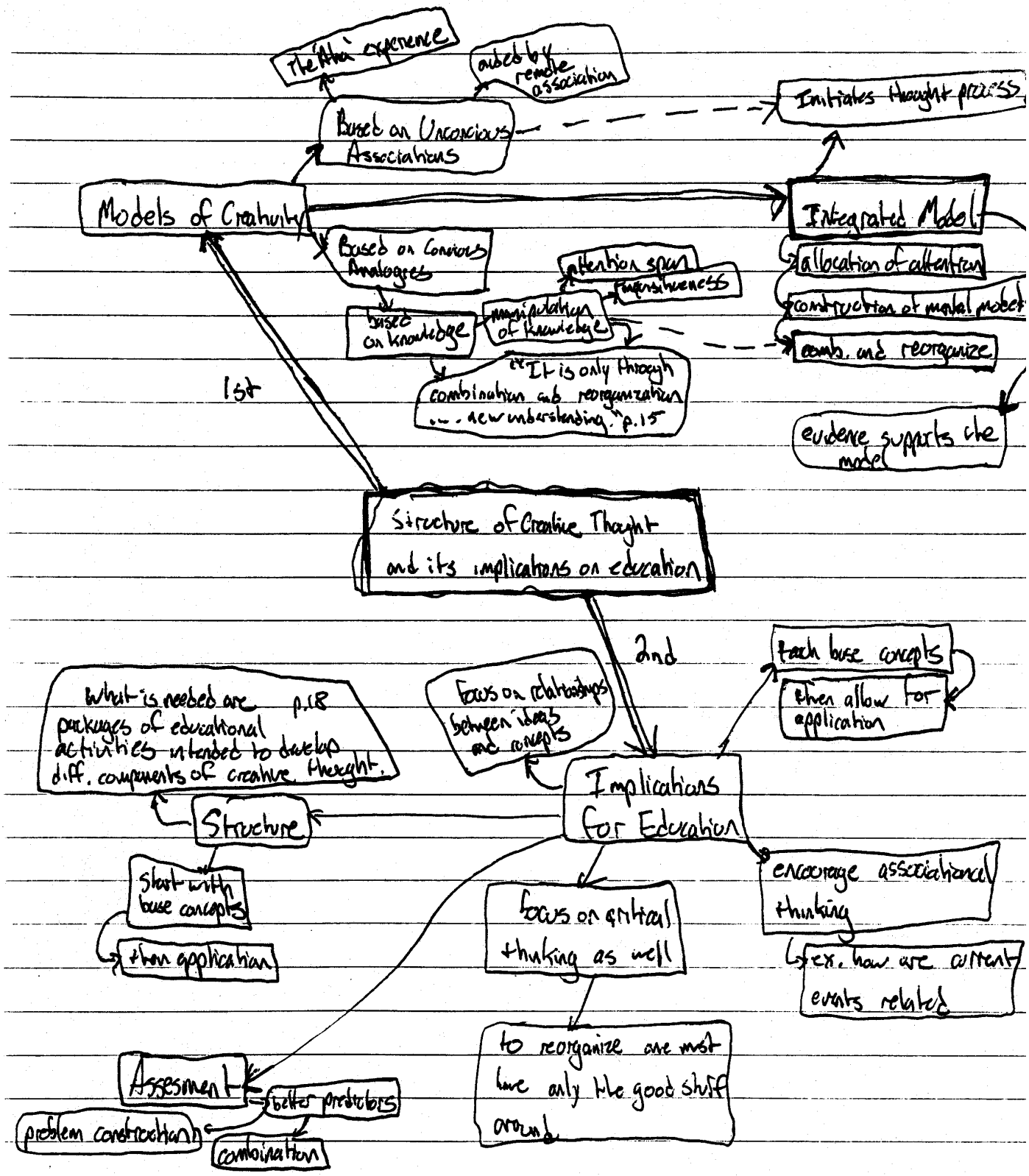
RESEARCHABLE QUESTION:

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

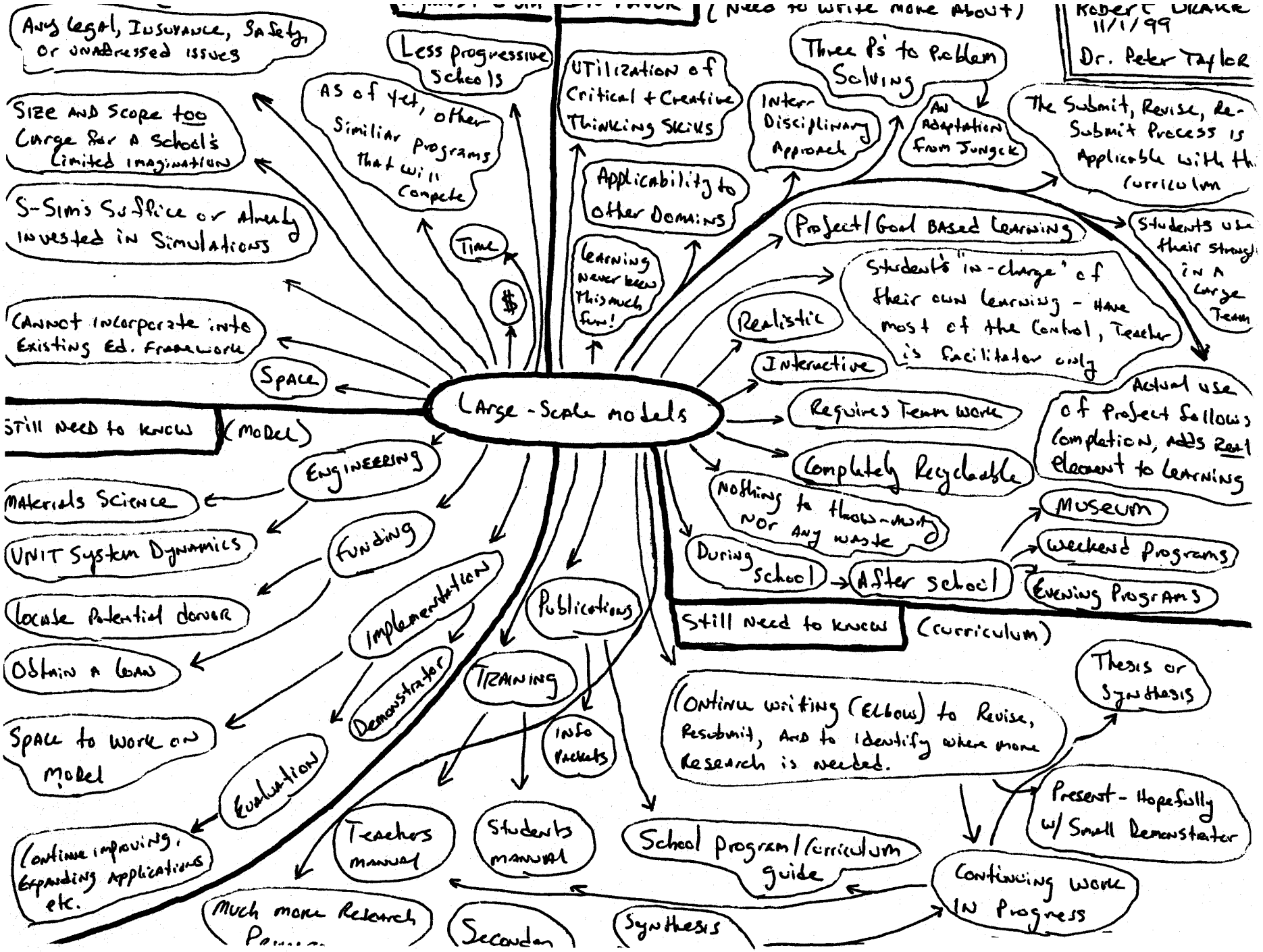
KRISTEN BENNETT
CCT 698
PHASE C-2
10/17/05


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

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



Article: Mumford, Michael D. 'Creative Thought: Structure, Components, and Educational Implications' Roeper Review, Vol. 21 #1 p. 14–19


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

Map

Harriet,

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

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

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

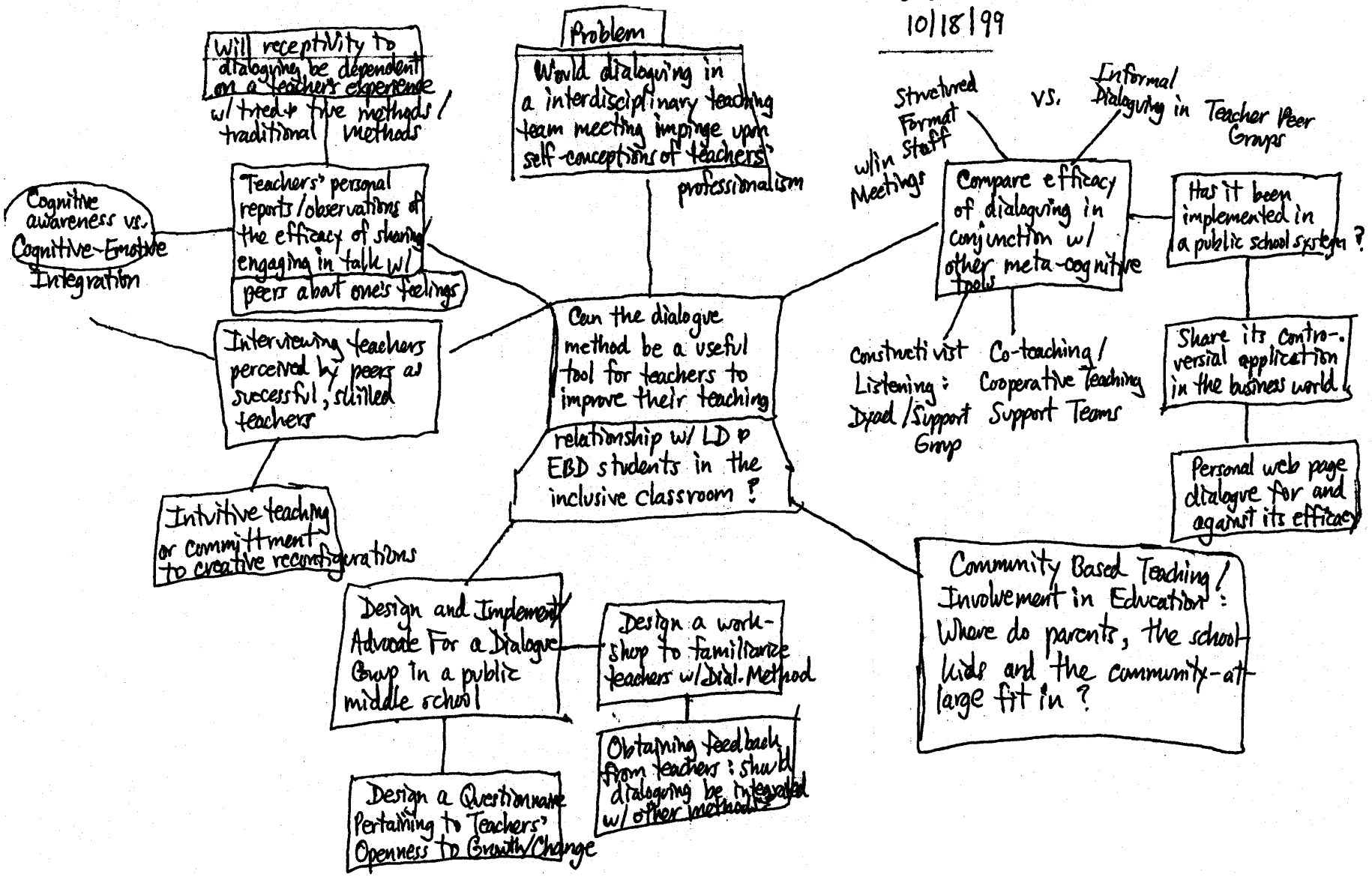
OK/RNR for map

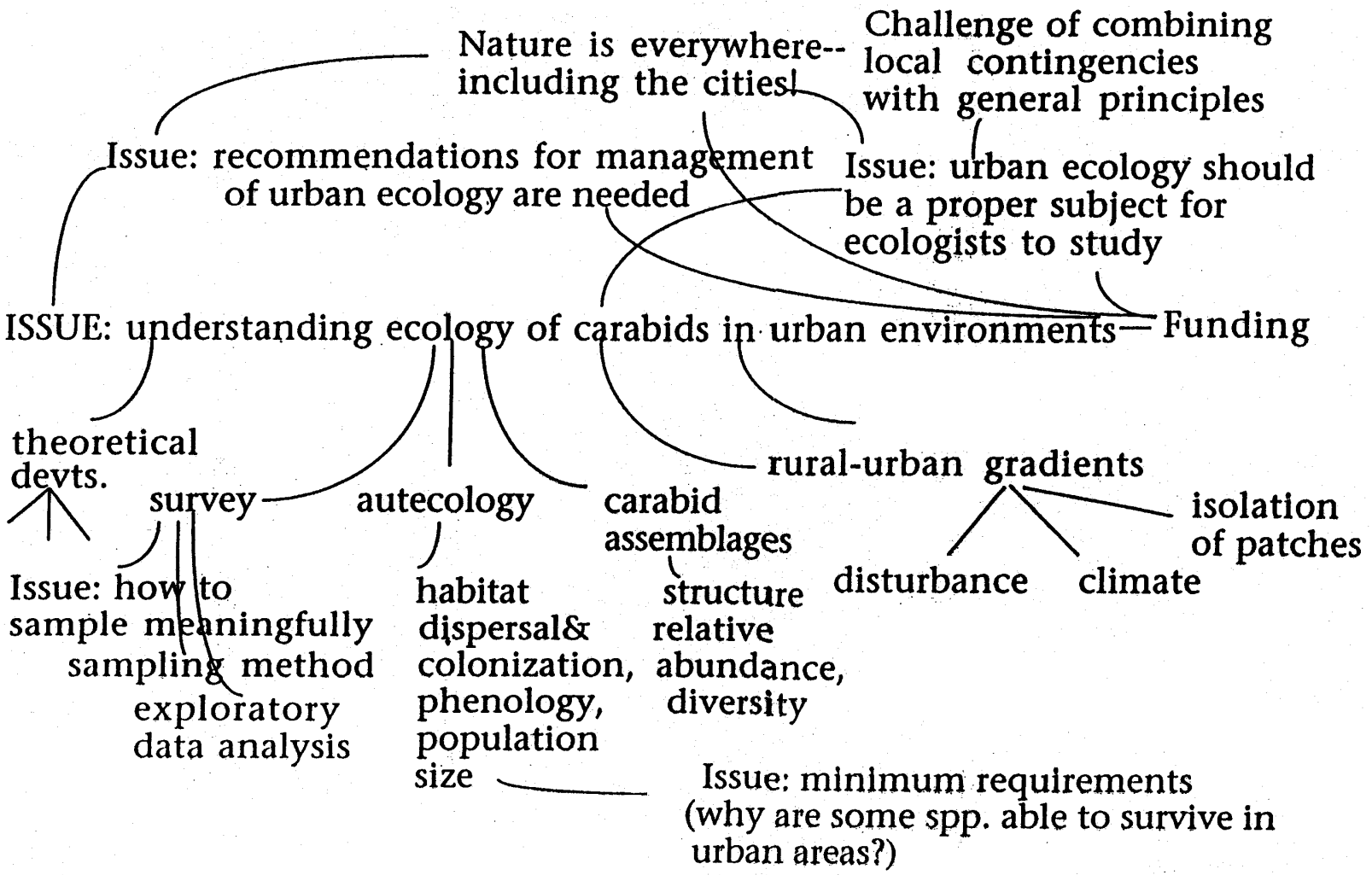
/ peto

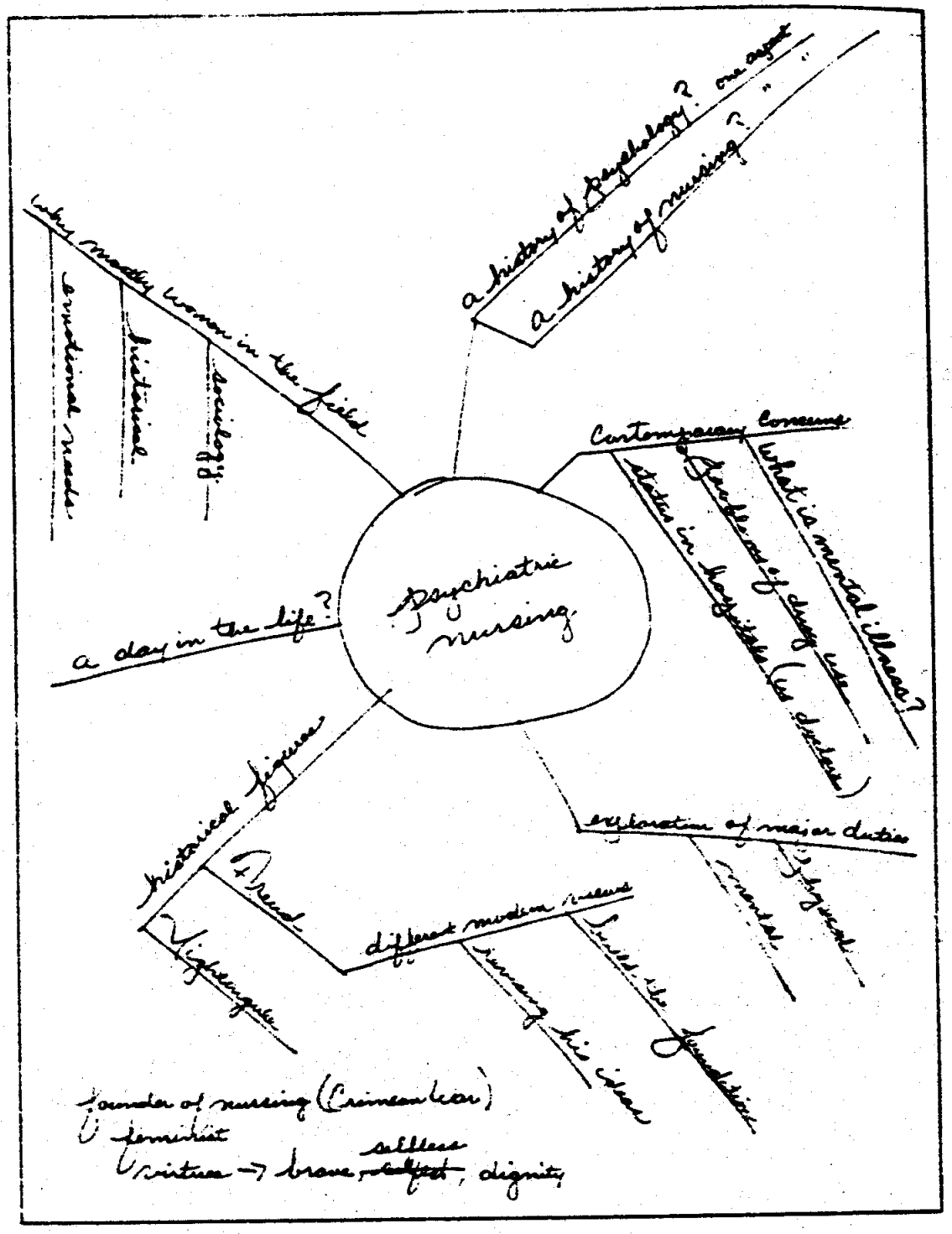
but if you go further with your mapping, I'm happy to look over the results

Harriet Griffin
10/18/09

Jack Sullivan
CCT 698
Class 5
10/18/99




Nature is everywhere--
including the cities!
Challenge of combining
local contingencies
with general principles
Issue: recommendations for management
of urban ecology are needed
Issue: urban ecology should
be a proper subject for
ecologists to study
ISSUE: understanding ecology of carabids in urban environments
Funding
theoretical
devts.
survey
autecology
carabid
assemblages
rural-urban gradients
isolation
of patches
disturbance
climate
Issue: how to
sample meaningfully
sampling method
exploratory
data analysis
habitat
dispersal&
colonization,
phenology,
population
size
structure
relative
abundance,
diversity
Issue: minimum requirements
(why are some spp. able to survive in
urban areas?)


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

HOLES:

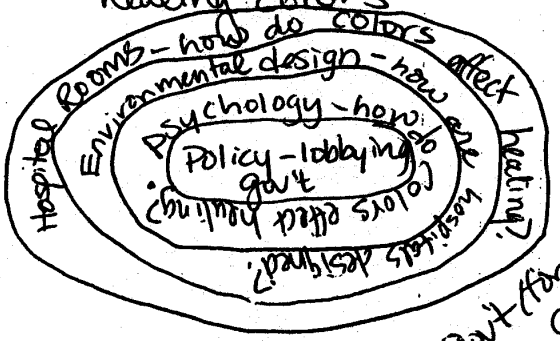
- There are studies that I have not found, yet
- There are Environmental psychologists I have not spoken with, yet.
- I still need to talk to hospital admin. (Which hospital? What Admin.?)

PURPOSE

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

What are these colors?

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



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

SUBJECT

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

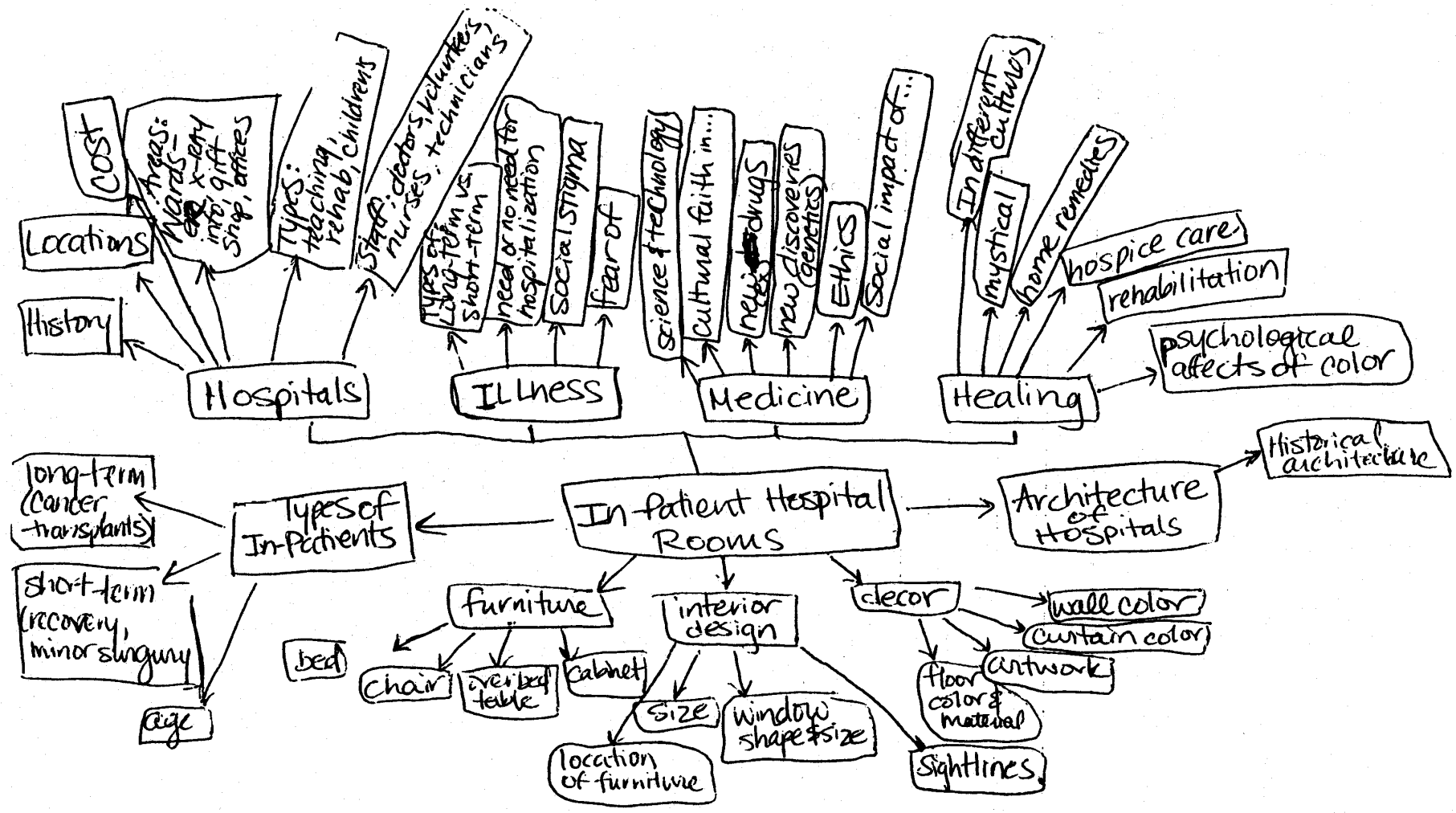
Class → will look for scientific proof

Whomever makes desicions on H-R design

~~will want to know the urgency~~ why

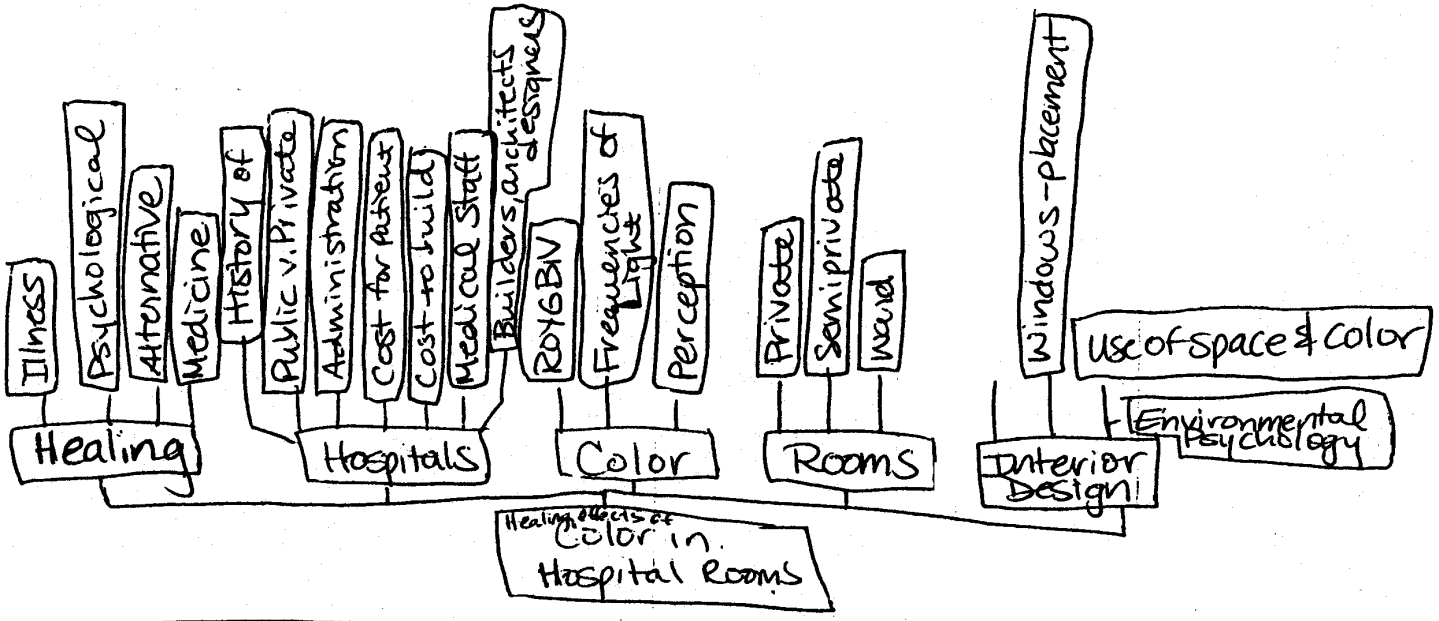
AUDIENCE

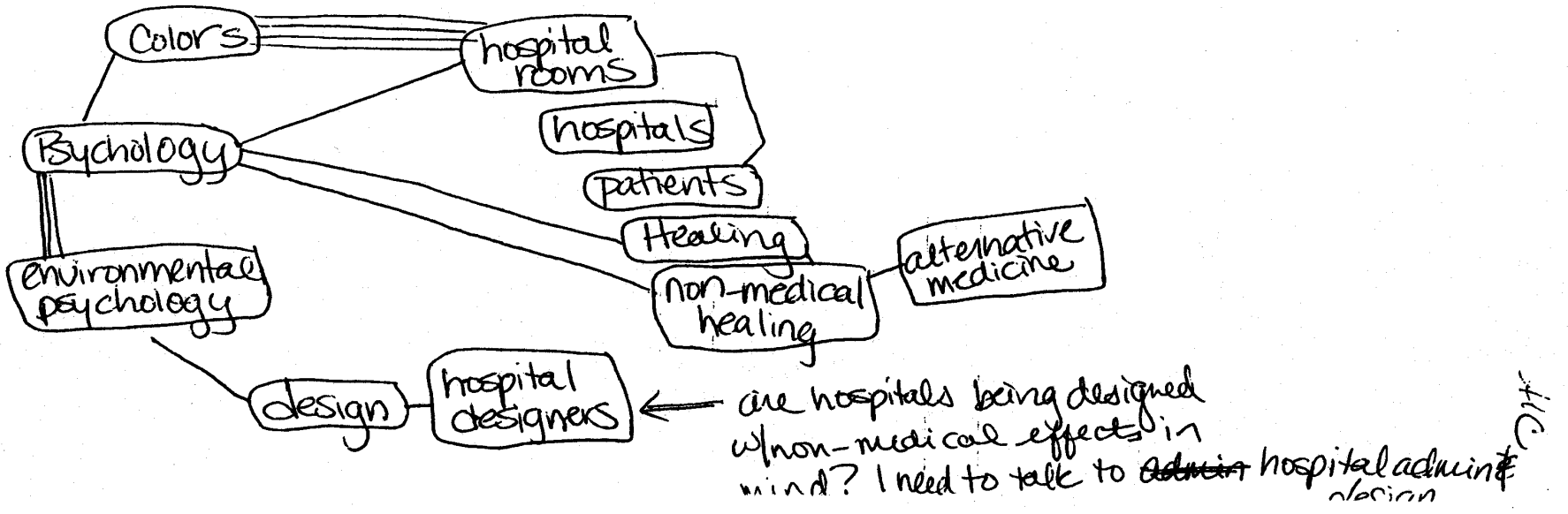
AC



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

AKC
1-30-94


Illness
Psychological
Alternative
Medicine
History of
Public v. Private
Administration
Cost for patient
Cost-to-build
Medical Staff
Builders, architects designers
ROYGBIV
Frequencies of Light
Perception
Private
Semiprivate
Ward
Windows-placement
Use of space & color
Environmental Psychology
Healing
Hospitals
Color
Rooms
Interior Design
Healing effects of Color in Hospital Rooms


Colors
hospital rooms
hospitals
patients
Healing
Psychology
environmental psychology
non-medical healing
alternative medicine
design
hospital designers
are hospitals being designed w/non-medical effects in mind? I need to talk to ~~admin~~ hospital admin & design

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 on 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

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

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

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

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

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

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

Counter proposition:
- How does the past influence who we are today?

Counter-counter proposition:

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

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

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

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

Proposition:
Literature is a tool for self-reflection.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Counter-Counter Proposition: There is merit in the above argument. There are many "toolkits" and books on the market to help the writer do what I am proposing, however, most of these resources center on giving the writer motivation or specific ideas (e.g. "Write a story about the time you discovered Santa Claus wasn't real." One of the best selling books of this sort is What If by Anne Bernays and Pamela Painter) or examples of accomplished writers and what works well for them—basically, examples of how to or how not to. There are very few books and resources

for a writer that helps them develop their OWN existing ideas or to help them extract directly from their own imagination rather than feeding the writer seed ideas to get them started. One of the very few books that breaks from this mold that I have run across is Gabriele Rico's Writing the Natural Way, in which she demonstrates a mapping technique she calls Clustering.

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

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

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

Arguments and Counterarguments

Overall Objections

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

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

Overall Objections:

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

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

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

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

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

Ironically, another element deriving from the students' traditional educational past helps to "buy time" for instructors to employ nontraditional approaches to classes; that is the element of respect for the teacher. This respect, almost reverence, for teachers as authority figures manifests as initial trust, and does contribute to the students' willingness to engage in activities that they don't yet see the point of. On the other hand, cultivating

an independent, autonomous learning style suggests instilling a questioning, "critical", attitude towards everything including texts and teachers. Again, an explicit acknowledgment of the value of debate about these educational contexts and the channeling of such debate into a constructive forum is the ideal approach. Students should be especially encouraged to articulate their objections in writing which can lead to an extremely valuable written exchange with the teacher. Of course, this can happen verbally as well, and be a great thing for the class to engage in as a whole.

Deeper Objections

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

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

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

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

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

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

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

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

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

Sub-Arguments Summarization

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 McBridge Els described creativity as a deep, spiritual experience. The rational mind was certainly not discarded in the experience, but it was relegated to a secondary role. Her experiences and struggles within the creative experience gave her proof of this fact.

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

***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.

Melissa Moynihan
October 21, 2002

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dave,

Your six argument / c-a / c-c-a sequences are strong and clear. What you need to do now is to locate them inside a larger argument, namely one that grabs the attention of someone who is inclined to ~~off~~ apply medication to a child and 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
2. developed a clear notetaking system for my research materials; I have defined a set of subtopics of my research that help me to organize my broad ideas, so now it has become easier to focus my attention on the research, since many of the resources are lengthy books rather than articles. I have spent much time reading but have experienced slow progress because the volume of possible reading is very high. My system of organization is allowing me to selectively choose reading in a more efficient way.
3. I have done some significant work regarding interviewing/visiting relevant to my project. This has included three phone interviews so far and a visit to a theater-based education program. There are two more visits/conversations pending regarding other use of applied theater in social change education. I have come to realize more that this process of finding “allies” and organizations in my search for applications of theater in education toward social change is simply an ongoing process of all of my future work, so I will need to start to consider this more outside of the construct of the Research and Engagement course. In a way, I feel like the expansion of my own involvement in the greater community is itself a ultimate outcome that I have needed from the course. I still need to complete my write-up of the interactions mentioned above.

Areas of greatest priority for upcoming months:

1. Shift from spending time reading, interviewing, and reflecting to writing instead. Because I have so many different ideas and thoughts about ways of thinking about my research, it is vitally important to continue to fill out the outline of my research paper with more and more detail and finish my first draft within the next few weeks.
2. Find ways to engage with the other members of the class to work out the remaining questions and challenges to my assumptions. After our upcoming discussion of peer support, I hope to establish at least one “partner” in class with which to share work and offer encouragement.
3. Share my current progress with others in a more regular way. One of my goals for myself was to find ways to include others more in my work, and I’ve found that I need to return to a more basic level of interaction that can move away from the “weight” of research that I’ve done. One way to do this is to talk about the enjoyment of learning with the adults in my workplace and hear more personal stories about what makes learning fun for them. Also, I will plan to speak more with those in my improv. class about rewarding parts of the class.

Obstacles to moving forward:

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

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

confine my thoughts to certain areas and be less distracted.

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

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

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

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

BENEFITING FROM THE TENSION AND ACHIEVING BALANCE IN THE CREATIVE PROCESS

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

Marnie Jain, October 23, 2006

Personal Strategic Planning Process

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

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

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

RISK

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

ORGANIZE

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

CONNECT

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

DISCIPLINE

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

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

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					Outward & onward disposition		Productive acknowledgement of tension b/w dominant story & emergent		
Sharing for less of a burden		Advance preparation					Acknowledge emotional baggage in the present		
Human connections w/ collegues & 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 recognition)

Strategic Personal Planning

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

Current status:

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

Areas of greatest priority for upcoming months:

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

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

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

Obstacles to moving forward:

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

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

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

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

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

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

Research Design

Alfie Alschuler 11/12/99

Audience

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

Thesis

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

Components

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

Research Completed

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

Research to Be Done

1. Continued collection of curriculum material and creativity education material. To be completed by Dec. 1

Tasks to Be Done

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

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 Arial Group, The School for International Training, and the Sandglass Puppets Theater; 3) review the backgrounds and key works of the following people involved in developing theater-based education in social issues: Keith Johnstone and Michael Rohd

Phone Interview, Linda Naiman

General summary and relevance: Linda is the Director of an arts-based consulting group that helps organizations experience change particularly through visual images and "print conversations". Although her specific domain represents a different angle on the arts compared to my research, she was able to address the issue of what it means to engage people in use of the arts who decidedly do not

consider themselves to be artists. She was able to provide insight on presenting such material in a way to make it more accessible to those feeling some hesitation.

Lessons learned: 1) for non-artists, take a very direct approach in providing encouragement for people to welcome ambiguity and that artistic experiences can be shared independent of artistic skill; 2) it is critically important to establish arts-based change education in a "safe" environment - this means making it clear that a person will only engage in activities or discussion of personal information with their complete agreement, no discussion of such information will go beyond the immediate situation, and, it is actually the goal of the experience to allow someone to learn from "mistakes", which are often just situations that we did not expect to encounter; and 3) creative learning experiences must involve a commitment to action, so establishing follow-up activities can be an important strategy for allowing people to take their experience beyond the arts-based learning situation

Follow-up needs: 1) review the following organizations: Interlog, Necessary Theater, and the art program at the Frick Art Museum; and 2) review the writings of artist Marchall McCluen

Group Meeting, Theater for Change practice group

General summary and relevance: This is a group of independent practitioners involved in theater for social change who are looking to form a periodic meeting in which they can discuss models and activities for situations in which they work. I attended the very first meeting of the group, which provided important insight into the logistical needs and barriers that influence the success of such a group.

Lessons learned: 1) a key challenge in such a learning group is to connect theater-based activities to practical use and expected outcomes; it can be demonstrated through a physical exercise, for example, how body postures of two people can influence communication styles in their conversation. It is vitally important though to go beyond the exercise and define next steps or ways that a person can reflect upon and use this principle later, while actually in a related real-life situation.

Follow-up needs: 1)consider the practicality of my future participation in the group since it is far away from my home, 2) explore the activities of the True Story Theater group in the Boston area as another lead in social-change theater education

In-person Visit, Urban Improv

General summary and relevance: Urban Improv is a program that seeks to reduce youth violence through a highly structured improv. education program. I attended one "class", which was presented to the Tobin School's 5th grade class as part of an 8-class series. This experience was highly important for

me because it presented a realistic view of a very well-established way to use theater as an engaging method of teaching about social change. Although this program focuses on children, I found numerous points of relevance to adult learning as well.

Lessons learned: 1) it may not be necessary to promote the concept of "theater" in a education for social change situation - it can be sufficient describe activities more generically to make sure that the "audience" feels that it can participate without prior knowledge; 2) all activities in the program were preceded by a description of the activity and followed by a whole-group dialogue and "conclusion"; activities included a role-play of a new student's first day of school and a student-developed skit that addressed bullying and allowed students to take on the role of both the bully and the "oppressed" student; 3) the improv. group started the program by taking on roles as young students and interacting with the audience, which allowed the students to become engaged as "themselves" first, before the students were asked to take on other roles; and 4) the class's teacher very naturally felt comfortable as a performer and found it refreshing to be able to related to the students in a way other than their teacher; 5) emphasis was placed on "trying something", but never "right and wrong"; 6) the class's teacher reviewed the importance of discussing the program with the students in their own school and also suggested that the students attending the program would be encouraged to discuss the experience with those who did not attend; and 7) even though I am focusing on areas of adult learning, it may be worthwhile to consider involvement or development of a theater-for-change group that serves a school-aged afterschool/summer vacation need - this kind of activity is well-received, much needed, and usually finds funding relatively easily when many other non-profit ventures struggle financially

Follow-up needs: 1) consider how to facilitate theater-based activities in teacher groups; 2) review the activities of "partner" programs "Creative Arts in the Park" and "The Freelance Players".

General Needs for Future Exploration:

1) because all of my informants originally started with theater experience and found applications in education, it would be helpful to continue to seek those primarily experienced in adult learning who might be open to theater-based education
2) participation is a key; in future exploration, it will become increasingly important to explore possibilities that involve direct participation of adult learners/educators; and also, it will help to expand my understanding to longer-term prospects, so that I am thinking not only of theater activities/applications for teachers and discussions of social change but also of the extended process of transforming the notion of adult education to consider social change as a primary goal

Interview Report

I met twice with J---, a cellist who, as he put it, was in need of relearning how to move his body. He did not like the term "injured." He felt that "injured" did not actually apply as he was really trying to restructure his approach to how his body works. This remark occurred at the onset of the interview and helped to set the tone. I quickly learned to prompt him with terms that (hopefully) would not be labeling or confining to him. He was very engaged in the discussion and had a lot to say about his experiences.

He looked over the questions and pushed them aside saying that he would just let me lead and asked if it mattered if we went in order. I explained that the questions were a guide, rather than a set agenda, with which he seemed contented. As he was very comfortable with sharing his story, I did not need to prompt him very much. He actually went in a similar order as my questions. He was extremely concise and well spoken with his responses, which will help me to apply his information to the project. The difficulty I had was trying to hear and retain his story so I could digest the information quickly enough to then assess whether or not I had the particular information I felt I needed. J--- covered a lot of ground and it was challenging to take it all in. On a personal level, it was challenging to not let myself get pulled into his story too much. I found that it stirred up my own feelings... [section omitted]

Our second conversation had some highlights, but I think the fire was more present in the first. J--- is training to be Feldenkreis practitioner and he invited me to observe one of the sessions, which I did attend. It was fascinating to see the similarities between the Internal Martial Arts and Feldenkreis, as well as the differences.

My talk with J--- gave me the unique information I wanted for the project. It also caused me to take a closer look at my own engagement in my project and my relationship to the topic, which I believe will help to make my project a stronger one.

I have interviewed 2 out of 5 injured musicians. Of the remaining 3, I believe 2 are a lost cause, and 1 may still work out. I have one other person I will try to contact for this interview. I am toying with the idea of contacting my neurologist to try to get similar information from him, since he primarily works with injured musicians.

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.

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

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 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 effective, such as when I am traveling between places or while I am waiting for class to begin, etc. I feel that I have trained myself to actually plan to think as well as finish tasks during certain times, and I have never before really organized my time to actually carve out space for merely thinking.

To be improved: Because of my limited physical space for organizing class materials, I would like to find a new system for maintaining my books, articles, notebooks, and other items. I need to think more about “containers” for my research that might take a different form other than bookshelves.

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

Did well: I feel that the experiences of both freewriting and writing feedback were particularly powerful to me, since the freewriting allows me to dedicate time to my inner dialogue and allow it to make connections between ideas and then see them visually on a page. I appreciate the idea of writing feedback styles because I observe that allowing a point of view in feedback really helps me to view my writing in terms of intentions and impact on others rather than simply getting out what I want to say.

To be improved: In our use of Post-it activities, I found this to be useful but feel that I didn’t take advantage of Post-its enough independently in my own work. I think this is necessary because I do tend to write easily and extensively, but the Post-it activities help me to condense my language and find essence more easily.

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

Did well: I have been able to expose the emotional impact of my research to friends, family, and classmates much more than I have done in the past, and for me this is an important breakthrough because I have been able to focus on my accomplishments when I have gotten lost in my “to-do” list, and this has actually helped me to feel more comfortable about taking care of high-priority items first without worrying about “everything else”.

To be improved: I found that I did still tend to consider large elements of my project and become hesitant to address them all at once, so I need to become better at simply starting the first short steps of a new assignment or task right away after I am ready for them, rather than feeling that I need to reflect on the meaning first. In other words, I would like to improve on getting physically involved in a piece of work before I really know what I am doing.

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

Did well: I have found that I have been able to share my work and ideas with other peers outside of the context of class, even with those not taking the course. I have found that it has become much easier for me to ask someone, “what do you think?” and frame it in a way that indicates that I am not just looking for approval but challenges to help me. In this sense, my style of communication in seeking support from peers has improved.

To be improved: I would like to continue to find new ways to engage others in dialogue about our directions and interests, particularly with respect to CCT as a whole. I feel that I know many peers on the level of classwork but would like to continue to establish peer relationships that persist more cohesively between classes as well as within a single class.

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

Did well: I feel that I really took advantage of the suggested assignment dates for the course by making them a self-imposed requirement, and this gave me a way to restrict my work so that I felt that I had to finish milestones on-time. Also, I came to realize more and more that comments from instructors and peers were not necessarily meant to be taken as literal action items, but instead could be filtered back through my own ideas, allowing me to more easily accept comments from others such that I was then actually making them my own.

To be improved: Because I consider an important element of my research to be encouraging others to participate in some of my ideas, I need to spend more time and thought considering the fact that others don't see things my way, and that I am not really trying to convince others but instead am trying to invite others to explore these ideas with me.

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

Did well: As mentioned above, I have become more successful at accepting comments from the point of view of making them my own. Additionally, I feel that I have been allow my own enthusiasm to come out more in my presentation of ideas verbally and in writing.

To be improved: I would like to find creative ways to prompt additionally feedback, since I would have liked even more from peers. Because of the limits of the time of others, I would like to both find alternative ways to know the views of others and also allow myself more opportunities to use methodological believing in my own daily work.

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

Did well: I feel that as the course progressed, I was able to think much more about creating a foundation of work that could be sustained outside the course and after it was over. This helped me to take attention off of criteria and on to making sure that I was making sense to myself and actually was creating work that I could stand behind with confidence.

To be improved: This particular issue may always be a challenge for me, because even more so than with grades and evaluations, it has been important to me to feel that I have showed my best work to others. I believe that if I can more naturally and immediate observe coursework and the CCT program as a process that happens to result in certain products, then I can relieve myself of being concerned with actually creating the products and understand how well I am utilizing the process.

10. I have approached this course as a work-in-progress. Instead of harboring criticisms to submit after the fact, I have found opportunities to affirm what is working well and suggest directions for further development.

Did well: Most of all, I feel that this course has represented a starting point of future work, so I have been able to find ways to "forgive" myself for unexplored areas and have found through that realization that I do now possess knowledge and skills in my area of interest that might actually be able to benefit others as well as my own continued work.

To be improved: Because my work involves collaboration and experimentation with others, I would like

to make sure to keep my momentum going and notice when I come across opportunities to have personal and direct involvement in areas where my interests appear. This means actively seeking out opportunities and making sure to continue to discuss my work in CCT with people outside of the program.

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.

Jeremy Szteiter
CCT 692
Assignment J: Self-assessment
12/17/07

The goals are divided into two sets:
I. "My Submission Shows That..."
With each assignment (or revision) you should record (or update) for the goal related to the assignment:
a) something that reflects what you have achieved well related to this goal, and
b) something you have struggled with/ need more help on/ want to work further on.
In addition, taking into account the development of your project as a whole, you should also update your previous assessments for earlier goals.
(Some of the goals below are accompanied by specific prompts; others allow you to decide what to record.)
II. Developing as a reflective practitioner, including taking initiative in or through relationships
Whenever you notice something along the lines of a) and b) for any of these goals record it or update your previous record. For mid- and end-of-semester self-assessments, you will be asked to record something for a) and b) of every goal.

Submit the latest version of this with each assignment. If there are discrepancies between my assessment and what you record, I will note this in my comments on the assignment or self-assessment. We can discuss the discrepancies and try to come to a shared understanding about them.

I. "MY SUBMISSION SHOWS THAT..." (goals of the ten phases of research and engagement)
A. I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose).
Did well: I was able to converge onto my ideas fairly quickly and found a true personal interest and passion about my topic that I believe I was able to convey to others with sincerity through the course of the project.
To be improved: I would like to continue exploring how my topic can connect in more personal ways to others, and I would like to able to demonstrate the enjoyment of using theater in education for social change in more active ways.

B. I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now.
Did well: I was able to identify the areas of the work of Augusto Boal that applied to my topic

and found that other independent threads often connected to that as a foundation.
To be improved: I still would like to know more about other adult education practitioners who might already share my ideas but who are not also formal theater practitioners - I have found fewer people of this type so far.

C. I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, and decide the most important direction.
Did well: My idea-mapping allowed a major breakthrough to happen as it helped me to prioritize the relationship between theater, education, and social change and helped me to choose the scope of my research in a more confident way.
To be improved: Because I am interested in so many areas, it was easy throughout my research to follow new threads, meaning that I needed to constantly step back from my work and verify that I was using my time effectively.

D. I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions.
Did well: I was able to use information from my initial informants as well as from published research to understand counter-propositions, which I believe added a more grounded element to them and therefore helped me to think about them in practical ways.
To be improved: I feel in some ways that my counter-counter-propositions in writing are still limited in that they may not address deeper feelings of hesitation of adult learners to engage in any kind of “theater”, so I realize that a part of my research is to appreciate the need for ongoing, long-term conversations with people as well as simply making a logical argument.

E. I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence (with realistic deadlines) to realize these objectives.
Did well: I was able to develop a strategy which allowed me to start to limit the expanse of my research and finally decide to address specific areas within my interests, so this greatly improved my timeline of work and kept it in to a realistic form.
To be improved: As I focused on my final conclusions in the later part of the research, I sometimes neglected some of the smaller organizational elements that might have helped me consider my work in smaller chunks.

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

Did well: I was able to speak with several people involved in areas within my research as well as observe a practical application.
To be improved: All of my interviews and informants suggested additional threads of inquiry, and it will be an ongoing process to follow them as this continues to expand.

G. I have clarified the overall progression or argument underlying my research and the written reports.
Did well: I was able to gain insight about my presentation from my practice presentation, and this prompted me to consider new ideas about my final project.
To be improved: I would like to continue to develop group activities that could be used in future presentations or situations to more specifically demonstrate how theater concepts relate to social change.

H. My writing and other products Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to.
Did well: Because of my ranges of ideas, I felt that I was able to explore several in my writing while also find a writing organization that made sense.
To be improved: I would like to continue to improve the way that I utilize other members of the class and become partners in our writing and research efforts.

I. I have facilitated new avenues of classroom, workplace, and public participation.
Did well: I believe that my personal enthusiasm for my topic and the flexibility of it allows for numerous opportunities for participation and even depends upon it. so I look forward to continuing how that may work.
To be improved: I would like to continue to improve my own abilities as a facilitator of groups and gain some practical experience.

J. To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing.
Did well: I was able to discipline myself fairly well throughout the research process and never felt that I was behind according to the progress that I intended to make.
To be improved: It took me a while to understand my pockets of time during a given week due to a completely new and complex schedule relative to my classes and work experiences. I need to find a better way to examine this in the future.

II. DEVELOPING AS A REFLECTIVE PRACTITIONER, INCLUDING TAKING INITIATIVE IN AND THROUGH RELATIONSHIPS
1. I have integrated knowledge and perspectives from CCT and other courses into my own inquiry and engagement in social and/or educational change.
Did well: I feel that my recent CCT experience had already started me to be much more aware of

relinquishing my old “labels” for myself, and that encouraged me through this course to start to consider ideas and interests that I did not accept before.
To be improved: I would like to make sure to engage in dialogue with more of the CCT community – even though I have attended department events, I would like to appreciate the work of other students even more.

2. I have also integrated into my own inquiry and engagement the processes, experiences, and struggles of previous courses.
Did well: I found that I was much more able to allow myself to be assisted by others in my inquiry compared to past experiences, in which I spent more time in independent study and research.
To be improved: Through the Dialogue course this winter, I would like to pay particular attention to use of dialogue in groups and need to think of this as another key layer to my current research.

3. I have developed efficient ways to organize my time, research materials, computer access, bibliographies...
Did well: It arose early in the course that my “in-between” times might be utilized more effective, such as when I am traveling between places or while I am waiting for class to begin, etc. I feel that I have trained myself to actually plan to think as well as finish tasks during certain times, and I have never before really organized my time to actually carve out space for merely thinking.
To be improved: Because of my limited physical space for organizing class materials, I would like to find a new system for maintaining my books, articles, notebooks, and other items. I need to think more about “containers” for my research that might take a different form other than bookshelves.

4. I have experimented with new tools and experiences, even if not every one became part of my toolkit as a learner, teacher/facilitator of others, and reflective practitioner.
Did well: I feel that the experiences of both freewriting and writing feedback were particularly powerful to me, since the freewriting allows me to dedicate time to my inner dialogue and allow it to make connections between ideas and then see them visually on a page. I appreciate the idea of writing feedback styles because I observe that allowing a point of view in feedback really helps me to view my writing in terms of intentions and impact on others rather than simply getting out what I want to say.
To be improved: In our use of Post-it activities, I found this to be useful but feel that I didn’t take advantage of Post-its enough independently in my own work. I think this is necessary because I do tend to write easily and extensively, but the Post-it activities help me to condense my language and find essence more easily.

5. I have paid attention to the emotional dimensions of undertaking my own project but have found ways to clear away distractions from other sources (present & past) and not get blocked, turning apparent obstacles into opportunities to move into unfamiliar or uncomfortable territory.
Did well: I have been able to expose the emotional impact of my research to friends, family, and classmates much more than I have done in the past, and for me this is an important breakthrough because I have been able to focus on my accomplishments when I have gotten lost in my "to-do" list, and this has actually helped me to feel more comfortable about taking care of high-priority items first without worrying about "everything else".
To be improved: I found that I did still tend to consider large elements of my project and become hesitant to address them all at once, so I need to become better at simply starting the first short steps of a new assignment or task right away after I am ready for them, rather than feeling that I need to reflect on the meaning first. In other words, I would like to improve on getting physically involved in a piece of work before I really know what I am doing.

6. I have developed peer and other horizontal relationships. I have sought support and advice from peers, and have given support and advice to them when asked for.
Did well: I have found that I have been able to share my work and ideas with other peers outside of the context of class, even with those not taking the course. I have found that it has become much easier for me to ask someone, "what do you think?" and frame it in a way that indicates that I am not just looking for approval but challenges to help me. In this sense, my style of communication in seeking support from peers has improved.
To be improved: I would like to continue to find new ways to engage others in dialogue about our directions and interests, particularly with respect to CCT as a whole. I feel that I know many peers on the level of classwork but would like to continue to establish peer relationships that persist more cohesively between classes as well as within a single class.

7. I have taken the lead, not dragged my feet, in dialogue with my instructor and other readers. I didn't wait for the them to tell me how to solve an expository problem, what must be read and covered in the literature, or what was meant by some comment I didn't understand. I didn't put off giving my writing to my instructor and other readers or avoid talking to them because I thought that they didn't see things the same way as I do.
Did well: I feel that I really took advantage of the suggested assignment dates for the course by making them a self-imposed requirement, and this gave me a way to restrict my work so that I felt that I had to finish milestones on-time. Also, I came to realize more and more that comments from instructors and peers were not necessarily meant to be taken as literal action items, but instead could be filtered back through my own ideas, allowing me to more easily accept comments from others such that I was then actually making them my own.
To be improved: Because I consider an important element of my research to be encouraging others to participate in some of my ideas, I need to spend more time and thought considering the fact that others don't see things my way, and that I am not really trying to convince others but

instead am trying to invite others to explore these ideas with me.

8. I have revised seriously, which involved responding to the comments of others. I came to see this not as bowing down to the views of others, but taking them in and working them into my own reflective inquiry until I could convey more powerfully to others what I'm about (which may have changed as a result of the reflective inquiry).
Did well: As mentioned above, I have become more successful at accepting comments from the point of view of making them my own. Additionally, I feel that I have been allow my own enthusiasm to come out more in my presentation of ideas verbally and in writing.
To be improved: I would like to find creative ways to prompt additionally feedback, since I would have liked even more from peers. Because of the limits of the time of others, I would like to both find alternative ways to know the views of others and also allow myself more opportunities to use methodological believing in my own daily work.

9. I have inquired and negotiated about formal standards, but gone on to develop and internalize my own criteria for doing work—criteria other than jumping through hoops set by the instructor so I get a good grade.
Did well: I feel that as the course progressed, I was able to think much more about creating a foundation of work that could be sustained outside the course and after it was over. This helped me to take attention off of criteria and on to making sure that I was making sense to myself and actually was creating work that I could stand behind with confidence.
To be improved: This particular issue may always be a challenge for me, because even more so than with grades and evaluations, it has been important to me to feel that I have showed my best work to others. I believe that if I can more naturally and immediate observe coursework and the CCT program as a process that happens to result in certain products, then I can relieve myself of being concerned with actually creating the products and understand how well I am utilizing the process.

10. I have approached this course as a work-in-progress. Instead of harboring criticisms to submit after the fact, I have found opportunities to affirm what is working well and suggest directions for further development.
Did well: Most of all, I feel that this course has represented a starting point of future work, so I have been able to find ways to “forgive” myself for unexplored areas and have found through that realization that I do now possess knowledge and skills in my area of interest that might actually be able to benefit others as well as my own continued work.
To be improved: Because my work involves collaboration and experimentation with others, I would like to make sure to keep my momentum going and notice when I come across opportunities to have personal and direct involvement in areas where my interests appear. This means actively seeking out opportunities and making sure to continue to discuss my work in CCT with people outside of the program.