

**2nd Annual
Purposeful Pedagogy
Workshop**

**February 22, 2013
CUNY Graduate Center**

**Organized by students from the
Urban Education and Sociology Departments**



Agenda

Breakfast/Intro

9:30am-10:20am (6112, Sociology Lounge)

- Breakfast and Registration (9:30am-9:55am)
- Introduction by Robin Isserles and Nicholas Michelli (9:55am-10:20am)

Session One

10:30-12pm

- Group A: Planning Syllabi and Lessons (6112, Sociology Lounge)
- Group B: Implementing Lessons:
Student Engagement, Activities, & Building a Classroom Community (DSC 5409)

Lunch

12pm-12:35pm (6112, Sociology Lounge)

Session Two

12:45pm-2:15pm

- Group A: Implementing Lessons:
Student Engagement, Activities, & Building a Classroom Community (DSC 5409)
- Group B: Planning Syllabi and Lesson Plans (6112, Sociology Lounge)

Session Three

2:25pm-3:25pm

- Group A: Assessments (DSC 5409)
- Group B1: Technology and Alternative Assessments (6112, Sociology Lounge)
- Group B2: Professional Development of the "Self": Time Management and Preparing to teach Challenging Issues (like LGBT, Race, etc.) as an Activist (or Not) (Rm. 4201, Urban Education Lounge)

Session Four with Wrap Up

3:30m-4:45pm

- Group A1: Technology and Alternative Assessments (6112, Sociology Lounge)
- Group A2: Professional Development of the "Self": Time Management and Preparing to teach Challenging Issues (like LGBT, Race, etc.) as an Activist (or Not) (Rm. 4201, Urban Education Lounge)
- Group B: Assessments (DSC Room 5409)

Follow Up Pedagogy Sessions

Friday, March 15th 11am-1pm in TBD

“Using Assessment to Support Diverse Students’ Learning”

Friday, April 12th 11am-1pm in TBD

“Helping Students Learn How to do Library Research”

Friday, April 19th 11am-1pm in Sociology Lounge

“Writing across curriculum”

Friday, May 3rd 11am-1pm in Sociology Lounge

“Reflecting and Revising: Making Course Adjustments”

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Introduction to Teaching at CUNY

Some reflections for a new teacher

First, let me begin by saying that I am the 3rd generation to be part of the CUNY system. My maternal grandmother, a widow raising two young children in the 1950s, went to school one course at a time at what was then called City College Downtown, (later Baruch). Both of my parents graduated from Queens College in the mid-1960s and I graduated from the Ph.D. program in Sociology in 2002. I proudly tell my students that CUNY is “in my blood”.

I have been teaching at BMCC since 1993, my second year in graduate school. I was 23 when I started and taught 2 classes/semester for five years (which for some in the academic world is a full teaching load). As so often happens, my progress toward my degree was slower due to my teaching responsibilities. So, I stopped teaching for three semesters to concentrate fully on my dissertation. During this time, a full time position was posted. I applied and was hired in the Spring of 2000, two years before I completed my degree. I say this not only to share some of my story, but also to emphasize that I sought this job out—it was not one of last choice or desperation. I was willing to go elsewhere, but I was very committed to staying in CUNY and in particular, teaching at the community college level. And when I meet people at academic conferences, especially those at more prestigious universities, who share some very bleak classroom experiences of the student apathy that they find there, I am reminded that when I’m in the classroom at BMCC, I honestly do not want to be anywhere else.

But back in 1993, having never formally taught in a classroom, I was in an absolute panic. What am I supposed to do? How do I do this? The summer before I started, I shadowed a fellow grad student’s Intro to Soc course at Hunter College. That was the extent of my teacher training. And given this was only my second year in graduate school, and arguably too early to begin teaching, it was not easy. However, I do think it made me a better, more disciplined grad student and, at the same time, it made me a better teacher as I was synthesizing and distilling this new material I was learning to an undergraduate, pre-major student population.

Recently I read *Academically Adrift*, by Richard Arum and Josipa Roksa. In the final chapter the authors discuss the connection between the lack of student learning that goes on to the ways in which teaching is devalued, especially in so many graduate school programs. They write,

“During graduate training, future faculty members receive little if any formal instruction on teaching. Doctoral training focuses primarily, and at times exclusively, on research”... they continue, “Graduate students are not only entering classrooms without much preparation, but more problematically, they are learning in their graduate programs to deprioritize and perhaps even devalue teaching...” (133)

So, I think a workshop like this and others that may follow, is an invaluable addition to the Graduate Center, and I applaud the organizing committee for today’s event. I think this workshop is especially important given that you have the opportunity to gain some real teaching experience at CUNY—teaching your own classes, rather than holding TA positions, as is the norm at so many other graduate programs.

Thus, I bring some advice to share with you, from the very concrete, to the more philosophical. As I

was preparing these remarks, I tried to think of what I would have wanted to hear from a veteran teacher when I first began.

1. Know your students, their stories, their aspirations, and create meaningful discussions and assignments that allow them to bridge their personal biographies with the larger social histories.

For me, the mantra has been “the atypical is the typical”. Over the past 19 years or so, my students have been:

Living in shelters and/or facing eviction during the semester; AIDS/cancer patients; children of professors; high school drop outs; students whose schooling has been interrupted because they were being stalked by their abusive partners, or had to discontinue school because of an arranged marriage; former teen mothers and fathers; felons and parolees; returning students who were college educated in the Caribbean; victims of stop and frisks; injured athletes from 4 yr. schools; nannies for the wealthy; sex workers; recovered addicts; students who have served in Iraq and Afghanistan; students raised by people other than their parents; caretakers/primary custodians of younger siblings or older relatives; children of community leaders and activists, immigrants from all over the world, and very hard working, eager students of the working class and working poor.

Assume difference, assume a wide array of experiences and view this as enhancing sociological inquiry or whatever content you are teaching. Have their authentic experiences provide the basis for discussion. Allow them to be experts on their social world, one that you may not inhabit, and challenge and guide them to revisit their experiences in a larger social-historical context.

Try to get an idea of why they are in school. What do they hope to attain? What do they want to become? Some of the recurring professional aspirations I hear most often include nurses, owning their own daycares or other businesses, teachers, police officers, accountants, hotel and restaurant workers, music producers, forensic psychologists, speech or occupational therapists, social workers and other human services related fields, etc.

On the very first day of class, after thoroughly going over the syllabus so they have a clear idea of my expectations, I have them do a short writing assignment. I ask them to introduce themselves, and tell me something “unique” about themselves. I ask them to tell me why they chose to take this course and for the last question, I ask them to write about one thing in the news that has happened recently that they were following and why they found this interesting. I define news fairly broadly—and include sports and entertainment. The purpose of this exercise is two-fold—it gives me an early writing sample, and more importantly, it allows me to get to know them and remember their names. One of things I strive to do is to make the students feel like valued members of the classroom community. Their presence matters, their ideas matter, their experiences matter. When they feel validated (rather than judged, or assumed to not be “college material”) they are much more open to learning. And I use their lives, and refer to their interests/hobbies/life experiences throughout the semester.

2. At the same time, I create boundaries between them and me. They don’t want to be friends—I think for some it is not only uncomfortable, but insulting, even demeaning. They want good

teachers who care they are there, who support them, but they expect there to be boundaries. Most are **not** comfortable calling teachers by their first name, especially immigrant students. For pedagogy to be truly liberating, we can't impose on our students cultural norms or ideals that may be foreign to them. They are not liberated that way, as much as our intentions may be "good".

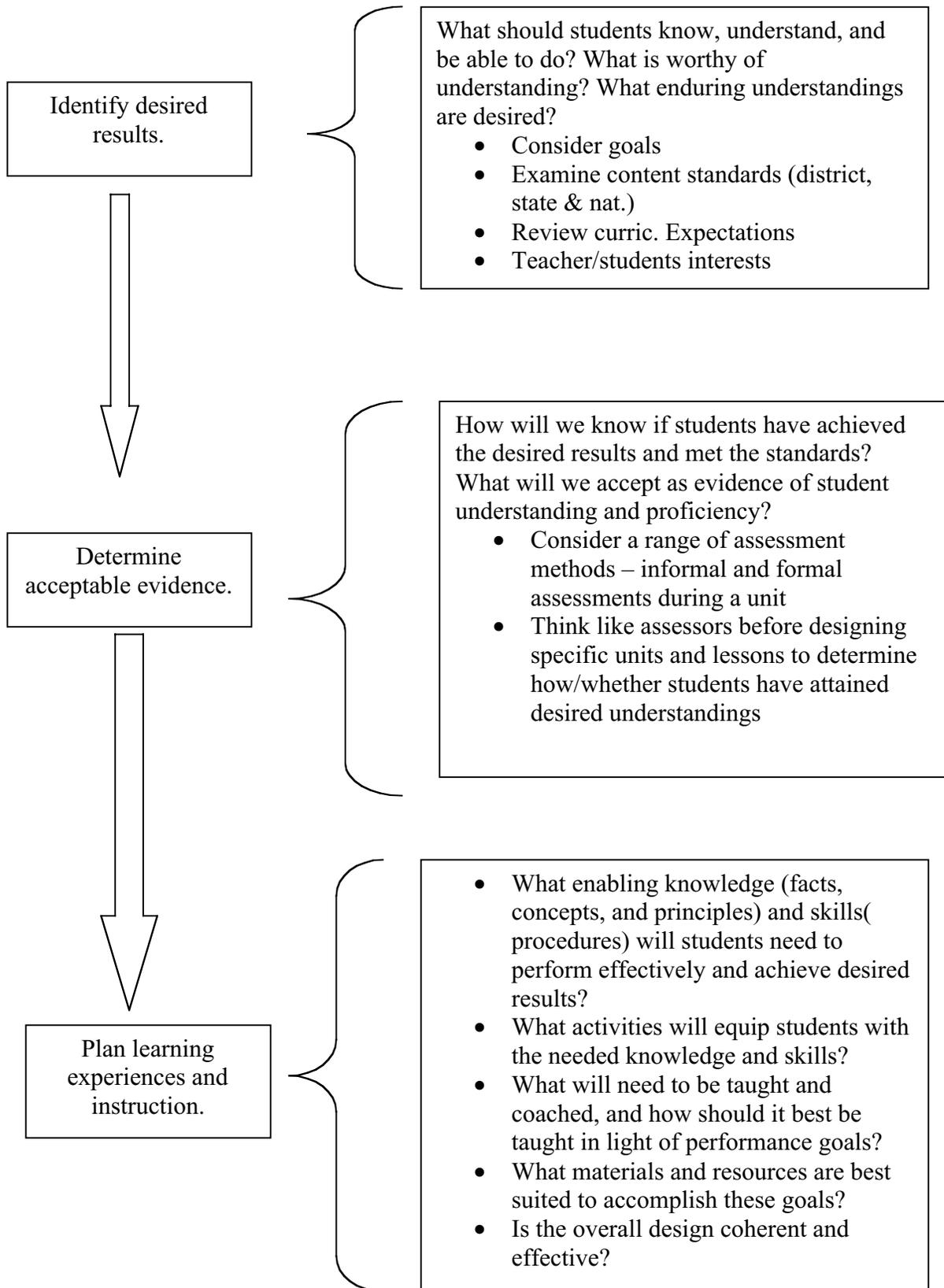
3. Be constantly aware of cultural dynamics—from frames of references (gender, race, ethnicity, class, age, etc.) to patterns of social interaction. For example, though our teaching styles might be such that we demand and desire eye contact, this might be difficult/uncomfortable for those where this is not an expected part of interaction, especially with authority figures. Secondly, referencing one's own childhood in the suburbs or a residential college experience may not be meaningful examples to many in your classes. Choose sensitively.
4. Use their own issues around homophobia, racism, sexism, etc.) as teachable moments. Try not to alienate anyone by letting comments go that may be demeaning to others in the classroom. Encourage an honest discussion and bring out the social dimensions from which to analyze these ideas.
5. Share your story as a graduate student, as a member of the adjunct faculty. Unfortunately, many CUNY students do not know the important history of CUNY nor are they in tune with the political and economic forces behind the rise of contingent labor and its implications for them and you. Incorporate this into your course content where you can.
6. Know the policies/ organizational culture of the campus. Know your rights and responsibilities as adjunct faculty. Know the benefits of union membership. Know the contract under which you work. If possible, go to union meetings. Don't be in the dark.
7. Be careful not to lose yourself too much in the teaching. Your master status is and should be that of graduate student. That is not to say you should not take this responsibility seriously. You should, but be kind to yourself. If it is going to be a particularly heavy semester for you, use more informal, non-graded writing assignments, reduce the amount of grading you have to do and try to stagger it so it doesn't get so overwhelming that you feel paralyzed. And this comes with practice. It's difficult to know what is going to work for you until you do it. If you must use test banks, be sure to read the questions over carefully. You may want to re-word or re-phrase, especially using examples that are more relevant to our students' lives. It is not CUNY students who are often in the minds of the authors of many of these test banks. When you construct exam questions, whether multiple choice, short answers, essays, be sure to think about whether the questions make sense, that the choices are comprehensible to students. What "function" does this question have? What do you hope for them to take away from this course? Constructing a good exam takes time, sometimes more time than grading does.
8. If you are using power point, try not to overuse it. It can be a wonderful mechanism for showing text, images, hyperlinks to youtube, etc. that can really enhance a lesson/discussion.

But be mindful that many students come very ill prepared for what it means to take notes in class. Try to incorporate some “lessons” on this into your lectures/discussions. For many in your classrooms, they are not only learning the course content, but they are also learning about what it means to be college students. You are part of transmitting some of that cultural capital to them.

9. Be introspective. Reflect a lot, without beating yourself up. You will make mistakes, learn from them. Strive to be a better teacher with every semester. Keep a journal—what worked, what didn’t, and why. What would you do differently next time, etc. What changes would you like to make?
10. And finally, inspire, challenge and most importantly respect your students-- they will thrive, and you will benefit from very rewarding teaching experiences.

Thank you and good luck to you.

The Backward Design Process



Adapted/formatted from *Understanding by Design* by Grant Wiggins and Jay McTighe

Planning Syllabi And Lessons

Syllabus and Lesson Planning

Graphic Organizer

Course Subject

What course are you planning?

Policies and Procedures

This is your contract with your students. You need to include policies or ground rules before getting to the conceptual part of the syllabus. A syllabus is 'living document' so include a statement that says you may change it at any point. Things to include are policies on Attendance, Lateness, Missed Exams and Late Assignments, Cell Phones, Grade Changes, Extra Credit, Emails (what they can and cannot email you, and what they can and cannot expect in terms of your response), Plagiarism (include official college statement), and a statement on Learning Styles and Disabilities

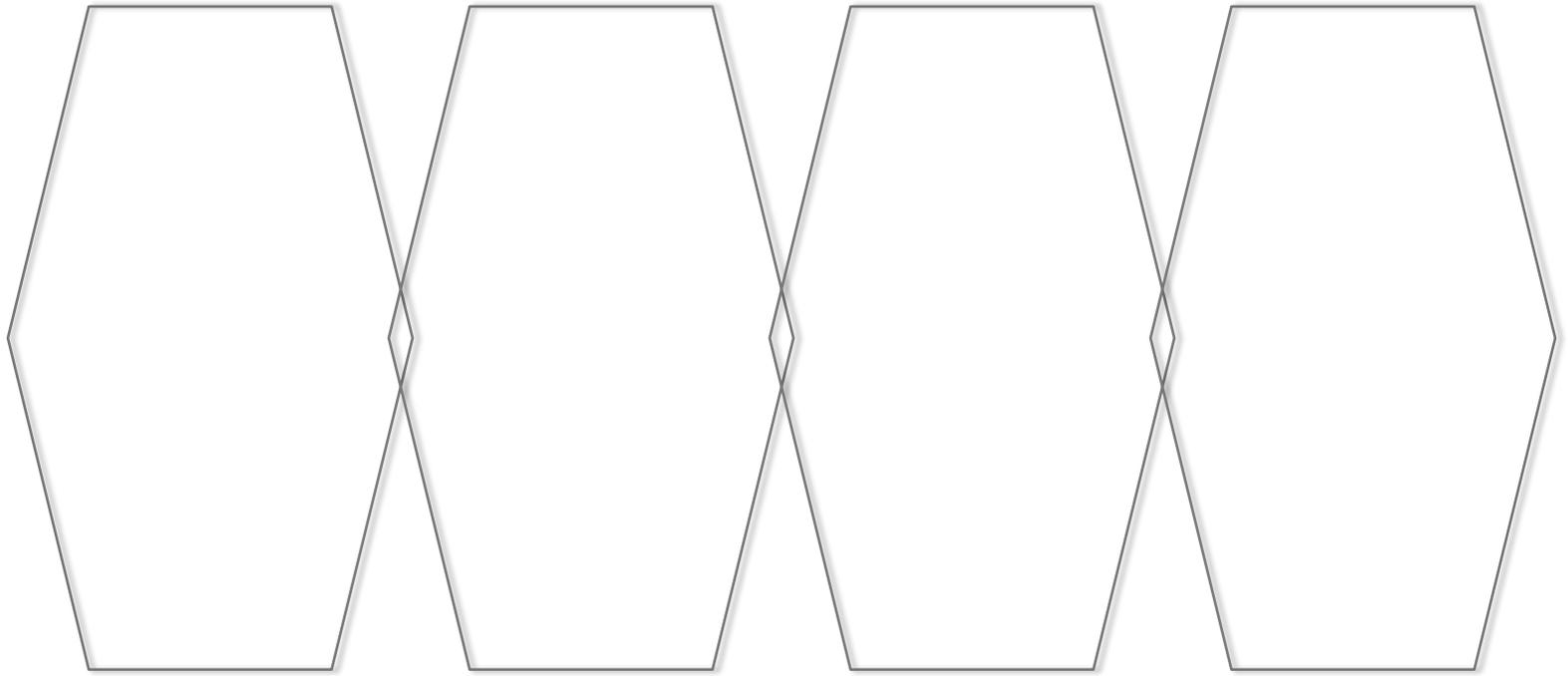
List any more you would like to include:

Brainstorm

Jot Down all the topics you want to cover in your class. Also write down any skills, concepts, or knowledge you want your students to get out of your class.

Clustering

Cluster your brainstorm results into areas that go together.



Theme Creation

Create themes based on your clusters. For this exercise we limit the number to four, you can have more or less.

Theme 1:

Theme 2:

Theme 3:

Theme 4:

Learning Outcomes

For each theme, decide what the learning outcome should be, as well as some for the overall course. Again, there is no set number for the number of outcomes you can have.

Overall Learning Outcome 1:

Overall Learning Outcome 2:

Learning Outcome for Theme 1:

Learning Outcome for Theme 2:

Learning Outcome for Theme 3:

Learning Outcome for Theme 4:

Assessment

How are you going to assess the achievement of these outcomes? Remember when giving assignments, always present it to students in writing. Students with clear understanding of the assignment perform better (which also saves you time on grading!). You should also be clear on the role of the writer, the audience, the format of the assignment, and the specific task they are supposed to achieve, as well as the criteria for grading. Assessment can include low stakes informal writing, response papers, final papers, exams, blog posts and more.

Assessment for Overall Learning Outcome 1:

Assessment for Overall Learning Outcome 2:

Assessment for Learning Outcome for Theme 1:

Assessment for Learning Outcome for Theme 2:

Assessment for Learning Outcome for Theme 3:

Assessment for Learning Outcome for Theme 4:

Readings and Other Resources

Think of readings and other resources that you would like to use to for each theme based on the learning outcomes and how you will assess them.

Theme 1:

Theme 2:

Theme 3:

Theme 4:

Week to Week

How are you going to address the themes over the course of the semester?

Week 1

Week 2

Week 3

Week 4

Week 5

Week 6

Week 7

Week 8

Week 9

Week 10

Week 11

Week 12

Week 13

Week 14

Week 15

Day to Day Planning

Your daily lesson should be planned like a good story or essay, with a strong introduction/beginning, middle, and conclusion. Moreover, for a story/essay to flow, the beginning needs to grab the attention of the reader, the middle needs to develop and support the ideas presented in the introduction, and the conclusion must effectively sum up what the point of the whole story/essay was about. Lastly, to make the story/essay flow, there must be great transitions, connecting each part.

Topic Overview

State a brief overview of the day's topic

Essential Question/Aim

What is the essential question or aim for the day that you will display for students?

Day's Outcomes/Objectives

Include both content and skill-based outcomes (which you can take from your objectives listed above)

Beginning (Examples: Do Now, Quiz)

Your "Do Now" should engage students in the material for the day and be related to the "Aim." It is generally a good idea to make your "Do Now" relevant to the students' lives and then connect the "Do Now" to the "Aim" for the day after going over the "Do Now"

Transition

Connect the discussion of the "Do Now" to the day's "Aim" and then to the first "Activity." You should literally write out the sentence you plan on saying for the transition.

Middle (Examples: See "Sample Activities Handout")

The middle of every lesson should usually have at least two short activities with good transitions between each activity. It is best if each activity builds on the other, and many teachers believe it is good to have one activity that students do collaboratively and then another that is done independently. As well, it is good to mix up the style and pace of each activity from slow to fast, creative to traditional, etc.

Activity #1

Make sure the activity has **clear instructions** for the students (written down and delivered orally) and that you **model the activity** for the students

Transition

Connect “Activity #1 with Activity #2.” You should literally write out the sentence you plan on saying for the transition.

Activity #2

Make sure the activity has **clear instructions** for the students (written down and delivered orally) and that you **model the activity** for the students

Transition

Connect “Activity #2 with the conclusion to the lesson. You should literally write out the sentence you plan on saying for the transition.

End

Always make sure you end each lesson together as a class to sum up the material for the day and bring the class back to the “Aim” and “Learning Outcomes/Objectives.”

Assessments for the Lesson

Pre:

On-Going:

Post:



Course Number: Course Title (Number of Credits)

Department Name

College Name, City University of New York

COURSE SYLLABUS

Instructor:	Instructor Name	Term:	Spring 2013
Office:	Office Number	Class Meeting Days:	Days
Phone:	Phone for Office	Class Meeting Hours:	Time
E-Mail:	Instructor Email	Class Location:	Building and room
Website:	Instructor's personal website, if applicable	[Lab Location:	Building and room]
Office Hours:	Day and time		

I. Welcome!

If desired, address your students directly with a statement of welcome or a call to learning.

II. University Course Catalog Description

Paste the description from the online catalog.

III. Course Overview

Short description of the course. Also, you can include the departmental description, and/or your personal description of the course.

IV. Course Objectives

What will they know, what will they be able to do, what will they value, what will they create as they progress through the course? This can be under bullets, listing, outlines, as detailed as you would like. Objectives should be specific rather than general, speaking to skills and performance rather than knowledge. Objectives should also be clearly measurable. Often, objectives use the phrasing "by the end of this course, students will be able to..."

V. Course Prerequisites

What do you expect your students to know coming into this course? Include skills, and course prerequisites.

VI. Required Texts and Materials

Full text citations of all required materials

Required library/library-accessible resources can be described here.

VII. Supplementary (Optional) Texts and Materials

Full text citations of any supplementary materials.

VIII. Basis for Final Grade

Provide a listing of assessments and their weighting in the semester total. In addition to (or even in lieu of) tests, consider exploring “authentic” assessments, which are based as closely as possible to real world experiences.

Assessment	Percent of Final Grade
e.g., Essay 1	20%
e.g., Midterm	15%
e.g., Group Project	15%
e.g., Essay 2	30%
e.g., Final Exam	20%
	100%

Insert grading scale (with plus/minus scaling, if applicable) here. We have provided templates for your grading scale, including one for plus/minus grading, and the general grading scale. Feel free to use either one of these, adjusted for your own grading scale, if different.

Grading Scale (%)	
90-100	A
80 - 89	B
70 - 79	C
60 - 69	D
0 - 59	F

Or

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

IX. Grade Dissemination

Explain how students will learn of their grades from assignments and assessments.

Example:

Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using blackboard. Please note that scores returned mid-semester are unofficial grades. If you need help accessing blackboard please see someone in at the college IT helpdesk (helpdesk email/telephone/location).

Second Example:

Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using the blackboard. Please note that scores returned mid-semester are unofficial grades.

X. Course Policies: Grades

Late Work Policy: Offer specifics about your policy on late work.

Example:

There are no make-ups for in-class writing, quizzes, the midterm, or the final exam. Essays turned in late will be assessed a penalty: a half-letter grade if it is one day late, or a full-letter grade for 2-7 days late. Essays will not be accepted if overdue by more than seven days.

Extra Credit Policy: Offer specifics about your policy on extra credit.

Example:

There is only one extra credit assignment: building a wiki of course content (see "course wiki " below for details). If extra credit is granted, the additional points are added to the "First Midterm" portion of the semester grade. You cannot earn higher than 100% on the "First Midterm" portion of the grade; any points over 100% are not counted.

Grades of "Incomplete": Offer specifics about your policy on incomplete grades.

Example:

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "INC" will automatically be recorded as an "F" on your transcript.

Rewrite Policy: Offer specifics about your policy on rewrites.

Example:

Rewrites are entirely optional; however, only the formal essay may be rewritten for a revised grade. Note that an alternate grading rubric will be used for the rewrite. (Include how the changes made will be evaluated.)

Essay Commentary Policy: Offer specifics about your policy on essays.

Example:

Commentary on essays will be delivered in written format, at the end of the essay. However, upon request, an alternate delivery method can be used. If desired, instructor comments will be made verbally and delivered to the student as an mp3 through Webcourses. This approach yields far fewer written comments, but much more commentary in general is delivered, due to the speed and specificity of speech. Those requesting mp3 feedback must state so when the essay is turned in.

Group Work Policy: Offer specifics about your policy on group work.

Example:

Everyone must take part in a group project. All members of a group will receive the same score; that is, the project is assessed and everyone receives this score. However, that number is only 90% of your grade for this project. The final 10% is individual, and refers to your teamwork. Every person in the

group will provide the instructor with a suggested grade for every other member of the group, and the instructor will assign a grade that is informed by those suggestions. Also, everyone must take part in a group essay (see essay assignments below). The grading criteria are the same as the group project. Once formed, groups cannot be altered or switched, except for reasons of extended hospitalization.

XI. Course Policies: Technology and Media

Email: how it will be used, who will communicate with whom, who answers technology questions, expected response time, will you check it on weekends, etc.

Webcourses: If your course includes blackboard, describe how you will use it in the course, how often students should expect to login, how team activities will be organized, due dates, policies on late participation, etc

Laptop Usage: Describe your policies for using laptops throughout your course. Whether you dislike the use of laptops during your lecture, or whether you encourage using a laptop during discussion, feel free to state it here.

Classroom Devices: Describe your policies for using calculators, tape recorders, other audio & technology devices for your course

Classroom Response Clickers: If your course includes the use of student response devices, provide specifics about the usage and how to get started.

Example:

We will be using iClicker in class on a regular basis. You will need to purchase an iClicker pad (commonly called a “clicker”) from the bookstore or computer store and bring it with you to every class session. It would be wise to bring extra batteries as well, as we will be using the pads in activities that count for class points. The purchase of a clicker is NOT optional; it will be used as an integral part of this course. I will provide a short demonstration of how to use it in class. Note: the clicker can be used in other classes if it is the same version/generation.



Check with your other instructors to be sure. After you purchase your clicker, you must register your clicker online for this class. It is imperative that every student registers his/her unit no later than the first week of class. Instructions for the registration process can be found on the handout. Purchase your clicker at the Computer Store or the Bookstore. Make sure you buy the clicker that looks like the image above.

Course Blog: If your course includes a blog, provide specifics about its location and usage.

Example:

Your participation grade depends upon your communication in class sessions and online. In addition to message boards in Webcourses, you may also communicate via 'comments' on the course blog, where the instructor will post news items and provocative questions related to our content. The URL for our course blog is <http://sociology.novice-CUNY.blogspot.com>, or you may access the blog via RSS.

Course Wiki: If your course includes a student-created wiki, provide specifics about its location and usage.

Example:

If you choose to participate in the Extra Credit activity, you must help the class build a 'knowledge base' or communal notes about our course content. Think of this as a repository of all the class information, the kind of thing you could study from. This will be housed on a 'wiki', or a webpage that any of you can update. The wiki is found here: <http://sociology.novice-CUNY.wikispaces.com>, though you will not have 'write' access to the page until I grant you access. Email me your request to be added as a member of that wiki, if you are interested. As instructor, I have access to the logs and history that show how much each individual contributes to the wiki.

XII. Course Policies: Student Expectations

Disability Access: Offer specifics about the CUNY policy on disability access.

Example:

CUNY is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need accommodations must be registered with Student Disability Services at (information for disabilities office), before requesting accommodations from the professor.

Attendance Policy: Offer specifics about your expectations for attendance. How many absences are acceptable/expected? Will students get points for attendance? You may also describe expectation of courtesy here.

Professionalism Policy: Offer specifics about your policy on professionalism or late arrivals.

Example:

Per university policy and classroom etiquette; mobile phones, iPods, *etc.* **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, *etc.*, and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy: Offer specifics about your policy on cheating or plagiarism. You may wish to refer to the college handbook, which governs all student behavior even when specifics are not mentioned in a syllabus. An alternative is to call specific attention to plagiarism, perhaps even defining it for your students.

Example:

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult the pages (xx-xx), the CUNY Student Handbook (url link) for further details. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the college.

Turinitin.com: If you are using this plagiarism-detection service, it is recommended that you clearly state so on the syllabus.

Example:

In this course we will utilize turnitin.com, an automated system which instructors can use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit all assignments in both hard copy and electronic format. After the assignment is processed, as instructor I receive a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process visit <http://www.turnitin.com>. Essays are due at turnitin.com the same day as in class.

Class ID: 1904483

password: chooseapassword

Writing Center: Offer information about the Writing Center.

Example:

The Writing Center is a free resource for CUNY undergraduates and graduates. At the Writing Center, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the Writing Center's website at (include information url link then location, hours and phone number of the Writing Center).

XIII. Important Dates to Remember

Add a short statement that describes that all the dates and assignments are tentative, and can be changed at the discretion of the professor.

Example:

Grade Forgiveness Deadline:	Mon, Mar 11 th 2013
Mid – Term Examination:	Wed, Feb 27 th 2013
Withdrawal Deadline:	Mon, Mar 11 th 2013
Spring Break:	Mon, Mar 4 th – Sat, Mar 9 th
Final Examination:	Mon, April 22 nd 2013

XIV. Class Schedule*

Date	Finish This Homework Before Class	Topics to be Discussed in Class
1/14	First day of class; no homework is due	List the main learning objectives or topics covered during this class period. Example: Overview of History of Sociology Using your Sociological Imagination
1/16	List readings or homework assignments that are to be finished BEFORE students arrive at this class period. It may also be useful to include reminders about due dates for important assessments. Example: Read Chapter 1 (Textbook pp. 36-73) Read Holy Trinity handout (pdf) Listen to audio recording #1 (mp3) Browse website www.socialtheory.com Homework #1: due in class on 1/16	Example: HW #1 Holy Trinity Handout Classical and Contemporary Theory in the Real World
1/21	Holiday (No Class)	
1/23	Example: Read Chapter 2 (Textbook pp. 74-92) Homework #2: Essay on Sociological Theory due in class 1/20	Example: Turn in HW #2 The Scientific Method
	(continue with this pattern for the remainder of the term)	
4/22		Final Exam, 7:00pm-10:00pm

*Note: The class schedule is subject to revision at the instructor's discretion.

XV. Essay and Project Assignments

You may wish to list each assignment and what characterizes this assignment from all others. You may add reference text page numbers, the topics needed to complete this project, brief problem specification, etc

Example:

Project: Research Project

Due Date: April 15th and 17th

Working in teams of three, design and conduct a survey study. Groups will present their research in the last week of class. Detailed instructions for this project can be found on blackboard in course information/research project.

SOCIOLOGY 100: INTRODUCTION TO SOCIOLOGY

**Spring: 9E3
Room S702
Saturdays: 5:30-8:15pm**

**Kaleefa Munroe
Department of Social Sciences
Borough of Manhattan Community College**

Office Hours: By appointment
E-Mail: kmunroe@gc.cuny.edu

Course description:

Sociology is a field of study that encourages students to think differently about their social worlds. Sociologists challenge common-sense notions about the world and study issues, ideologies and moments of everyday life that we take for granted. We problematize, investigate, and critique such aspects of society as our culture, norms and institutions. The course will introduce you to basic sociological concepts and theories. You will learn what it means to ask sociological questions and be challenged to re-think your own positions about problems in society. You will also learn about the kinds of research methods sociologists use to investigate the social world. You should expect a fair amount of reading and writing in this class.

Learning outcomes for this course:

By the end of this course, you should be able to:

1. complete writing assignments both in and outside of class in response to a variety of prompts, concepts, situations, or reading assignments
2. define sociological concepts
3. explain the key aspects to sociological theories and compare theories
4. identify sociological research methods
5. summarize key points in readings
6. apply sociological thinking and reasoning to your everyday lives

General learning outcomes for BMCC addressed in this course:

1. communication skills – students should be able to read, write, listen and speak critically and effectively
2. application of concepts – students should be able to apply the concepts and methods of the social sciences
3. values – students should be able to make informed choices based on an understanding of personal values, human diversity, and social responsibility

Course Information and Outline

- A. Required Materials:
 1. Tischler, H; (2010). Introduction to Sociology (10th ed.). Belmont, CA: Wadsworth Publishing. (ISBN: 978-0495804406 pbk.)
- B. Outside of the textbook, there will usually be one short reading (or two) per week.

SOCIOLOGY 100: INTRODUCTION TO SOCIOLOGY

I will supply those texts via Blackboard.

- C. There will be 3 exams (see dates below). Each exam will count for 20% of your final grade. Exams will be based on readings, class discussions, videos, AND lecture notes. To limit students from sharing answers, there will always be more than one version of the exam given. **NO** exams can be made up.
- D. To ensure (1) attendance, and (2) that students are reading the assigned material, quizzes will also be given at the beginning of class. These quizzes will constitute 10% of your final grade. You will be responsible for providing the paper for the quizzes. **NO** quizzes can be made up.
- E. In addition to the readings, you will be required to complete four journal entries in response to the weekly readings/videos. You can choose the readings/videos to which you want to respond but you **MUST** complete **FOUR (4)** by the end of the semester. These assignments should be 1-2 pages in length and are worth 30% of your final grade. More specific information will be supplied during class.
- F. There will be extra credit opportunities available throughout the course. To take advantage of these you should check with me on expectations of these assignments before you write them. The due dates are listed in calendar. **Do not wait until the end of the semester to take advantage of extra credit opportunities.** Pay close attention to due dates. Begin working on extra credit work as early as you can and do not expect additional opportunities to be created for you outside of what has been listed. You may choose **TWO (2)** extra credit assignments. Points from extra credit will be either added to your writing score or your exam score. **No late extra credit assignment will be accepted.**
- G. Your final grade will be a combination of your scores on the journal entries, exams, quizzes, extra credit and **any other assignments**. [NB: other assignments are determined by the needs of the class.] This method of grading allows you to know your current grade at any given point during the semester. **NO** late assignments will be accepted. Each week you can expect to have about 25-50 pages of reading and one written assignment due. This takes the average student about two hours on average per week outside of class solely for my assignments.

SOCIOLOGY 100: INTRODUCTION TO SOCIOLOGY

Final Grade Breakdown (NB: *this is subject to change as other assignments are included*):

Quizzes/Attendance	10%
Journal Entries	30%
Exam 1	20%
Exam 2	20%
Exam 3	20 %

A+ (97.0-100)	B+ (87.0-89.9)	C+ (77.0-79.9)	D+ (67.0-69.9)
A (93.0-96.9)	B (83.0-86.9)	C (73.0-76.9)	D (60.0-66.9)
A- (90.0-92.9)	B- (80.0-82.9)	C- (70.0-72.9)	F (00.0-59.9)

H. No incompletes will be given in this class.

Students should be mindful of the following:

- *In consideration to everyone in the room, please turn off all cell phones at the beginning of class, or place them on silent. We can still hear them on vibrate*
- *All students should get the name, phone number, and email address of at least **three (3)** other students in the class. If you miss class, do not email me asking for the assignment. Instead, contact one of your colleagues. Also, if you cannot make it to class, have one of your colleagues get the assignment or drop off any assignments due.*
- *Each assignment for this class must be word-processed, double-spaced, 12 point font, contain about one inch side margins, have an unjustified right margin, and **must** be free of spelling and grammar errors. PRESENTATION, SPELLING, AND GRAMMAR WILL AFFECT YOUR GRADE ON EVERY WRITTEN ASSIGNMENT YOU PRODUCE FOR THIS CLASS. I encourage each of you to utilize the writing center for help in this regard.*
- *All assignments must be handed in on their due date at the start of class. After that point, it will be considered late.*
- *If you would like to hand an assignment in early, it must be given to me, in my hand, or emailed. If you email an assignment, it must be submitted by class time on the day it is due. After that time, it will be considered late.*
- *As mentioned above, **no** late assignments will be accepted.*
- ***No** make-up work will be accepted.*
- *Except for quizzes and exams, all work must be word processed. Otherwise, the assignment will not be graded.*

SOCIOLOGY 100: INTRODUCTION TO SOCIOLOGY

- *Passing your exams will not earn you enough points to pass this course. You'll have to do the other assignments as well. I encourage you to check in with me regarding your grade.*
- *If you have any activities which might prevent you from regularly attending class on time and meeting the deadlines, I strongly encourage you to find another class which is more suitable to your schedule.*
- *Plagiarism is theft; as such, it will not be tolerated.*

Policy on accommodations for disabled students:

Students with disabilities who require reasonable accommodations or academic adjustments must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

College attendance policy:

At BMCC, the maximum number of absence hours is limited to one more class hour than the contact hours indicated in the BMCC catalog. For example if you are enrolled in a four hour class that meets four times a week, you are allowed to miss five hours of absence, not five days. In the case of excessive absence, the instructor has the option to lower the grade or assign an 'F' or 'WU' grade. Our class meets three hours over a week, so you may miss four hours of class without penalty. If you miss more than four hours (let's round that to two classes), I may assign you a WU or lower your final grade by one letter (e.g. C to D).

BMCC policy on plagiarism and academic integrity statement:

Plagiarism is the presentation of some else's ideas, words or artistic, scientific or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism can be intentional or unintentional. Lack of dishonest intent does not absolve student responsibility for plagiarism. Students who are unsure about how and when to provide documentation for a source, should consult with their instructors. The library has guidelines designed to help students to appropriately identify cited work.

Course Outline and Reading Assignments:

Because of the limited amount of time, I have had to be selective in deciding which chapters and materials to cover. Please note that even though I may not be able to lecture on all the material in class, you will be responsible for **ALL** of the material covered in the reading assignments listed below.

Reading assignments in the textbook are designated by a (T); assignments on Blackboard are designated by a (B).

SOCIOLOGY 100: INTRODUCTION TO SOCIOLOGY

NB: There may be some minor changes to the schedule or assigned readings as we go along.

<u>WEEK</u>	<u>TOPIC AND ASSIGNED READINGS</u>
1/28	Course Overview Introduction to and History of Sociology
2/4	Asking Sociological Questions Chapter 2 (T)
2/11	Class Inequality Chapter 8 (T) Selections from Lareau, Annette. (2003). <i>Unequal Childhoods: Class, Race and Family Life</i> . Berkeley and Los Angeles, California: University of California Press. (B) Film: <i>People Like US: Social Class in America</i> <u>Extra Credit: Know your college assignment due</u>
2/18	Education and Inequality Chapter 14 (T) Selections from Ferguson, Ann Arette. (2001). <i>Bad Boys: Public Schools in the making of Black Masculinities</i> . Ann Arbor, Michigan: University of Michigan Press. (B) Selections from Valenzuela, Angela. (2000). <i>Subtractive schooling: US Mexican Youth and the Politics of Caring</i> . Albany, NY: State University of New York Press. (B)
2/25	EXAM 1
3/3	Gender and Sexuality Chapter 11 (T) Steinem, Gloria (1978). <i>If Men could Menstruate</i> (B) Gould, Lois. (1972). <i>X: A Fabulous Child's Story</i> . (B) Film: <i>Taboo: Transsexuals</i>
3/10	Ethnicity and Race Chapter 10 (T) McIntosh, Peggy. <i>Unpacking the Invisible Knapsack</i> (B) Film: <i>Crash/True Colors</i> <u>Extra credit: Gender and sexuality assignment due</u>

SOCIOLOGY 100: INTRODUCTION TO SOCIOLOGY

3/17	<p>Immigration and a Changing America Foner, Nancy. (2007). <i>How Exceptional is New York: Migration and multiculturalism in the Empire city</i>. <i>Ethnic and Racial Studies</i>, 30(6): 999-1023. (B)</p> <p>Lee, Jennifer and Frank Bean. (2004). <i>America's Changing Color Lines: Immigration, Race/Ethnicity, and Multiracial Identification</i>. <i>Annual Review of Sociology</i>, 30: 221-242. (B)</p>
3/24	EXAM 2
3/31	<p>Global Inequality Chapter 9 (T)</p> <p>Eglitis, Diana. <i>The Uses of Global Poverty: How Economic Inequality Benefits the West</i> (B)</p> <p>Film: <i>Life and Debt</i></p> <p><u>Extra credit: Race and immigration assignment due</u></p>
4/7 & 4/14	No Class: Spring Break
4/21	<p>Sociology of Culture Chapter 3 (T)</p> <p>Selections from Swidler, Ann. (2001). <i>Talk of Love: How Culture Matters</i>. Chicago, IL: University of Chicago Press. (B)</p> <p>Film: <i>Merchants of Cool</i></p>
4/28	<p>Sociology of Religion Chapter 13 (T)</p> <p>Selections from Wuthnow, Robert. (1996). <i>Sharing the Journey: Support Groups and America's New Quest for Community</i>. New York, NY: Free Press. (B)</p> <p>Film: <i>New Muslim Cool</i></p>
5/5	<p>Social Movements and Activism Chapter 18 (T)</p> <p>Film: <i>Pray the Devil Back to Hell</i></p> <p><u>Extra Credit: Neighborhood walk assignment due</u></p>
5/12	EXAM 3

HUNTER COLLEGE, CUNY
DEPARTMENT OF SOCIOLOGY

SOC 101 (Sections 6 & 9): Introduction to Sociology

Professor: Jonathan Davis

Email: jda0021@hunter.cuny.edu

Class Time: Section 6: Tuesday & Friday, 2:10pm—3:25pm

Room: HW 405

Section 9: Tuesday & Friday, 3:45pm—5:00pm

Office Hours: Friday, 1pm—2pm or by appointment (Rm. HW 1019)

COURSE DESCRIPTION:

This course examines the basics of sociology. Broadly speaking, sociology is the study of society. More specifically, sociology examines the interactions among social institutions, cultures, groups, and individuals. It focuses on how unequal power relations organize the social world and shape individual lives. It also looks at how individuals negotiate their lives in different social, economic, and political contexts. Sociologists rely on different theories and methods to study social worlds. In this course, we will study different theories and methods used within sociology and cover a broad spectrum of topics using critical sociological perspectives. We will pay particular attention to how people's lived experiences are both shaped by social forces and reshaped through human action.

COURSE LEARNING OBJECTIVES:

Upon completion of the course, students will demonstrate mastery of the following:

- Knowledge of basic concepts, theories, and research areas in contemporary sociology.
- Understanding of sociology as a social science with distinct methods and rules of evidence.
- Application of core sociological concepts and methods to specific current events, cases, and situations.
- Critical thinking and analysis of global inequality and stratification within and across nation-states.
- Understanding of the impact of inequality on the life chances of individuals.
- Enhanced awareness of self as embedded in multiple, interdependent social networks that range from intimate and local to anonymous and worldwide.
- Proficiency in the communication of ideas through informal low stakes and formal high stakes writing.

COURSE EXPECTATIONS:

- **Attendance:** All class meetings are required. You are allowed three unexcused absences. If you have documentation, you may be excused from class at my discretion. Excusable absences are unavoidable emergencies that can be proven with documentation. If you can avoid the absence, you will not be excused. If you expect to be late or absent, email Prof. Davis prior to class.
- **Lateness:** It is important to be on-time, all the time. Lateness may be counted as an absence for habitual offenders and your grade may be lowered by 2/3 of a letter grade. You are late if you show up after the “Do Now.”
- **Classroom Etiquette:** The classroom should be treated as a space for open inquiry and discussion where no one feels ashamed to share their opinions. To have a successful discussion, it is important that everyone be treated with an equal amount of respect and attention during class sessions. This includes refraining from making hateful or discriminatory comments during class, as well as giving everyone your undivided attention during our meetings. The same rules apply when using the course site. Any student who exhibits any type of disrespectful behavior to anyone else in the classroom or online will lose a grade point from their final grade for each incident. If a student is warned that their behavior is in violation of these class guidelines, and fails to heed those warnings, they will be removed from the class.
- **Late work:** Late work will only be accepted one day after the assigned due date. If work is turned in late, one full grade will be deducted from the assignment (i.e. an “A” would become a “B”).
- **Cell phone/Internet use:** Students are not allowed to use their cell phones during class. If a student is using his/her cell phone or the internet during class, he/she will lose participation points for that day. Additionally, if students are found to be using the internet or playing games on their computer, phone, or tablet, they will lose participation points for the day and be asked to put away that device.

COURSE REQUIREMENTS/GRADE:

20%—Class Participation/Attendance:

- 1) Students are expected to participate in and complete all in-class tasks and assignments. As well, students must participate in all aspects of a day's lesson. However, it is important to understand that participation is not only talking; rather, it also includes staying focused on all tasks, listening to speakers (being active listeners), and asking questions when confused.
- 2) You must be in class to participate; therefore, chronic lateness and/or absences will negatively affect your participation grade.
- 3) You are required to have read and annotated all assigned readings regardless of whether they are discussed in class.

25%—Weekly Reflections/Assignments:

Each week, you must complete a reflection of the readings that meets the following requirements:

- a) One page, typed, 12 point font, Times New Roman, 1-inch margins.
- b) The first half-page should summarize the main ideas from the texts (textbook and blackboard readings).
- c) The second half-page must provide your interpretation/analysis/thoughts/beliefs on the readings. In other words, the second half of the reflection is your opinion about what you read.
- d) Reflections will lose points for bad grammar and spelling; therefore, be sure to proof read your work.
- e) Students will earn 100% on reflections for meeting the criteria above.
- f) **Reflection will NOT be accepted if they are over one page.**
- g) **Reflections are due in person, as hard copies, every Friday (unless otherwise specified.)**

Additionally, other assignments, quizzes, etc. might be assigned throughout the semester.

25%—Midterm Examination:

You will have a take home, essay exam that will cover multiple topics discussed in class. There will be multiple essays (with options from which you can choose). You will be expected to apply knowledge from ALL assigned readings (discussed or not in class).

30%—Final Examination:

You will have a take home, essay exam that will cover all topics discussed in class (with special emphasis on the second half of the course). There will be multiple essays (with options from which you can choose). You will be expected to apply knowledge from ALL assigned readings (discussed or not in class).

COURSE READINGS:

Reading is required for this course. Not only will it improve your learning experience (and your grade), it will enable a richer class discussion and a more rewarding experience for all of us. Read!

Textbook: Kimmel, Michael and Amy Aronson. (2012). Sociology Now: The Essentials, 2010 Census Update. Pearson. 2nd Edition

**ISBN-10 0-205-18105-8, ISBN-13 978-0-205-18105-6

The book can be found in the Hunter Bookstore or you can use www.bookfinder.com to find the book. (This site can save you money.)

Blackboard Readings: In addition to the text, we will also read selections from books and journal articles, which are available online via Black Board. https://cunyportal.cuny.edu/cpr/authenticate/portal_login.jsp

You will find these readings listed below in the course schedule section of the syllabus.

COURSE SCHEDULE

Week 1—What is Sociology?

Tuesday, January 29
Introduction & Syllabus

Friday, February 1
C. Wright Mills, “The Sociological Imagination”
**Reflection Due

Week 2— What is Sociology? (Cont’d)

Tuesday, February 5
Kimmel and Aronson: pp. 2-18
Emile Durkheim, “What Makes Sociology Different?”

Friday, February 8
Kimmel and Aronson: pp. 21-29
**Reflection Due

Week 3— Culture and Society

Tuesday, February 12
NO CLASS

Thursday, February 14 (Make-up for Tuesday, 2/12)
Kimmel and Aronson: pp. 34-40
Anderson, Elijah. “The Code of the Street.”

Friday, February 15
Kimmel and Aronson: pp. 50-57
Watson, James L. “McDonald’s in Hong Kong: Consumerism, Dietary Change and the Rise of a Children’s Culture.” *From Golden Arches East*.
**Reflection Due

Week 4—Interactions, Groups, & Organizations

Tuesday, February 19
Kimmel and Aronson: pp. 63- 81
Goffman, Erving. 1995. “On Face-Work: An Analysis of Ritual Elements in Social Interaction.”

Friday, February 22
Kimmel and Aronson: pp. 81-88
Ritzer, George. *The McDonaldization of Society*.
**Reflection Due

Week 5— Socialization

Tuesday, February 26
Kimmel and Aronson: pp. 124-147

Friday, March 1
Eitzen, D. Stanley. “Upward Mobility Through Sport?”
**Reflection Due

Week 6— Stratification and Social Class

Tuesday, March 5
Kimmel and Aronson: pp. 186- 197
Grusky & Sorensen, “Are there big social classes”

Friday, March 8
Kimmel and Aronson: Poverty: pp. 198-214
**Reflection Due

Week 7— Race and Ethnicity

Tuesday, March 12
Kimmel and Aronson: pp. 218-238
Ardizzone, Heidi and Earl Lewis. “Love and Race Caught in the Public Eye.”
Video Clip: Chappelle Show

Friday, March 15
Kimmel and Aronson: pp. 239-251
Video Clip: *Farmingville*, PBS Documentary
(<http://www.youtube.com/watch?v=bN22cD1eKFU>)

Take Home Midterm Distributed
**Reflection

Week 8—Sociological Methods & Midterm

Tuesday, March 19
Kimmel and Aronson: pp. 92-121 (paying close attention to pp. 94-109)

Friday, March 22
MIDTERM DUE
(Emailed by 11:59pm)

Week 9—Spring Break

Tuesday, March 26
NO CLASS

Friday, March 29
NO CLASS

Week 10— Sex and Gender

Tuesday, April 2
NO CLASS – Spring Break

Friday, April 5
Kimmel and Aronson: Sex and Gender: pp. 254-264
Messner, Michael A. “Boyhood, Organized Sports and the Construction of Masculinities.”

Week 11— The “Sociological Body”

Tuesday, April 9
Kimmel and Aronson: pp. 265- 280
Bettie, Julie. “Women without Class: *Chicas, Cholas*, Trah, and the Presence/Absence of Class Identity.”

Friday, April 12
Kimmel and Aronson: pp. 284-316
Video Clip: Still Killing Us 3
(<http://video.google.com/videoplay?docid=-1993368502337678412>)
****Reflection Due**

Week 12—Family

Tuesday, April 16
Kimmel and Aronson: pp. 320-343

Friday, April 19
Kimmel and Aronson: pp. 343-351
Annette Lareau, “Concerted Cultivation and the Accomplishment of Natural Growth” from *Unequal Childhoods: Race, Class, and Family Life*.
****Reflection Due**

Week 13—Economy and Work

Tuesday, April 23
Kimmel and Aronson: pp. 354-368
Barbara Ehrenreich, “Nickel and Dimed: On (Not) Getting By in America

Friday, April 26
Kimmel and Aronson: pp. 368-384
****Reflection Due**

Week 14— Deviance and Crime

Tuesday, April 30
Kimmel and Aronson: pp. 150-161
Chambliss, W. “The Saints and the Roughnecks.”

Friday, May 3
Kimmel and Aronson: pp. 165-180
Rhodes, Lorna A. From *Total Confinement: Madness and Reason in the Maximum Security Prison*.
****Reflection Due**

Week 15—Education

Tuesday, May 7
Kimmel and Aronson: pp. 422-440

Friday, May 10
Paul Attewell Notes “Theories of Educational Inequality and Disadvantage”
****Reflection Due**

Week 16—Review for Final & Final

Tuesday, May 14
Evaluations & Pass out Take Home Final

Friday, May 24
****FINAL DUE****
(Emailed by 11:59pm)

ACADEMIC INTEGRITY:

Everything you submit in this course must be your own work. Plagiarism and academic dishonesty are strictly prohibited. Copying or paraphrasing material from any source without citing your source is plagiarism and will result in an automatic zero for that assignment. CUNY's description of prohibited behavior:

"Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list: copying another person's actual words without the use of quotation marks and citations, presenting another's ideas or theories in your own words without acknowledging the source, using information that is not common knowledge without acknowledging the source, failing to acknowledge collaborators on homework assignments. Internet plagiarism includes purchasing or downloading term papers online, paraphrasing or copying information from the Internet without citing the source, and "cutting and pasting" from various sources without proper attribution".

WRITING RESOURCES:

Besides working with fellow classmates or your professor, individual tutoring services can be found at the campus Reading/Writing Center located in Thomas Hunter 416. You can learn more about the center by calling them at 212-772-4212 or online at <http://rwc.hunter.cuny.edu> .

DISABILITY SERVICES:

Students who have any type of disability, whether visible or not, are encouraged to visit the Office of AccessABILITY in 1214B East to learn about support services. More information about the office can be found by calling 212-772-4857 or visiting <http://www.hunter.cuny.edu/student-services/access> .

MENTAL HEALTH:

As John Lennon once said, "Life happens while you're planning it". If your personal life begins to interfere with your academic life, you should seek support from the college's counseling services. A detailed description of services offered can be found at <http://www.hunter.cuny.edu/student-services/pcs> or by calling 212-772-4631.

*****This syllabus is subject to change at the professor's discretion*****

Brooklyn College
The City University of New York

Writing Across the Curriculum
Ed. 7503X—Fall, 2012
Thursday, 6:05-8:35

Instructor: Jeremy Greenfield
Email: jgreenfield@gc.cuny.edu
Conferences by appointment

“Spoken sounds are symbols of affections of the soul, and written marks are symbols of spoken sounds. . .”
Aristotle
from *De Interpretatione*

“Writing is a primary means of bringing words into consciousness, turning them into objects of thought and reflection.”
David Olson
from *Language and Literacy: What Writing does to Language and Mind*

“I’m beginning to believe that Killer Illiteracy ought to rank near heart disease and cancer as one of the leading causes of death among Americans. What you don’t know can indeed hurt you, and so those who can neither read nor write lead miserable lives, like Richard Wright’s character, Bigger Thomas, born dead with no past or future.”
Ishmael Reed
from *Writin’ is Fightin’*

Mission Statement

“The School of Education at Brooklyn College prepares teachers, administrators, counselors, and school psychologists to serve, lead and thrive in the schools and agencies of this city and beyond. Through collaborative action, teaching and research, we develop our students’ capacities to create socially just, intellectually vital, aesthetically rich and compassionate communities that value equity and excellence, access and rigor. We design our programs in cooperation with Liberal Arts and Science faculties and in consultation with local schools in order to provide our students with the opportunity to develop the knowledge, proficiencies and understandings needed to work with New York City’s racially, ethnically and linguistically diverse populations. We believe that teaching is an art that incorporates critical self-reflection, openness to new ideas, practices and technologies, and that focuses on the individual learner’s needs and promotes growth. Our collective work is shaped by scholarship and is animated by a commitment to educate our students to the highest standards of professional competence.” *At all times, we seek to promote collaboration, diversity, social justice, critical self-reflection, and reflective practice.*

Bulletin Description of Course:

Examination of the writing process as it may be used in subject areas. Study and application of recent research to classroom practice. Analysis of the relationship between writing, critical thinking, and learning and teaching in the subject areas.

Discussion:

This course is not about learning to write. Rather, it is about writing to learn. If there is one great insight of the Writing Across the Curriculum movement, it is this: the act of writing helps students to think through concepts and work through problems. In this respect we can see writing not simply as a product, but as a tool or strategy. To this end, the course will introduce students to a variety of ways in which they can incorporate writing in their teaching practice.

And yet, writing is not simply a tool. It is also the means by which we express beliefs and demonstrate understanding. As you know from experience, writing is not simply done in the English classroom. Writing is a cross-disciplinary art. Students in chemistry write lab reports, students in global history write historical analyses, and so on. How do students learn to write lab reports, essays, poems in Spanish? Their content-area teachers teach them.

Course Objectives:

This course is designed to prepare students to:

- Use writing as a form of inquiry, reflection, and expression (NCTE 3.2.2)
- Integrate the writing process throughout the curriculum (NCTE 3.1.2)
- Engage in reflective practice and pursue collaboration with colleagues (NCTE 2.3)
- Design instruction to meet the needs of a broad range of students
- Design writing assignments that serve as both formative and summative assessments

Required Texts:

Content-Area Writing: Every Teacher's Guide by Harvey Daniels, Steven Zemelman and Nancy Steineke (2007). Portsmouth, NH: Heinemann. (Available at Shakespeare and Company)

Course Packet: A collection of articles and essays compiled by the instructor

Blackboard: Some course readings will be posted online on Blackboard. *It is imperative that you gain immediate access to Blackboard.*

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** You must purchase the Course Packet by the second session. You must obtain Content-Area Writing *before* the third session.. The Course Packet is available at Far Better Printing, a printing shop located at Hillel Place and Campus Road. Ask for Jeremy Greenfield's packet for Education 7503X.

Course Requirements:

Students are expected to contribute to classroom discussions, participate in group activities, and complete all assignments. There are also specific requirements involving preparation, participation and production.

Course Requirements cont.

- Punctuality: All students are expected to arrive on time. If you think you may be late you must email me ahead of time and let me know why. If you disturb class by walking into class late this lateness will be reflected in your participation grade.
- Let's talk about smart phones: Please don't use your phone during class. If I see you typing away on your smart phone I am going to assume that you are doing non-class related work. I may be wrong. If you use your devices to take notes or something, let me know. Be aware, however, if your classmate is presenting a mini-lesson and your nose is buried in a phone it's hard to believe that you are truly listening to her presentation.

Your final grade will be determined based on your performance in the following six areas:

- Participation: 15%
Active participation is expected and appreciated.
- Reading Responses: 25% (8 responses, 3 comments)
You will need to complete eight 400-500 word reading responses and submit them via blackboard. There are thirteen weeks with course readings. This allows you five weeks when you can choose not to write a response (although you must complete the readings and be ready to discuss them).
 - Blackboard format: Type (or paste) your responses directly in the response box. (Do not, "attach" your document.)
 - Each post should be titled and numbered (e.g., Race and Literacy_Response 3 of 8)
 - In your responses, clearly point out the main idea(s) or argument(s) of the text. Take note of recurring themes and the varied ways in which different authors treat the same concept. Among the questions you may wish to approach are the following: What is the author's principal argument of thesis? How does the reading connect to your life as an educator? Does an author's position challenge any of your personal beliefs? How does the author's treatment of the subject compare to similar treatments by other authors?
 - You are also required to read some of your classmates' responses and comment on them. *You should post at least 3 comments.*

Reading responses will not be graded. They are low-stakes pieces of writing intended to help you engage with readings. The expectation is that each entry will be great. If this expectation is met (and the response is submitted on time), you will receive full credit in this category.

- Mini-lessons and analyses: 30%
This assignment has multiple parts; each part will contribute to the final grade.
 1. A 1-2 page written lesson (supplementary documents optional)
 - a. A rough draft is due September 27th.
 - b. This lesson will be edited two more times.
 2. A 1-2 page analysis of the lesson. In this analysis, you cite literature we have read throughout the course and explain how your lesson applies the theories and/or practices we have discussed in class.
 - a. Two drafts of this assignment will be completed, each one submitted.
 3. Your presentation, or enactment, of a part of the lesson
 - a. Everyone will present their lesson twice.

Each student will design and present two short lessons incorporating writing rooted in his or her content area. The full writing lesson, of which the mini-lesson is but a part, must

be typed and a class set photocopied for distribution to your colleagues. Of course, I will receive a copy as well. Your lesson “write-ups” should look professional, address Standards and be written in Standard American English. If you have never written a lesson before and would like guidance in this area, let me know.

- Writing Instruction Reading Response: 10%
Students will submit a reading response based on the reading for December 6th. The format for this assignment will be posted on Blackboard.
- Multigenre Project: 20%
According to educator Tom Romano, “a multigenre paper is composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected by theme or topic.” Students will (a) choose a topic of pedagogical interest and (b) develop a multigenre project relating to this interest. A variety of writing styles are permitted and encouraged. This assignment will become clearer as the semester progresses.

Grading:

A+	97-100	B+	87-89	C+	77-79
A	93-96	B	83-86	C	70-76
A-	90-92	B-	80-82	F	Below 70

Brooklyn College Policy on Academic Integrity: “Academic dishonesty of any type, including cheating and plagiarism, is unacceptable at Brooklyn College. Cheating is any misrepresentation in academic work. Plagiarism is the representation of another person’s work, words or ideas as your own. Students should consult the Brooklyn College Student Handbook for a fuller, more specific discussion of related academic integrity standards. Faculty is encouraged to discuss with students the application of these standards to work in each course. Academic dishonesty is punishable by failure of the “test, examination, term paper, or other assignment on which cheating occurred” (Faculty Council, May 18, 1954). In addition, disciplinary proceedings in cases of academic dishonesty may result in penalties of admonition, warning, censure, disciplinary probation, restitution, suspension, expulsion, complaint to civil authorities, and ejection.”

Accommodations for Students with Disabilities

In order to receive disability-related academic accommodations, students must first be registered with the Center for Student Disability Services. Students who have a documented disability or suspect they may have a disability are invited to set up an appointment with the Director of the Center for Student Disability Services, Ms. Valerie Stewart-Lovell, at 718-951-5538. If you have already registered with the Center for Student Disability Services, please provide your professor with the course accommodation form and discuss your specific accommodation with him/her.

****Note:** I strongly recommend that you begin assembling a teaching portfolio if you have not done so already. A portfolio provides snapshots of your development as a teacher candidate by including various work samples. This is a program requirement. More importantly, a portfolio is an indispensable product to bring with you when you interview for teaching positions. I would be more than happy to discuss this further with those who are interested.

Brooklyn College
Ed. 7503X/Writing Across the Curriculum
Course Outline—Fall 2012

CP= Course Packet

BB= Blackboard

Date	Topic	Readings and Assignments Due
8/30	What is Writing Across the Curriculum?	In-Class Readings: “Encouraging Writing Achievement” & an excerpt from <i>Writing Next</i>
9/6	Why Writing? Why Low-Stakes Writing?	Read: <ol style="list-style-type: none"> 1. “Writing as a Mode of Learning” by Janet Emig (CP, p. 5); 2. Excerpt from <i>Reading Next</i> (CP, p. 12); and 3. “Writing and Audience” by Peter Elbow (CP, p. 17); and 4. “High Stakes and Low Stakes in Assigning and Responding to Writing” by Peter Elbow (CP, p. 19)
9/13	Writing in the Content Areas	Read: <ol style="list-style-type: none"> 1. Chapters 1-3 of <i>Content-Area Writing</i>
9/20	Graphic Organizers	Read: <ol style="list-style-type: none"> 1. “Picture This: Graphic Organizers in the Classroom” by Fisher and Frey (BB)
9/27	Journaling and Note-taking in the Content Areas	Read: <ol style="list-style-type: none"> 1. “The ‘J’” by Kirby, Kirby and Liner (CP, p.28) 2. “Not Just ‘Gym’ Anymore” by Amy Rowland (BB) 3. “Getting it Down: Making and Taking Notes Across the Curriculum” by Fisher and Frey (CP, p. 48) <p>***DUE</p> <p><i>Mini-lesson (four copies)</i></p> <p>Mini-lesson will be “work-shopped.” That is, I will place you into groups and you will share your work, ask questions and elicit support.</p>
10/04	Literacy Strategies Writing-to-Learn Strategies	Read: <ol style="list-style-type: none"> 1. “Reading and Writing and Cognitive Strategies” by Rick VanDeWeghe (CP, p. 43) 2. Chapter 4 of <i>Content-Area Writing</i> <p>***DUE</p> <p><i>Lesson plan and analysis—one copy of the analysis, a class set of the lesson (group 1 only)</i></p>

10/11	Race, Class, Literacy	<p>Read:</p> <ol style="list-style-type: none"> 1. “But That’s Just Good Teaching!” by G. Ladson-Billings (BB); 2. “Skills and other Dilemmas of a Progressive Black Educator” by Lisa Delpit (CP, p. 73); and 3. “Teenagers in New Times” by James Paul Gee (CP, p. 79) <p>***DUE</p> <p><i>Lesson plan and analysis—one copy of the analysis, a class set of the lesson (group 2 only)</i></p>
10/18	Supporting Special Education Students in the Content Areas	<p>Read:</p> <ol style="list-style-type: none"> 1. “Explicitly Teaching Struggling Writers” by S. Graham, K. Harris & C. MacArthur (CP, p. 66) <p>***DUE</p> <p><i>Lesson plan and analysis—one copy of the analysis, a class set of the lesson (group 3 only)</i></p>
10/25	Supporting English Language Learners in the Content Areas	<p>Read:</p> <ol style="list-style-type: none"> 1. Goldenberg, “Teaching English Language Learners: What the Research Does and Does Not Say” (BB); 2. Short & Echevarria, “Teacher Skills to Support English Language Learners” (BB); and <p>***DUE</p> <p><i>Lesson plan and analysis—one copy of the analysis, a class set of the lesson (group 1 only)</i></p>
11/1	Public Writing	<p>Read:</p> <ol style="list-style-type: none"> 1. Chapter 5-7 of <i>Content-Area Writing</i> <p>***DUE</p> <p><i>Lesson plan and analysis—one copy of the analysis, a class set of the lesson (group 2 only)</i></p>
11/8	Literacy Assessment & Assign Multi-genre project	<p>Read:</p> <ol style="list-style-type: none"> 1. Chapter 9 & 10 of <i>Content-Area Writing</i> 2. <i>Multigenre Stirrings</i> by Tom Romano (CP, p. 125) <p>***DUE</p> <p><i>Lesson plan and analysis—one copy of the analysis, a class set of the lesson (group 3 only)</i></p>
11/15	Reading and Writing in the Digital Age	<p>Read:</p> <ol style="list-style-type: none"> 1. “Is Google Making Us Stupid?” by Nicholas Carr http://www.theatlantic.com/magazine/archive/2008/07/is-google-making-us-stupid/6868/ and 2. “Yes, People Still Read, but now it’s Social” by

		<p>Steven Johnson http://www.nytimes.com/2010/06/20/business/20unbox.html?scp=4&sq=nicholas+carr&st=nyt (You should be able to access these articles in class, either by printing them out ahead of time or bringing in a laptop or tablet)</p>
11/22	No Class	
11/29	Teaching and Learning in the Digital Age	<ol style="list-style-type: none"> 1. “Have Technology and Multitasking Rewired How Students Learn?” by Daniel Willingham, (CP, p. 88)
12/6	Writing Instruction	<p>Read:</p> <ol style="list-style-type: none"> 1. “The Popularity of Formulaic Writing (and Why We Need to Resist)” by Mark Wiley (CP, p. 95); 2. “Essay with an Attitude” by Linda Christiansen; and 3. “Empowering Education” by Stuart S. Yeh (CP, p. 108) 3. “Notes on the critical-interpretive essay” by Chris Higgins (CP, p. 71)—<i>optional</i>
12/13	Multigenre Project Presentations	<p>***DUE <i>Multi-genre Project</i></p>

Essential Question/Aim

How do systemic and cultural-based inequalities perpetuate a “Vicious Cycle”?

Day’s Outcomes/Objectives

Content

- Understand the “Vicious Cycle”
- Understand relationship between ethnocentrism and inequalities related to differences in cultures and cultural perceptions
- Break down “Code of the Streets” reading in context of “Vicious Cycle”

Skills

- Critical thinking and writing
- Visual interpretation of complex ideas

(BEGINNING)

Do Now: Are people inherently ethnocentric?

(MIDDLE)

- 1) Discuss “Do Now”
 - a. Define ethnocentric
 - b. Analyze different types of culture
 - c. Discuss ethnocentrism in different parts of the world
- 2) **(Transition)** Have someone connect how ethnocentrism and culture can be related to “The Code on the Streets”
- 3) Review and Define basic terms from “Code on the Streets”
 - a. Code of the Streets – where it emerged
 - i. Alienation from Mainstream society
 - ii. Lack of faith in police and judicial system
 - iii. Race (police representing White dominant society)
 - iv. Personal responsibility for one’s safety
 - b. “Decent”
 - c. “Street Families”
 - d. “Campaign for Respect”
 - e. “Juice” (increase respect)
 - f. “Manhood”
 - g. “Nerve”
 - h. “Girls and Manhood”
 - i. “Going for Bad”
- 4) **(Transition)** Have students take five minutes to write down the accuracy of Anderson’s assessment of “The Code on the Street” based on their personal experiences/knowledge

- 5) Share student responses
- 6) **(Transition)** Relate student responses to the “Vicious Cycle”
- 7) Have students, in small groups, create an image representing the “Vicious Cycle”
- 8) Share students’ “Vicious Cycles”
- 9) **(Transition)** Have students then, in the same groups, figure out what can be done to break the “Vicious Cycle”
- 10) Share student findings

(CONCLUSION)

- 11) Have students relate how Anderson’s “Code” and the “Vicious Cycle” are related to American culture

Assessments

Pre – Assess student understanding of “ethnocentric” during “Do Now”

On-Going – Through class discussion, individual, and group work during class.

Post – Weekly Reflection/Midterm

Activities to Use in the Classroom

Have you been feeling like class time has been a little dull? Not sure what you can do to get the excitement back?

Well, if you've just been going through the same routine over and over of just reading off your lecture notes or PowerPoint slides try inserting these activities:

Do Now: This isn't just for secondary school. Get your students thinking as soon as they come in the room with a short activity that will set them up for the coming discussions or lectures.

Interactive Lecture: Here you should provide information, but still have your students be active learners. For example, asking them to give an example, or seeing how they can break it down or explain to each other.

Primary Source Analysis: Your students can read something that was not part of their out-of-class reading, then create questions (in groups or not in groups--it's up to you!).

Think-Pair-Share: Present your students with a challenging question or task. Give them a few minutes to come up with a response to that challenge. Then, have students pair up to share their responses with one another and critique responses. Finally, bring the entire class together to analyze the different responses from group to group.

Mini-Debates: Set up these small-scale debates based on readings they have already done.

Jigsaw: In this activity, you break the class apart into groups. Each group specializes in or learns one topic together and then is in charge of teaching the other groups about their focus.

Silent Conversations: In this silent debate between two people, each pair is given a pro and con side to a controversial topic. Each side then has one minute to silently write down their perspective on that argument. Then, each person switches papers with their partner, reads the response, and responds to their partner silently for another minute. This conversation can continue multiple times.

Film Clips with Guiding Questions: When showing a film, you should always have an action that goes with it, be it a set of questions or a response. You should try to have your students be active learners (not passive receivers) even when watching a movie.

Create a Poem or Song: Have your students write a poem or a song that speaks to the text, or their interpretation or reaction to the text.

Write A Story: Have students read a perspective on a text or issue and then have them write a story representing what they think a person with another perspective might believe.

Grading Tips

It's the end of the semester, and you're dreading the hours and hours of grading on your commute home, in cafes and even while driving (well, hopefully not)! After all of your work, you're not even sure if students will learn from your pages and pages of ink. But what if you could grade more effectively, in less time AND help your students? Thankfully, there are several strategies you can employ through "Minimal Marking." Here are a few suggestions:

Don't correct all mistakes. Research in composition has shown that students learn much more about error correction when they have to find and correct their own errors. Instead, make a checkmark next to the line and ask students to find the problems. Usually, they will catch the error on a second read.

Identify patterns of errors and point them out. Say they are having trouble with subject verb agreement or past tenses. Correct one or two problems with subject verb agreement and then ask them to go through the rest of the paper and correct the others.

"Sit on your hands/put away the red pen." If you are requiring your students to resubmit a paper, try to resist the urge to correct everything. Limit yourself to 2-3 elements the next draft should address such as conceptualization and organization. Papers that are covered in comments (however useful) are often overwhelming and do not help the student see a path to revision.

Grading rubrics: Giving students a breakdown of how you will grade their papers offers you an easy way to justify a grade and explain areas for improvement without the necessity of correcting line-by-line.

Ask the students to talk about revisions. If you've allowed for multiple drafts, prior to the students handing in a final paper, ask them to reflect briefly on how they've incorporated your changes. This works to prevent them from just re-submitting without addressing each of your points and allows you to focus on how the writing has or has not progressed.

Plagiarism-Proof Assignments

Tips and strategies

Every semester, do you think, "I can never win the battle with plagiarism?" Well, here is some advice for making your writing assignments strong enough to stand up to even the most insidious of plagiarisms!

Before you give out your assignment:

- Some students truly do not know what plagiarism is. Provide handouts explaining the concept and make sure they know what the rules of citation and paraphrasing and/or dedicate a few minutes of class time to clarify.
- Try to minimize contradictions in assignment. For example: Develop a topic based on what has already been said and written BUT Write something new and original; Rely on experts' and authorities' opinions BUT Improve upon and/or disagree with those same opinions

Assignment Development:

- **Avoid open-ended topics.** Rather, provide a clear list of potential topics that ask critical-thinking questions.
- **Change assignments from semester to semester.** Give unique topics with a "twist"
- **Emphasize the importance of the student's own contribution to the topic,** his/her ability to "improve on" or disagree with experts, to give his/ her own contributions to the field.
- **Require Specific Components to the Paper.** Some strong inhibitors to plagiarism include asking students to use:
 - Up-to-date sources
 - Books or articles you have provided
 - Charts/ data you have given
 - Interviews
 - Prohibit students from changing topics
- **"Scaffold" your assignment into "steps"**
 - Include summaries and response papers
 - Require an annotated bibliography
- **Use exploratory writing** like keeping a project log to document the research process.
- **Require oral reports of student papers.** If students know at the beginning of the term that they will be giving a presentation on their research papers to the rest of the class, they will recognize the need to be very familiar with both the process and the content of the paper.
- **Require a postscript on the day the paper is due,** also called a "meta-learning essay," that asks students to describe what they learned from the assignment. This effective in not only getting students to reflect on their writing and researching process, but allows for more insight into whether or not they accomplished that progress truthfully.

Writing Assignments: Tips and Strategies

Are you frustrated with the quality of your students writing?

Do you feel they are just not “getting” the assignment?

Ever wonder if there was something you could do to **produce better results**?

Thankfully, there are tools that can offer you that are **guaranteed to work!**

Here are just a few of the strategies that you can employ:

- **Consider what you want the assignment to do, in terms of the larger goals of your course.** What do you want your students to get out of their work besides just “going through the motions”? What types of responses do you want them to produce?
- **Consider the order of assignments.** They can be a sequence of writing challenges that build on each other!
- **Be specific about everything in your assignment (even if you want it to be open-ended).** Be explicit about the form you want the writing to take, the purpose (why are the students writing this?) and the process (where/how do they start).
- **Break your assignment down into specific questions and tasks.** This can help the students know where to start and where to go from there.
- **Make sure you’ve defined clearly all the terms you’ve used in your assignment.** Are you taking certain jargon for granted?
- **Be clear about what you don't want.** This can save a lot of time everyone!
- **Type up your assignment and give it out.** Students have varied language proficiencies and having a written assignment can help every student no matter where they fall on that continuum.
- **Try to write (or at least to outline) the assignment yourself.** If you can’t answer your own question, your students probably can’t either!

Implementing Lessons

Implementing Lessons Student Engagement, Activities, and Building a Classroom Community

A. Organizing Instruction

So it's the first session of the semester. You're standing in front of a classroom full of students. What are you going to do? On college campuses the standard method of instruction is the lecture. As we show below, there are a number of other methods to draw upon. Each method has both positive elements and potential drawbacks. As you plan your classes you will want to ask yourself questions like the following: Which method is best suited to covering new content? Which method is best suited to engaging my students? Which method is best suited to building classroom community? Which method will enable me to gauge who is having a tough time with the material and who is "getting it"? No single method can do all of these things well. This is why you provide you a number of methods.

1. The Lecture
 - a. Complete: The complete lecture typically lasts the entire class period. The instructor comes prepared with lecture notes. S/he may also have a PowerPoint, Prezi or other visual display. Strong lectures are often interactive. The instructor prepares questions ahead of time, intersperses questions in the lecture and answers student questions.
 - b. Partial: Imagine a 2-hour class. An instructor might prepare a half-hour lecture. The rest of the class period is devoted to other activities.
2. Whole Class Discussion
 - a. The goal of the whole class discussion is to actively engage as many of your students as possible (hopefully, all). Unlike the lecture format, the instructor is not the center of a discussion. Students are not simply talking to the instructor. They talk to one another and respond to one another's questions and assertions. The teacher most often selects the text or idea to be discussed and acts as facilitator. However, instructors may also plan student-led discussions. With a class discussion, students do not simply transcribe information; they apply and illustrate; rebut and defend; listen actively and interact. There are a number of ways of organizing a whole-class discussion. One, the Socratic Seminar, is detailed in the following pages.
3. Group Work
 - a. Group work is characterized by student agency and collaborative learning. Group work is a great way to have students actively engage with material. There are at least three ways to make groups:

- i. Randomly—“Count off by fours and when you’re done counting, all the ones go over there, the twos go over there...”)
 - ii. Strategically—The instructor makes purposeful groups based on a particular criterion. For example, she may want to group students by skill level (stronger students in one group, weaker in another). Or, she may want to create heterogeneous groups. Either way, the instructor decides on the groups before the beginning of class.
 - iii. Student-led—The instructor can also simply say, “Get into groups of three.” In this case, the students decide with whom they work.
 - b. Size: You can group students in twos, threes, fours and (this may be pushing it) fives. More than five and you’re asking for trouble.
 - c. Timing: You can group students for anywhere from 2-minutes (“Turn to the person next to you and share one question you had about last night’s reading”) to the entire semester. You can set up groups of four (for example) and have the students remain a group all semester. This provides students the opportunity to establish group cohesion. Of course, if you have folks in a group who don’t get along, fifteen weeks can be a long marriage.
 - d. Specialized formats: There are a number ways to design group work. The *fishbowl* is explained in the following pages of this booklet. The web links below explain group designs like the *jigsaw* and *think-pair-share*.
- 4. Individual Work
 - a. While some outcomes are best achieved through lectures or collaboration, sometimes it’s best to give students an opportunity to work on their own. For instance, an instructor may begin class by displaying an image on the screen and asking each student to respond to the image in writing. This writing can be a springboard to a class discussion. An instructor might also pass out a short reading for students to read in class. Such activities foster student independence and provide students an opportunity to process material presented in class.

B. In-class learning activities and strategies

- ❖ Scholars and practitioners in the field of education have developed a number of classroom activities which aim to engage students, support student learning and build classroom community. Below is a short list of such activities, followed by two sources where you can further investigate the activities and the pedagogical methods that undergird them.

- a) In-class learning activities and strategies: a brief list
 - Think-Pair-Share: instructor asks a questions, students pause, consider an answer and then share their answer with the person next to them

- Stop-and-Jot: in the middle of a lecture, an instructor stops and asks students to write down and answer, question, reflection, etc.
 - Jigsaw: instructor breaks up a reading and has one groups read one part and a second group reading a second part, and so on. Groups share what they have read aloud.
 - Socratic Seminar: see attached
 - Fishbowl: see attached
 - anticipatory activities: before launching into your content, try piquing your students' interest and gauging what they already know
 - Write-Around: students write something in class and pass it on to another classmate. That student reads what his classmate wrote, comments on it, and passes it along
- b) Sources: The sites below further explain the above methods.
- <http://www1.umn.edu/ohr/teachlearn/tutorials/active/strategies/index.html>
 - <http://olc.spsd.sk.ca/de/pd/instr/strats/think/index.html>

Week #7

Jeremy Greenfield

Dept: Education

Class: Writing Across the Curriculum (a teaching methods class for future teachers)

Topic: Race, Class, Literacy

Materials: Wordle Image

PROCEDURE

- A. Announcements** (3 minutes) **Instructor-Led**
- Only 6 more classes in which you can post your reading responses on Blackboard; get on it!
 - Comments and grades back to people by tomorrow via email
- B. Anticipatory Activity** (15 minutes) **Individual Work**
- I display http://www.wordle.net/show/wrdl/5846748/WAC_2012
 - Students repond to the question in their notebooks:
 - *What does this word cloud tell us about the class's responses to this week's readings?*
 - Then we discuss what students wrote.
 - Wordle creates "word clouds" from text that you provide. The clouds give greater prominence to words that appear more frequently in the source text.
 - I created the above word cloud by copying the reading responses of all of my students and inputting their words into wordle.
- C. Situating Delpit** (10 minutes) **Lecture**
- first published in 1986; during the 1980s there was a big debate:
 - Fluency first, skills will come (Peter Elbow, Donald Graves, etc.)
 - Skills first, fluency will come (old school, mainstream view)
 - Delpit comes in to brook
 - Today is not about skills v. fluency but race and the idea of a culturally appropriate pedagogy
 - Emphasize:
 - Brain chemistry is race neutral
 - Culture is central to learning. It plays a role in communicating and receiving information and plays a role in what people think about and how they think about things
- D. Discuss Delpit and Ladson-Billings** (20 minutes) **Whole Class Discuss.**
- What is Delpit saying?
 - Is Delpit arguing that Black students, because of their race, should be taught in a certain way? Is such a position morally and pedagogically defensible?
 - What is she not saying?
 - Central Questions
 - Are their culturally-based learning styles or preferences?
 - Are their culturally-rooted communication styles?
 - What happens when there is a cultural discongruity between students and teacher?
 - What I want students to take away
 - We are social animals (not brains) learning is mediated by culture. In education, culture matters
 - Develop knowledge about cultural diversity
 - Include ethnic and cultural diversity in the curric.
 - Be attentive to communication styles
 - Rhubarb pie example (math and fractions)
 - Ladson-Billings take away
 - Academic Success: make adjustments necessary so they succeed
 - Cultural Competence: AA and Latinas shouldn't have to forsake their culture to do well in school (incorporate culture)
 - Critical Consciousness ("a "skilled" minority person who is not also capable of critical analysis becomes a trainable, low-level functionary of the dominant society")
- E. Think-Pair-Share** (10 minutes) **Groups**
- Think about the lesson you have to present in the weeks to come in front of class.
 - How could you make it more culturally relevant?

F. Group presentations**(60 minutes)****Student-Led**

- Students present a lesson to the class
- After the presentation, we deliver warm and cool feedback (what went well, what can be improved)

G. Exit Slip**(5-10 minutes)****Whole Class**

- The goal of today's exit slip is to help me (re)think one of my class requirements.
- Is the requirement to comment on others' online posts educationally beneficial or is it a pain in the butt, one more thing that you wish you didn't have to do?

The Art of Questioning

Wolf, Dennis Palmer. "The Art of Questioning."

Academic Connections; p1-7, Winter 1987

<http://www.exploratorium.edu/IFI/resources/workshops/artofquestioning.html>

[This article was originally a talk delivered at the Summer Institute of the [College Boards](#) Educational Equality Project, held in Santa Cruz, California, July 9-13, 1986. At the institute more than one hundred high school and college teachers convened to consider how concerns raised by the education reform movement can be translated into improvements in everyday teaching practice. One topic given particularly close attention was that of questioning in the classroom. Dennie Wolfs remarks provided the keynote for these deliberations, and the version of her talk presented here has been expanded slightly to take into account questions raised by institute participants.]

The observations that appear in the article come from classrooms Wolf visited while working as a consultant to the College Boards Office of Academic Affairs and as a member of a research project on assessment in the arts currently funded by the Rockefeller Foundation. She especially thanks teachers in Boston, Cambridge, Los Angeles, Pittsburgh, and St. Paul for their generous cooperation. Wolf works with Project Zero, Harvard University Graduate School of Education.]

Ask a teacher how he or she teaches and, chances are, the answer is, "By asking questions." However, if you go on and ask just how he or she uses questions or what sets apart keen, invigorating questioning from perfunctory versions, that same teacher might have a hard time replying. In itself this is no condemnation-there are many occasions when we do magnificently without explicit knowledge: Few of us can explain transformational grammar, but we can form questions, all the same. A major league pitcher is sure of dozens of algorithms for trajectory, though his theory is as much in his elbow as on the

tip of his tongue.

Still, a growing body of observation and research suggests that teachers' uncertainty about how they question cannot, or should not, be explained simply as a lack of explicit knowledge. Consider several observations that have emerged from recent educational research:

There are many classrooms in which teachers rarely pose questions above the "read-it-and-repeat-it" level. Questions that demand inferential reasoning, much less hypothesis-formation or the creative transfer of information to new situations, simply do not occur with any frequency (Gall 1970; Mills, Rice, Berliner, and Rousseau 1980).

The questions and answers that do occur often take place in a bland, if not boring or bleak, intellectual landscape, where student answers meet only with responses from teachers at the "uh-huh" level. Even more sobering is the observation that teachers' questions often go nowhere. They may request the definition of a sonnet, the date of Shakespeare's birth, the meaning of the word "varlet"- but, once the reply is given, that is the end of the sequence. Extended stretches of questioning in which the information builds from facts toward insight or complex ideas rarely take place (Goodlad 1984, Sadker and Sadker 1985).

Classroom questions are often disingenuous. Some are rhetorical: "Are we ready to begin now?" Others are mere information checks-a teacher knows the answer and wants to know if students do, too. Missing from many classrooms are what might be considered true questions, either requests for new information that belongs uniquely to the person being questioned or initiations of mutual inquiry (Bly 1986, Cook-Gumperz 1982).

The very way in which teachers ask questions can undermine, rather than build, a shared spirit of investigation. First, teachers tend to monopolize the right to question -rarely do more than procedural questions come from students (Campbell 1986). Second, the question-driven exchanges that occur in classrooms almost uniformly take place between teachers and students, hardly ever shifting so that questions flow between students.

Moreover, classroom questioning can be exclusive. It can easily become the private preserve of a few- the bright, the male, the English-speaking (Erickson 1975, Erickson and Schultz 1981, Hall and Sandler 1982).

Questions can embarrass, rather than inquire. They can leave a student feeling exposed and stupid, more willing to skip class than to be humiliated again (Bly 1986).

While this account of classroom questioning is grim, it is also partial. In writing *Academic Preparation in the Arts* (College Board 1985) and working on a study of assessment in the arts funded by the Rockefeller Foundation, I have spent a number of hours in the back of classrooms. From there I have seen skilled teachers raise questions that ignited discussion, offer a question that promised to simmer over several days, or pursue a line of questioning that led to understanding. Those teachers suggest a counter-portrait of classroom questioning, one that contains detailed clues about how the language of classroom dialogue can be used to establish and sustain not just a momentary discussion but a lasting climate of inquiry. My examples happen to come from arts and humanities classrooms, but I can think of no reason why they should not apply in other subject areas as well -granting, of course, that transferring them may reveal interesting differences among subject areas.

However, before turning to these classroom observations, I want to suggest that the issue of what questions are asked and how they are posed is, or ought to be, part of a much larger inquiry. Currently, there is a deep concern about how -or even if we teach students to think. There is startling evidence that many high school students cannot draw inferences from texts, distinguish the relevant information in mathematics problems, or provide and defend a thesis in an essay. We have apparently developed a system of education in which rote learning occurs early and inquiry late. We teach the skills of scribes and clerks, rather than authors and mathematicians (Reznick 1985, Wolf et al. in press). We have come to accept a view of education that sees the experience of schooling largely in terms of its power to produce employable, rather than intelligent, students and that suffers from basic confusion over the conflicts between pluralism and excellence (Lazerson 1986).

Embedded in this broad concern, however, there is-or ought to be-a second critique-one that points out that the situation of disadvantaged, minority, female, and handicapped students is still more dire (National Coalition of Advocates for Students 1985). For many of them, skills such as analysis, hypothesis testing, discussion, and essay writing may not just be taught late and meagerly-they may be virtually unavailable. Hence, when we examine skilled questioning (or instruction of any kind), it is essential to learn from those teachers who understand how to engage a wide community of learners. As one college teacher put it, "It's not hard to teach philosophy to students who learned the rules of argument and evidence at the dinner table. That's a matter of dotting the i's and crossing the t's. The real issue is whether I can teach students who don't come already knowing."

Independent of whom they teach, skilled teachers question in distinctive ways: they raise a range of questions, they sustain and build arcs of questions, their inquiries are authentic, they inquire with a sense of respect flail decency.

A Range of Questions

Thirty years ago, Benjamin Bloom (1956) suggested that the same information can be handled in more and less demanding ways-students can be asked to recall facts, to analyze those facts, to synthesize or discover new information based on the facts, or to evaluate knowledge. My own classroom observations suggest that there is an even greater range of challenging questions than Bloom's familiar taxonomy indicates:

Inference Questions. These questions ask students to go beyond the immediately available information (Bruner 1957). For example, a high school photography teacher held up a black-and-white portrait of a machinist taken by Paul Strand, and asked, "What do you know by looking at this photograph?" Through careful questioning and discussion his students realized that the image contained hints that implied a whole network of information: clues to content (where and when the photograph was taken), technique (where the photographer stood, where the light sources were located), and meaning or attitude (what Strand felt about industry and workers). To push beyond the factual in this way is to ask students to find clues, examine

them, and discuss what inferences are justified.

Interpretation Questions. If inference questions demand that students fill in missing information, then interpretive questions propose that they understand the consequences of information or ideas. One day when her English class was struggling to make sense of Frost's poem, "The Silken Tent," a teacher asked, "Imagine if Frost compared the woman to an ordinary canvas tent instead of a silk one-what would change?" Faced with the stolid image of a stiff canvas tent, students suddenly realized the fabric of connotations set in motion by the idea of silk-its sibilant, rustling sounds; its associations with elegance, wealth, and femininity; its fluid motions. In a similar spirit, during a life-drawing class, a teacher showed his students a reproduction of Manet's "Olympia" and asked them, "How would the picture be different if the model weren't wearing that black tie around her neck?" A student laid her hand over the tie, studied the image and commented, "Without the ribbon she doesn't look so naked. She looks like a classical model. With the ribbon, she looks undressed, bolder."

Transfer Questions. If inference and interpretation questions ask a student to go deeper, transfer questions provoke a kind of breadth of thinking, asking students to take their knowledge to new places. For example, the final exam for a high school film course contained this question: "This semester we studied three directors: Fellini, Hitchcock, and Kurosawa. Imagine that you are a film critic and write a review of "Little Red Riding Hood" as directed by one of these individuals."

Questions about Hypotheses. Typically, questions about what can be predicted and tested are thought of as belonging to sciences and other "hard" pursuits. But, in fact, predictive thinking matters in all domains. When we read a novel, we gather evidence about the world of the story, the trustworthiness of the narrator, the style of the author, all of which we use to predict what we can expect in the next chapter. Far from letting their students simply soak in the content of dances, plays, or fiction, skilled teachers probe for predictions as a way of making students actively aware of their expectations. For instance, as a part of preparing "The Crucible," a drama teacher suggested the following.

Teacher: Find a scene where you have an exchange with a character in the play. Then find a place where you can open up the dialogue and insert three or four new turns -ones you make up. I want half a page at least.

Student 1: Yeah, but it's all done.

Student 2: How can we know, anyway?

Teacher: You have all the evidence you need in the scene. What are you going to build on?

Student 1: It would have to be about the same thing.

Teacher: Mmmm mmm.

Student 2: They'd have to talk the same way they've been talking. I mean with the same kind of emotion. Also right for that character-just what they know.

Teacher: Okay, you're on.

Reflective Questions. When teachers ask reflective questions, they are insisting that students ask themselves: "How do I know I know?"; "What does this leave me not knowing?"; "What things do I assume rather than examine?" Such questions may leave a class silent, because they take mulling over.

Nonetheless, they eventually lead to important talk about basic assumptions. Consider how, at the end of the year, students often read the chapters in their texts that discuss non-Western music, art, or drama. Consider, too, the power of the following question, which a music teacher asked his class on a May afternoon: "What would it mean if I called all the music we've listened to up until now, "non-Eastern music?" With that, he lifted the grain of a whole set of usual assumptions and asked that students consider what is implicit in terms such as "non-western" or "primitive."

An Arc of Questions

But simply posing a variety of questions hardly creates a climate for inquiry. At least as important is the way in which teachers respond to the answers their questions provoke. Thus, recent research (Sacker and Sadker 1985) suggests that too often students' replies meet with little more than a passing "uh-huh" Such responses can stop inquiry dead in its tracks. In place of such dead-end situations, skilled teachers give an exchange of questions a life-course. Across a long arc of questions and answers, they pursue an investigation in which simple factual inquiries give way to increasingly interpretive questions until

new insights emerge. For an observer, there is an impression of a kind of mutually constructed improvisation unfolding (Mehan 1978, 1979). In this improvisation, teachers keep questions alive through long stretches of time, coming back to them days, even weeks, after they have first been asked.

Take, for instance, this exchange, which occurred between a teacher and a student, as the student worked on an essay about the meaning of Dr. T.J. Eckleberg in Fitzgerald's *The Great Gatsby*.

Session 1

Teacher: Who is Eckleberg?

Student: Not a real character, I mean, he's just a sign by the road.

Teacher: What's he doing in the story then?

Student: Well, Nick passes the sign when he drives to East and West Egg.

Teacher: When does he show up in the story-every time Nick goes driving that way?

(The student leafs through the book to pick out the instances.)

Teacher: So now what do you think?

Student: (looking over the list) The times he gets mentioned are when Nick's driving and thinking. Usually when something bad is about to happen or did just happen.

Session 2 (several days later)

Teacher: Why does Fitzgerald bother to mention the Eckleberg sign, when there are probably hundreds along the way?

Student: Maybe it's an odd sign. See, it's this giant pair of glasses that are up there advertising an oculist, you know, an eye doctor.

Teacher: Why didn't Fitzgerald make Eckleberg a bumper sticker, instead of a billboard?

Student: 'Cause if he's a billboard he can look out.... He's like a god, up above everything.

Teacher: Why is he located out there between East and West Egg?

Student: Maybe 'cause it's like being stranded, like in heaven, away from things.

Teacher: Why do you think he's an oculist?

Students: (puzzled, slightly exasperated at being made to dig like this) Fitzgerald said. . . because he's an ad for an oculist.

The guy who put him up there was an oculist.

Teacher: But it could have been a car dealer, too. Why those enormous yellow spectacles?

Student: Yeah... (pauses, thinking) Maybe that says something about the idea of watching and seeing.... It's not ordinary eyes, it's extraordinary eyes... like the eyes of God, he takes it all in.

Teacher: Remember what you said about when he shows up?

Student: When there's evil-like judgment.

This arc of questioning allows information to accrue a kind of satisfying depth and complexity. Gradually, the student pieces together an idea of Eckleberg as a watching god- looking out, being raised above, apart, as if in heaven, seeing all. It is almost as if the questions posed form a kind of catwalk of realizable possibilities along which a student can move toward new insights (Luria 1976, Vygotsky 1978, Wertsch, 1978).

The Authenticity of Questions

Many of the questions that occur in classrooms aren't genuine. Some-such as, "Will you please put away your brushes and paints?"-are purely rhetorical. Others-in fact, the majority-are insincere in another way. They are not requests for information the speaker genuinely needs; rather, they are checks to see if a student has the information a teacher already knows (Cook-Gumperz 1982). These covert commands and information checks are not necessarily bad-unless, of course, they are the only questions students hear. In that case, students lose the opportunity to see their teachers engaged in serious inquiry, in which questions function as bona fide tools for thinking and understanding.

One important occasion on which students see teachers ask genuine questions is when a teacher tries seriously and persistently to get to the bottom of what a student is after but cannot express or attain. Here is a student trying to write about why *To Kill a Mockingbird* is a good title for Harper Lee's novel. He has opened with Atticus's quote about not killing mockingbirds but cannot figure out how to get from the quote to the introductory paragraph of the essay.

Teacher: You have a quote and then you need to get into the part about what happens in the book, right?

Student: Yes (annoyed; he can smell that rewriting is coming).
Teacher: I think you need a transition between the two.
Student: I know, but I don't want to sound stupid by telling them (very slow and pedantic): This-is-my-bridge-between-these-two-thoughts.
Teacher: Is it the idea that you don't like or that it sounds so obvious?
Student: It sounds so dumb.... I don't want to be someone in the story.
Teacher: (not sure what he means yet) Let's think about a comfortable way for you to make the connection. What about if you have something like, "In the book, *To Kill a Mockingbird*, the central character, Atticus, says...." Then you will have started in your voice, and when you go back to explaining the quote, it won't be barging in?
Student: I can't be in the story.
Teacher: How's that you being in the story?
Student: It's me explaining something.
Teacher: But an essay is a place where you do explain.
Student: I just want to go on with what happens in the story. They'll understand the connection.
Teacher: Okay, how about saying something like, "In *To Kill a Mockingbird* two characters, Tom and Boo, are like the mockingbirds Atticus describes"?
Student: Okay, let me see what I can do. (He goes back to his desk and writes his own version of this transition.)

At the outset, the teacher is not sure what it means "to be in the story" or why that should be so troubling. But sticking with her instinct that it is troubling, she tries-through asking genuine questions-to pin down what is bothersome. Together she and the student struggle to explain what each values or wants for the opening of an essay. At one level their communication is not smooth or particularly effective, but at another the student hears his teacher asking questions to carve out mutual understanding.

One-on-one exchanges are not the only occasions on which genuine questions arise. For instance, in arts classes -as well as in history and science classes-there are often chances to study the way a particular experience is interpreted by different individuals: a trip to see a surrealist interpretation of Hamlet or a breakneck performance of a Brahms symphony.

Alternatively, teachers have the option of showing students that deep into adulthood people run into serious questions that may consume or puzzle them, or may give them deep pleasure to solve, or both. A particular dance teacher comes to mind. In talking about her teaching she says: "My students know I choreograph and perform outside of class. Every so often I run up against a problem in my own work-the dance and the music start to rub each other the wrong way, a dancer has qualities that begin to transform the part, or I feel the dance grinding and creaking in the same old ways. So I show it to them. I say to them, "This is going wrong. Watch it and tell me what you think"

Decent Questions

The way in which teachers question provides a kind of barometer for the social values of classrooms-particularly questions of who can learn and who can teach. For instance, the way in which teachers question reveals whether they suspect learning flows only from a teacher or whether it can come from other students. In the following example (also found in *Academic Preparation in the Arts*) a teacher encourages students to exchange ideas about two shirts: one a polyester shirt printed with a sharp, yellow-and-black checkerboard pattern, the other an Apache overshirt of painted buckskin:

Ms. V (the teacher): By looking just at the shirts, what can you tell me about these cultures?

(Several students make contributions.)

Peter: The buckskin shirt was made in a culture that loves nature, and the polyester shirt was made in a culture that doesn't care about nature.

Ms. V: That's a big statement. What do you see in the shirt that lets you say that?

Peter: The polyester shirt hasn't got anything natural in it. The buckskin shirt is all natural: skin, hand-painted, looks to me like vegetable dyes.

Nava: Yes, but you could have a culture that loved nature but used plastics and chemicals to express it.

Peter: NO, that's not what I mean.

Ms. V: Look again at the shirts. What else do you see that's evidence for your idea?

Nava: The images on the shirts. The modern one has got just

black and yellow squares, nothing like plants or water. But the buckskin shirt has all those lines of raindrops and stars. (She points to strips of painted and drop-like shapes in the border.)

Peter: But maybe those are just decorations. How do we know that those are raindrops? Maybe they are just patterns like the checkerboard in the other shirt.

Through their questions teachers have the power to offer opportunities for dialogue to particular groups of students or to withhold opportunities from them. Along these lines, in a 1982 study, Hall and Sandler found that, when compared to their female peers, young males are much more likely to ask questions and to have them answered in a serious way. Minority students' participation in classroom discussion is similarly endangered. We know that sometimes there are culturally organized differences between classroom and home regarding the appropriateness of asking questions, the rules about who can be questioned, or what forms inquiries should take (Boggs 1972, Heath 1983). Yet, when minority students fail to join in classroom inquiry, teachers may interpret their hesitation, not as uncertainty about the rules of communication, but as lack of ability, and may cease to consider them valuable, contributing members of a class (Bremme and Erickson 1977, Erickson 1975, Erickson and Schultz 1981.)

Clearly, teachers can use questions to embarrass or to empower. For instance, questions can be designed to smoke out guilty parties—students who didn't do their homework, who fail to answer quickly enough, or who can't think on their feet. But it is equally possible to use questions to promote students' sense of themselves as knowledgeable and skilled. Thus, even though the student in the following example does not yet know what she thinks, her teacher takes her search quite seriously. In back of his questions is the assumption that the student can come to know.

(In a print-making class, a teacher leans over a large linoleum print with a student.)

Teacher: What's bothering you about it?

Student: I liked the idea, but I don't like the print.

Teacher: Let's track down where you lost it. Get out your portfolio.

(At this juncture they pull out the student's portfolio and turn to the sheaves of sketches and trial runs of the print.)

Teacher: Okay, page through these until you come to the one where things go wrong for the first time.

(The student studies the portfolio, finding the moment when the original incised-line print is cut away drastically, leaving only the outlines of the face.)

Student: That's where I don't like it.

Teacher: Have a careful look and tell me what exactly changed.

Student: I can't tell.

Teacher: Okay, talk out loud about each part of it, the hair, the sun, the neck-why are they there, what's in them, what do you want them to do?

Had there been a videotape of this exchange, it would have revealed still another level at which questions embarrass or empower: nonverbal performance. The teacher looks at the student when he poses questions; he studies the prints when she does; he respects, rather than cuts off, the student, even when she gropes for an answer; he waits for her to formulate a reply. Studies of just these kinds of subtle phenomena- such as, how long a teacher waits for a reply-indicate that small changes, even in the nonverbal integrity of questioning, can have measurable effects on the quality of classroom inquiry (Tobin 1986).

Then Why So Few Questions?

Teachers know questions to be one of their most familiar- maybe even one of their most powerful-tools. But if observations are accurate, much of classroom inquiry is low-level, short, even exclusive or harsh. Moreover, these qualities turn out to be remarkably resistant to change. Thus, an early study of questioning done in 1912 (Stevens 1912) found that two-thirds of classroom questions required nothing more than direct recitation of textbook information. Now, more than 70 years after the original study, research suggests that 60 percent of the questions students hear require factual answers, 20 percent concern procedures, and only 20 percent require inference, transfer, or reflection (Gall 1970).

Why is this the case? Here, ironically, where the vital issue of what fuels or explains these persistent patterns of questioning

emerges, there is little or no research. But each time that I have talked with teachers about questioning, they have had explanations. While teachers freely admit they have colleagues who are simply not interested in the work of questioning, they also point out that there are hurdles even for the committed. Here, in their own words, are some things they have pointed out to me.

It takes skill and practice to build a climate of inquiry, and there are few forums in which teachers can be helped in -or rewarded for-this endeavor.

"There are 34 students in the room. Some have read the story, others haven't; some understand, others are lost. It takes skill-lots of skill-to put together a discussion for those 34 people. Frankly, it is often easier for me to take charge."

It is a formidable challenge to establish and maintain a climate of inquiry with students of widely varying backgrounds and skills.

"Questions work fine when you have students who have a set of prior skills-I mean, who know about listening to what someone else says, who can follow up with a question of their own, who are used to digging for information. But what do you do when you don't find that? Do you stop to teach it? And how do you teach it, anyway?"

"My classroom has everything in it: kids whose families have taught them the 'right' thing is to be quiet and respect the teacher, kids who argue for the sake of arguing, girls who take neatly indented notes and never say a word, boys who like hearing themselves talk. How do you make it work for all of them?"

But even with such problems as class size and diversity, teachers rarely cite students as the major obstacle. Instead, they describe the culture of schools as one that dampens their own investment in inquiry.

"Don't forget that teachers live day in and day out in a school culture. That culture teaches. In most places it teaches you to suspect that there is nothing to learn from students. It puts textbooks-not primary sources-in your hands. Textbooks make for the recitation of facts. It's a culture that puts coverage above all. You have to cover all of Macbeth in twelfth-grade English,

never mind how your students read. You have to get through WWII. What textbooks start, tests often enforce. In that world, questions, especially big messy ones, are dangerous. You have to keep too many of them from happening."

So what do these interested teachers want? Concretely, they ask for time and opportunity to think about their classes as moments of joint inquiry-time to observe skilled colleagues in action, time to see themselves on videotape, time to think through not just lesson plans, but process plans: when to ask, who to ask, and above all, how to ask and respond (Kasulis 1986). Teachers want not just to hear about how "prejudicial teacher questioning patterns" are, they want time to grapple with equity and excellence issues head-on, at the level of values and ethics. And, most profoundly, skilled teachers want to be engaged in inquiry themselves. Teachers want to join with scholars to think about curriculum, as occurs in the Yale-New Haven Teachers Institute and in the university-school collaborations of the Los Angeles-based Humanitas Academy. They want to have their own skills probed and honed in the way that the Bay Area Writing Program and the Dialogue program in St. Paul do by offering them (not just their students) time to write. Simply put, many teachers want to learn about the skills demanded in questioning and other forms of inquiry-but they want to learn in ways that will sustain their own abilities to inquire and reflect about their own subjects of interest.

Why Question?

These examples suggest their own reasons for why we must bother about questions despite the obstacles. Let me further venture that there may be two additional outcomes of fine questioning that often escape the notice of traditional measures of classroom achievement.

First, there is a social outcome-students need the face-to-face skill of raising questions with other people: clarity about what they don't understand and want to know; the willingness to ask; the bravery to ask again. It is as central in chasing down the meaning of a dance, the lessons of the Korean war, or the uses and abuses of nuclear reactors. One could rephrase the Chinese proverb: Ask a man a question and he inquires for a day; teach

a man to question and he inquires for life.

And, second, there is a creative or inventive outcome. Being asked and learning to pose strong questions might offer students a deeply held, internal blueprint for inquiry -apart from the prods and supports of questions from without. That blueprint would have many of the qualities that teachers' best questions do: range, arc, authenticity. But if the sum is greater than the parts, there might be an additional quality-call it a capacity for question finding (Getzels and Csikszentmihalyi 1976). Question finding is the ability to go to a poem, a painting, a piece of music-or a document, a mathematical description, a science experiment-and locate a novel direction for investigation. This ability is difficult to teach directly, yet it may be one of the most important byproducts of learning in an educational climate in which the questions asked are varied, worth pursuit, authentic, and humanely posed. Here Gertrude Stein comes to mind. As she lay ill, someone approached and asked, "What is the answer?" and she-so legend has it -had the energy to quip, "What is the question?"

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Empowering Students with Socratic Seminars

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What does Socratic mean?

The word “Socratic” comes from the name Socrates (ca. 470-399 B.C.), a Classical Greek philosopher who developed a Theory of Knowledge.

What was Socrates' Theory of Knowledge?

Socrates believed that the answers to all human questions and problems reside within us. Unfortunately, as human beings we are often unaware of the answers and solutions we possess. Socrates was convinced that the surest way to discover those answers and attain reliable knowledge was through the practice of disciplined conversation. He called this method the dialectic.

What does dialectic mean?

Dialectic is the art or practice of examining opinions or ideas logically, often by the method of question and answer, so as to determine their validity.

How did Socrates use the dialectic?

Socrates believed that through the process of dialogue, where all parties to the conversation were forced to clarify their ideas, the final outcome of the conversation would be a clear statement of what was meant. The technique appears simple but it is intensely rigorous. Socrates would feign ignorance about a subject and try to draw out from the other person his fullest possible knowledge about it. Socrates’ assumption was that by progressively correcting incomplete or inaccurate notions through discussion, one could coax the truth out of anyone.

What is a Socratic seminar?

A Socratic seminar is a process to try to understand information by creating dialectic in class in regards to a specific text. In a Socratic seminar, participants seek deeper understanding of complex ideas in the text through thoughtful dialogue, rather than by memorizing bits of information. A Socratic seminar is not debate. The goal of this activity is to have participants work together to construct meaning and arrive at an answer, not for one student or one group to “win the argument.”

How does a Socratic seminar work?

The ritualistic structure of a Socratic seminar is one that appears complex to participants at first, but ultimately that structure is what provides the students’ growth and ownership of the conversation. The basic procedure for a Socratic seminar is as follows:

1. On the day before a Socratic seminar is scheduled, the teacher hands out a short passage of text.
2. That night at home, students spend time reading, analyzing, and taking notes over the section of text.

3. At the beginning of class the next day, students are randomly divided into two concentric circles: an inner circle and an outer circle.
4. Students in the inner circle read the passage aloud and then engage in a discussion of the text for approximately ten minutes, while the outer circle observes the human behavior and performance of the inner circle.
5. Following this discussion of the text, the outer circle then assesses the inner circle's performance and offers ten minutes of feedback for the inner circle.
6. Students in the inner and outer circle now exchange roles and positions within the classroom.
7. The new inner circle (the students who began in the outer circle) holds a ten-minute discussion and then receives ten minutes of feedback from the new outer circle.

Of course there are many variations to the time limits of each aspect of Socratic seminar, but maintaining the discussion-feedback-discussion-feedback pattern is essential.

The Text: Socratic seminar texts are chosen for their richness in ideas, issues, and values and their ability to stimulate extended, thoughtful dialogue. A seminar text can be drawn from readings in literature, history, science, math, health, and philosophy or from works of art or music. A good text raises important questions in the participants' minds, questions for which there are no right or wrong answers. At the end of a successful Socratic seminar, participants often leave with more questions than they brought with them. (This is a good thing!)

The Opening Question: A Socratic seminar opens with a question either posed by the leader or solicited from participants. An opening question has no right answer; instead it reflects a genuine curiosity on the part of the questioner. A good opening question leads participants back to the text as they speculate, evaluate, define, and clarify the issues involved. Responses to the opening question generate new questions from the leader and participants, leading to new responses. In this way, the line of inquiry in a Socratic seminar evolves on the spot rather than being pre-determined by the leader.

The Teacher: The teacher's role in this process is four fold: to select the text for discussion, to keep the discussion of the inner circle focused and moving, to direct the feedback offered by the outer circle, and to assess the individual student and the group's performance.

First, selecting a quality piece of text is crucial to the success of a seminar. The text should be insightful, thought provoking, and relevant to the lives of students.

Second, teachers should strive to interrupt the discussion of the inner circle as infrequently as possible. The teacher's job is to act as a facilitator or coach for the discussion, not as the discussion's leader. For example, if the discussion begins to drift off-topic the teacher might pose a question to the group to help refocus and stimulate additional conversation. Or if the comments of one student need to be clarified or repeated for the group's understanding, the teacher should assist in that endeavor.

Third, teachers should guide the discussion of the outer circle as they provide feedback and constructive criticism for the inner circle. One of the most successful ways to accomplish this process is to simply go around the circle and ask for initial observations. Once each student has offered an observation, the teacher can highlight particular points made and ask the group to

brainstorm/predict solutions to any obstacle or problems noted following the cycle of reflective learning.

And finally, the teacher should assess each individual student and the group's performance as a whole in some manner, whether formally or informally. The teacher may use a rubric and/or take on the task of scorekeeper or mapmaker (see below) but should also offer students verbal feedback at the conclusion of the seminar.

The Leader (sometimes this is the teacher, oftentimes it is NOT): In a Socratic seminar, the leader plays a dual role as leader and participant. The seminar leader consciously demonstrates habits of mind that lead to a thoughtful exploration of the ideas in the text by keeping the discussion focused on the text, asking follow-up questions, helping participants clarify their positions when arguments become confused, and involving reluctant participants while restraining their more vocal peers.

As a seminar participant, the leader actively engages in the group's exploration of the text. To do this effectively, the leader must know the text well enough to anticipate varied interpretations and recognize important possibilities in each. The leader must also be patient enough to allow participants' understandings to evolve and be willing to help participants explore non-traditional insights and unexpected interpretations.

Assuming this dual role of leader and participant is easier if the opening question is one that truly interests the leader as well as the participants. Oftentimes, the role of the leader will move between participants within a group quite frequently and naturally.

The Participants: In a Socratic seminar, participants carry the burden of responsibility for the quality of the seminar. Good seminars occur when participants study the text closely in advance, listen actively, share their ideas and questions in response to the ideas and questions of others, and search for evidence in the text to support their ideas. Eventually, when participants realize that the leader is not looking for right answers but is encouraging them to think out loud and to exchange ideas openly, they discover the excitement of exploring important issues through shared inquiry. This excitement creates willing participants, eager to examine ideas in a rigorous, thoughtful manner.

Top-10 Suggestions for Participants in a Socratic Seminar

1. Refer to the text when needed during the discussion. A seminar is not a test of memory. You are not "learning a subject"; your goal is to understand the ideas, issues, and values reflected in the text.
2. Do not participate if you are not prepared. A seminar should not be a bull session.
3. Do not stay confused; ask for clarification.
4. Stick to the point currently under discussion; make notes about ideas you want to return to.
5. Don't raise hands; take turns speaking.
6. Listen carefully.
7. Speak up so that all can hear you.
8. Talk to each other, not just to the leader or teacher.
9. Discuss ideas rather than each other's opinions.
10. You are responsible for the seminar, even if you don't know it or admit it.

For tomorrow you need to have read and interacted with the following work by marking your questions and reactions in the margin next to the text. Some people think of this as having a dialogue or conversation with the actual words on the page. It is extremely effective to use different colors to mark different ideas in order to organize your thoughts. Things you should consider doing include:

- circling and then looking up any vocabulary words that you do not know
- underlining key phrases
- keeping track of the story or idea as it unfolds
- noting word patterns, repetitions, or anything that strikes as confusing or important
- writing down questions

%%%%%%%%%

STOPPING BY WOODS ON A SNOWY EVENING
by Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

1923

Socratic Seminar Feedback Form

Name _____ Hr _____

Date _____

1. Rate the Inner Circle's performance on the following criteria: (circle the appropriate number)

Did the participants...	Poor-----	Average-----	Excellent		
dig below the surface meaning?	1	2	3	4	5
speak loudly and clearly?	1	2	3	4	5
cite reasons and evidence for their statements?	1	2	3	4	5
use the text to find support?	1	2	3	4	5
listen to others respectfully?	1	2	3	4	5
stick with the subject?	1	2	3	4	5
talk to each other, not just the leader?	1	2	3	4	5
paraphrase accurately?	1	2	3	4	5
avoid inappropriate language?	1	2	3	4	5
ask for help to clear up confusion?	1	2	3	4	5
support each other?	1	2	3	4	5
avoid hostile exchanges?	1	2	3	4	5
question others in a civil manner?	1	2	3	4	5
seem prepared?	1	2	3	4	5
make sure questions were understood?	1	2	3	4	5

2. Name specific persons who did one or more of the above criteria well.

3. What was the most interesting question asked?

4. What was the most interesting idea to come from a participant?

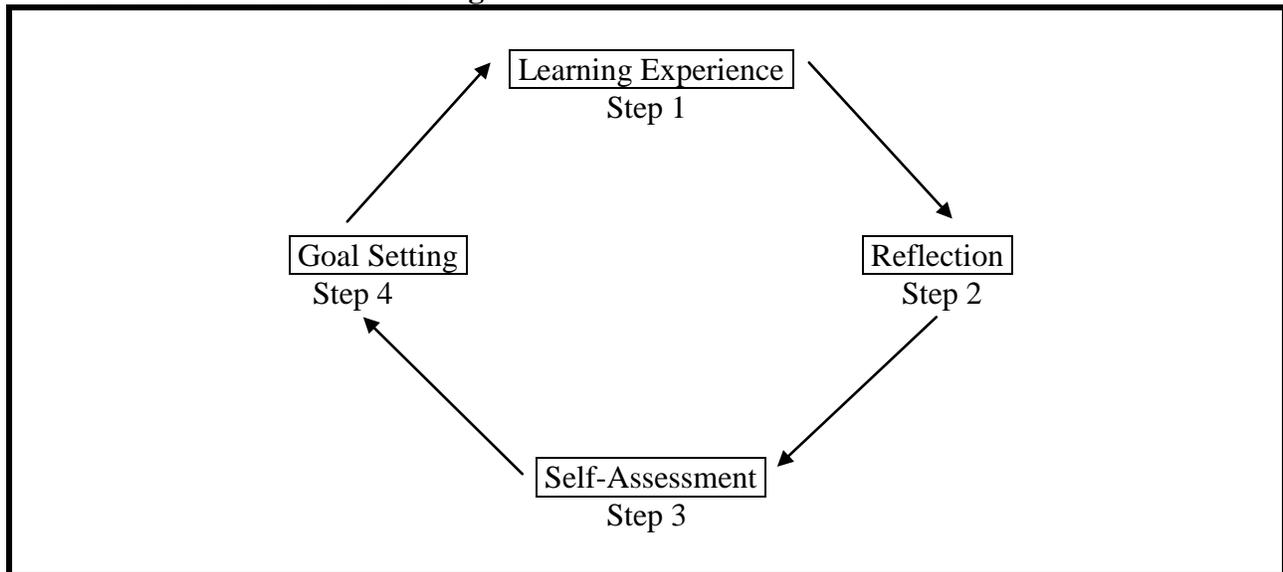
5. What was the best thing you observed?

6. What was the most troubling thing you observed?

7. How could this troubling thing be corrected or improved?

Leading the Discussion of the Outside Circle

The Wheel of Reflective Learning



Step 1 – Learning Experience

For this activity the learning experience to be reflected upon is the discussion of the inner circle. The outer circle will then be using their observations of the inner circle as a springboard for reflection and a method to establish goals for their own turn in the inner circle.

Step 2 – Reflection

Go around the outer circle and have each student offer his or her initial observations on the performance of the inner circle. Everyone should have an opinion and observations to share, therefore everyone should speak, even if it something simple such as “I think everyone did a great job.”

After each student has contributed some information, the teacher can then lead the outer circle in a closer examination of some of those observations and focus critical attention on specific occurrences/behaviors the students and/or the teacher witnessed.

Step 3 – Self-Assessment

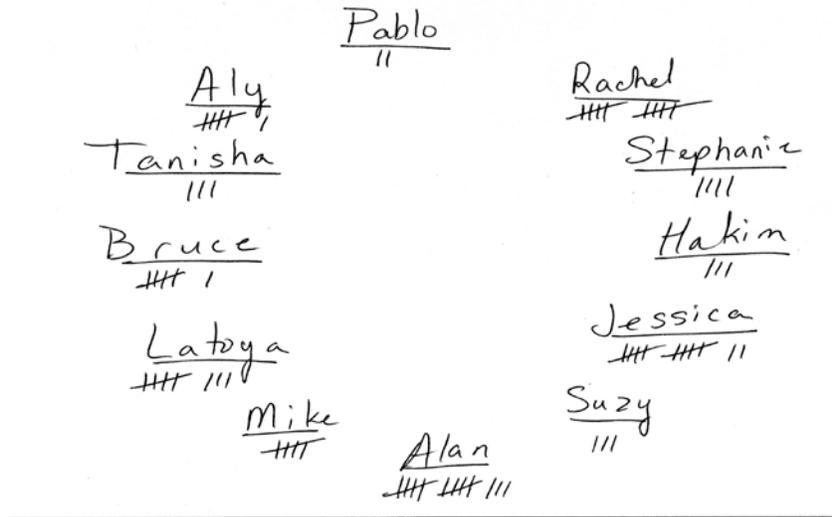
Self-Assessment can be done in many ways. However, one of the quickest and easiest ways is to simply have each student rate the performance of the inner circle on a scale from one to ten. Explanations of those ratings can be given and debated as time permits.

Step 4 – Goal Setting

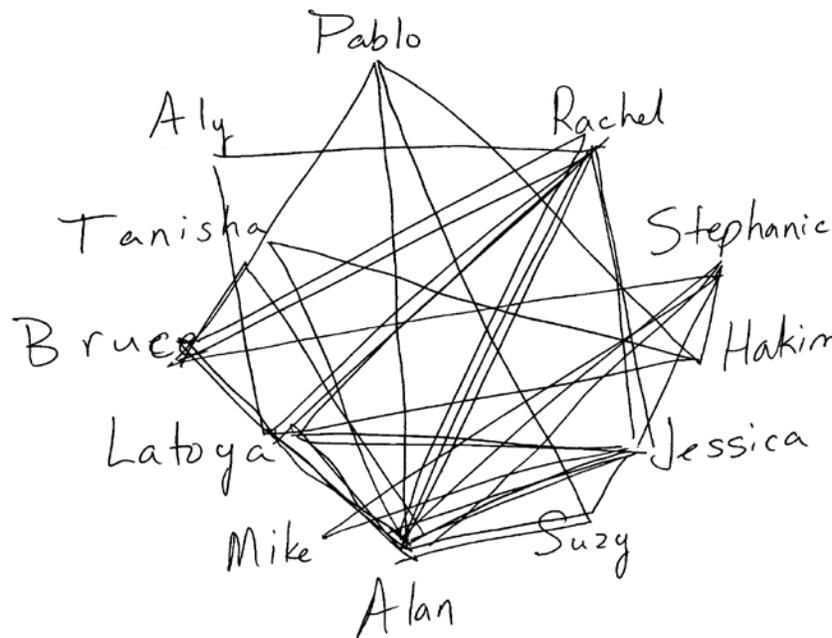
After the outer circle has reflected upon the discussion of the inner circle and offered a quick assessment of their performance, students should brainstorm possible solutions to the problems encountered by the inner circle and establish goals for their own discussion before beginning.

Choices in Assessment

Scorekeeper – a method by which one person records tally marks for each student's participation in the inner circle. A student may be awarded one tally for answering a text-based question, two tallies for asking an insightful question, three tallies for contributing meaningful information, etc. etc. The weakness to this method of assessment is that it is fairly subjective in nature.



Mapmaker – a method of assessment that maps the physical course of the conversation. This can be useful to identify patterns of communication and quantity of participation. However, it fails to document quality of participation.



Socratic Seminar Resources

Print Media:

Adler, M. (1982). *The Paideia Proposal: An Educational Manifesto*. New York: Collier Books.

Arnold, G. H., Hart, A., & Campbell, K. (1988). Introducing the Wednesday Revolution. *Education Leadership* 45 (7), 48.

Gray, D. (1989). Putting Minds to Work: How to Use the Seminar Approach in the Classroom. *American Educator*, 13 (3), 16-23.

Lambright, L. L. (1995). Creating Dialogue: Socratic Seminars and Educational Reform. *Community College Journal*, 65 (4), 30-34.

Metzger, M. (1998). Teaching Reading. *Phi Delta Kappan*, 80 (3), 240-248.

Tredway, L. (1995). Socratic Seminars: Engaging Students in Intellectual Discourse. *Educational Leadership*, 53 (1), 26-29. <<http://www.middleweb.com/Socratic.html>>

Websites:

Socratic Seminar Society <<http://www.socratic.org/>>

- Probably the best “starting point” for information about Socratic seminars, how they work, and how they can be used in the classroom.

Socratic Seminar Resources @ Web English Teacher

<<http://www.webenglishteacher.com/socratic.html>>

- A great page of links to all sorts of examples, explanations, assessment tools, etc.

Socratic Seminars Northwest <<http://www.socraticseminars.com/>>

- A good overview of Socratic seminars and a very helpful selected bibliography.

AVID Socratic Seminars <<http://www.maxlow.net/avid/socsem/socraticseminars.html>>

- Another good overview of Socratic seminars and five selections of text (with opening questions) that work well to engage students.

Touchstones Discussion Project <<http://www.touchstones.org>>

- A Maryland company that produces and sells materials to implement Socratic seminars at all grade levels and in all content areas.

“The Dream is the Truth: Empowering Students with the Help of Socratic Seminars”

<http://www.secondaryenglish.com/dream_is_the_truth.htm>

- An article that explains the qualitative benefits developed in students through the use of Socratic seminars in my classroom.

Ad Astera Consulting, Inc. <www.socraticseminar.com>

- A local resource for all of your in-service and/or workshop needs. These guys (and girl) are simply the best available!!

Fishbowl Protocol

Purpose

The fishbowl is a peer-learning strategy in which some participants are in an outer circle and one or more are in the center. In all fishbowl activities both those in the inner and those in the outer circles have roles to fulfill. Those in the center, model a particular practice or strategy. The outer circle acts as observers and may assess the interaction of the center group. Fishbowls can be used to assess comprehension, to assess group work, to encourage constructive peer assessment, to discuss issues in the classroom, or to model specific techniques such as literature circles or Socratic Seminars.

Procedure

1. Arrange chairs in the classroom in two concentric circles. The inner circle may be only a small group or even partners.
2. Explain the activity to the students and ensure that they understand the roles they will play.
3. You may either inform those that will be on the inside ahead of time, so they can be prepared or just tell them as the activity begins. This way everyone will come better prepared.
4. The group in the inner circle interacts using a discussion protocol.
5. Those in the outer circle are silent, but given a list of specific actions to observe and note.
6. One idea is to have each student in the outer circle observing one student in the inner circle (you may have to double, triple, or quadruple up.) For example, tallying how many times the student participates or asks a question.
7. Another way is to give each student in the outer circle a list of aspects of group interaction they should observe and comment on. For example, whether the group members use names to address each other, take turns, or let everyone's voice be heard.
8. Make sure all students have turns being in the inside and the outside circles at some point, though they don't all have to be in both every time you do a fishbowl activity.

Debrief

Have inner circle members share how it felt to be inside. Outer circle members should respectfully share observations and insights. Discuss how the fishbowl could improve all group interactions and discussions.

Variation

Each person in the outside circle can have one opportunity during the fishbowl to freeze or stop the inside participants. This person can then ask a question or share an insight.

Short and Long Term Projects

Long Term Project:

- What outcomes will this achieve? (Course objectives and educator objectives)
- What will the group product/presentation look like?
- How will the group project highlight and build on individual projects?
- What obstacles do you anticipate and what kind of structures can help address them when they arise?
- How does this align with your understanding of a visionary education?



Short Term Individual Assignment:

- What outcomes will this achieve?
- What will this individual project consist of?
- How does it connect to the long term project?
- How might individual students with different learning styles and interests engaged?
- At what point in the semester should this project be assigned?
- Will students complete this in class or outside of class?



Short Term Group Assignment:

- What outcomes will this achieve?
- What will this group assignment consist of?
- How does it connect to the long term project?
- How will the group project highlight and build on individual contributions?
- At what point in the semester should this project be assigned?
- Will students complete this in class or outside of class?

Outline for an Individual-focused Group Project

Objective: Create a long-term project with engaging short-term components through which students will learn the required content/processes of the course while having autonomy to develop individual and collective interests.

Day One: Have the students write down a few topics that they are interested in within the discipline.

Day Two: In preparation for day two, aggregate the responses into a few broad themes (one theme for every 5-6 students) that you think students will be able to research throughout the course of the semester. In class ask each student to rank their top 3 choices.

Day Three: In preparation for day three, assign students into one of the themes they've indicated an interest in. In class put students into their groups and give them 15-20 minutes to begin brainstorming about smaller topics within their broad themes. Have each group present on some ideas and get feedback from the class. For example: "Technology and Communication"- smaller topics might include cyberbullying, presentation of self on the internet, analysis of news websites.

Early in the course: In the first few weeks students should begin to focus on an individual research project that falls under the group theme. Throughout the semester assignments should be broad enough that students can relate them (or most of them) to their individual topics. Around week 5 of the course, each student should briefly report on their research topic to the class and get feedback from other students and the professor.

Mid course: The professor should set aside 1.5-2 periods for in-class research in a computer lab. Ideally the instructor would lecture on literature searches and then meet with students one on one to help narrow their research. Students should be meeting in their groups for at least 20 minutes per week. Individual students should be submitting "abstracts" for their final paper/proposal and discussing them with the class.

Late in the course: The professor should set aside 1.5-2 periods for in-class presentation prep, preferably in a computer lab. This will give the groups an opportunity to plan their group presentations, while students meet with the instructor to finalize their individual projects.

Last week of class: Groups should present on their broad topic and each student's individual research within it. Students submit individual research proposal or final paper.

DYNAMIC CLASSROOM MANAGEMENT APPROACH (DCMA) RUBRIC

Flexibility in Management Style		Pedagogy	
Flexibility & Adaptability of Management Style	<ul style="list-style-type: none"> • <i>Successfully</i> adapts management styles and approaches based on the context and make-up of each individual class and group. 	Course, Unit, & Lesson Design	<ul style="list-style-type: none"> • The course is structured to tell a cohesive story that <i>successfully</i> transitions from unit to unit and lesson to lesson. • Each unit is structured to tell a cohesive story by <i>successfully</i> ordering and connecting each lesson. • Each lesson is <i>successfully</i> structured to tell a cohesive story with a clearly defined beginning, middle, and conclusion that are inter-related and that have tight transitions between each part of the lesson. • The course, unit, and lesson content, activities, and projects are personally relevant and engaging for <i>all</i> students • The course, units, and lessons are designed to <i>successfully</i> build grade specific skills and challenges students to achieve and exceed these skills.
Classroom Culture & Community		Lesson Implementation	<ul style="list-style-type: none"> • The lesson <i>successfully</i> tells a cohesive story with a clearly defined beginning, middle, and conclusion that are inter-related and that have tight transitions between each part of the lesson. • The lesson content, activities, and projects are personally relevant and engage <i>all</i> students through active learning effective questioning. • The lesson <i>successfully</i> builds grade specific skills and challenges students to achieve and exceed these skills.
Caring Community	<ul style="list-style-type: none"> • Prioritizes and creates positive, caring relationships between the teacher and <i>all</i> students. • Prioritizes and facilitates positive, caring relationships between <i>all</i> of the students. • Creates and facilitates cooperative learning environments for <i>all</i> group activities. 	Managing Misbehavior	<ul style="list-style-type: none"> • Student misbehavior is dealt with through <i>effective</i> de-escalation strategies. • Standards are <i>consistently</i> maintained for student misbehavior. • <i>All</i> students who misbehave are addressed individually and is treated with respect. • The teacher <i>always</i> seeks to uncover and address the underlying issues surrounding the student misbehavior rather than just punishing the student.
Safe Community	<ul style="list-style-type: none"> • <i>All</i> students feel safe to share and communicate their ideas in an open environment. • <i>All</i> students feel mutually respected by their peers and the teacher. • <i>All</i> students perceive the teacher’s pedagogy and management as fair and equitable. 	Consistency	<ul style="list-style-type: none"> • Pedagogy components are <i>always</i> consistently implemented on a <i>daily</i> basis.
Encouraging Community	<ul style="list-style-type: none"> • <i>All</i> students are encouraged to establish and meet short and long-term personal and academic goals. • <i>All</i> students are encouraged to be change agents. • <i>All</i> students receive positive reinforcements. • Creates a community of active learners where <i>all</i> students are engaged in classroom material and motivated to learn. • The physical environment of the classroom entices <i>all</i> students to learn. 		
Consistency	<ul style="list-style-type: none"> • Classroom Culture & Community components are <i>always</i> consistently implemented on a <i>daily</i> basis. 		

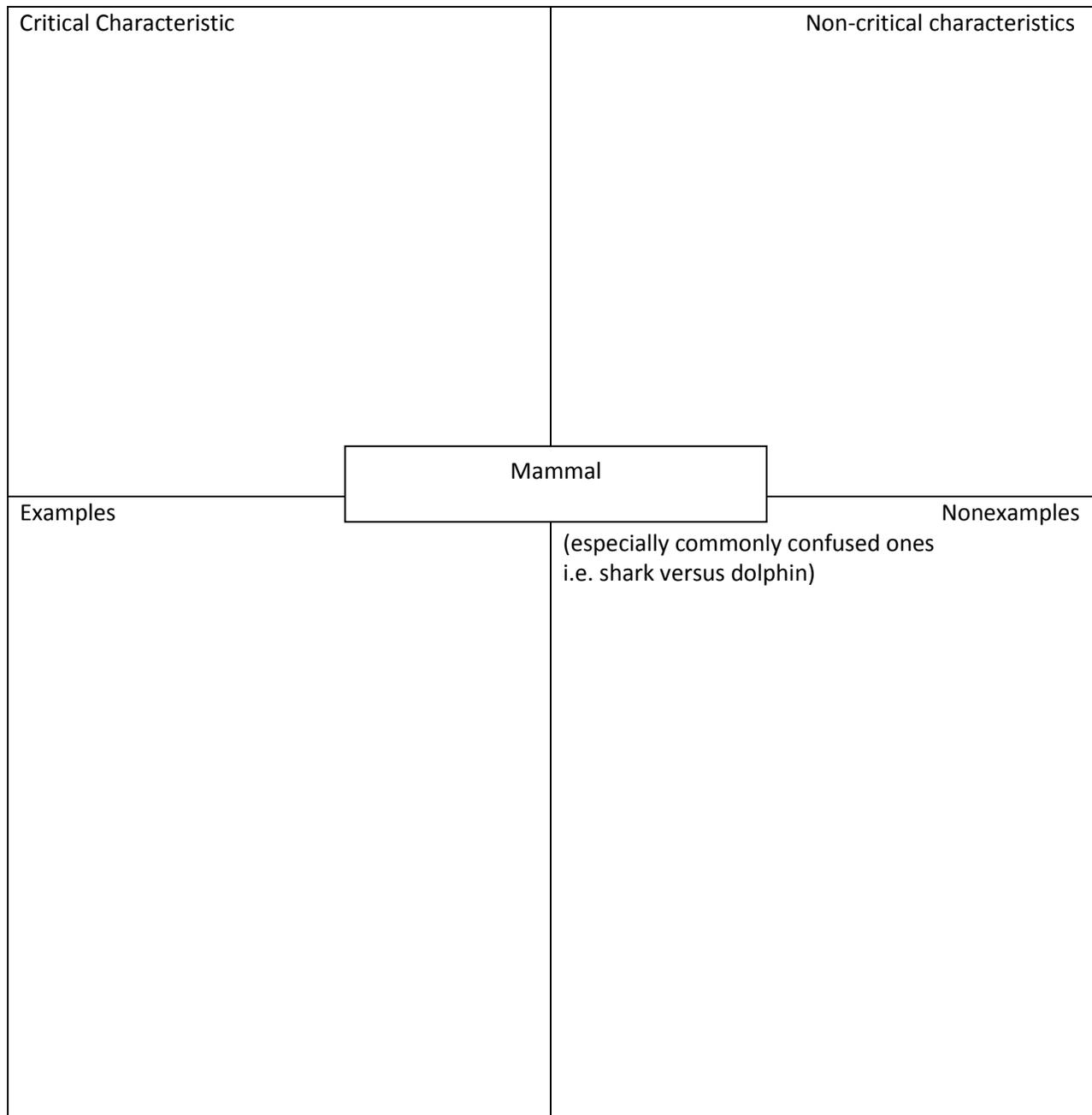
Diversity in Context			
Cultural Responsiveness	<ul style="list-style-type: none"> • <i>Successfully</i> accommodates differences in <i>all</i> students’ communication styles based on their cultural context. • <i>Successfully</i> accommodates differences in <i>all</i> students’ learning styles based on their cultural context. • <i>Successfully</i> accommodates differences in <i>all</i> students’ cultural tastes. 	Gender Responsiveness	<ul style="list-style-type: none"> • <i>Successfully</i> accommodates differences in <i>all</i> students’ communication styles based on their gender. • <i>Successfully</i> accommodates differences in <i>all</i> students’ learning styles based on their gender. • <i>Successfully</i> accommodates differences in <i>all</i> students’ gendered tastes.
Socio-Economic Class Responsiveness	<ul style="list-style-type: none"> • <i>Successfully</i> accommodates differences in <i>all</i> students’ communication styles based on their socio-economic context. • <i>Successfully</i> accommodates differences in <i>all</i> students’ learning styles based on their socio-economic context. • <i>Successfully</i> accommodates differences in <i>all</i> students’ socio-economic tastes. 	Consistency	<ul style="list-style-type: none"> • Diversity in Context components are <i>always</i> consistently implemented on a <i>daily</i> basis.

Assessments

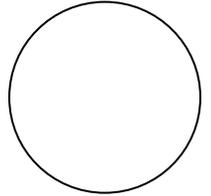
Walk About Chart

Find another students who know the answer to one of the prompts/questions in the boxes. Once you have gotten the answer, have the person initial that box. A different person needs to be used for each box.

Name the 8 multiple intelligences	Name the three common learning styles	The structure of a workshop model lesson	The structure of a mini-lesson
Name three ways to informally pre-assess students	What is the structure of an effective conference?	What is the structure of an effective teaching point? (i.e. What does it have to include?)	Name three ways to differentiate a lesson or assessment.



Name _____



Reading and Writing Skills



Cells

Statement	Before Reading <i>T or F</i>	After Reading <i>T or F</i>	Proof <i>Page and Line</i>	Correction <i>(only if necessary)</i>
7.1 – A prokaryote is a single-celled organism lacking a nucleus and other membrane bound organelles.				
7.1 – Schwann validated part of the Cell Theory by concluding that all plants are made of cells.				
7.1 – The Cell Theory states that cells are the basic unit of structure and function in living things.				
7.2 – The nucleus contains almost all of a eukaryotes genetic material.				
7.2 – Chlorophyll is a pigment in plants which captures light energy during photosynthesis.				

7.2 – The Smooth Endoplasmic Reticulum (SER) produces nucleic acids.				
7.3 – Endocytosis is the process by which a cell releases large amounts of materials.				
7.3 – During diffusion, particles move from an area of low concentration to an area of higher concentration.				
7.3 – Osmosis is the movement of water across a selectively permeable membrane.				
7.4 – Cells form tissues.				
7.4 – Organs form cells.				
7.4 – Organ systems form fully functioning organisms.				

Lord of Flies Anticipation Guide

Directions: For each of the following statements decide whether you tend to agree or disagree. In the left column, write agree or disagree. Choose only one. If you can answer both, select the one that you feel the strongest about. Look for evidence in *Lord of the Flies* that either supports (agree) or doesn't support (disagree) each statement. Place the appropriate mark under the third column. In the far right column record the page numbers to back up your findings.

Me	General statement	<u>Lord of the Flies</u>	Text Evidence
	Being stranded on a tropical island would be paradise.		
	Children can naturally organize themselves.		
	Our environment can greatly impact the course of our lives.		
	Leaders rarely dominate weaker people.		
	People tend to follow a charismatic leader.		
	People often misjudge things they don't understand.		
	Children act differently from grown-ups.		
	There is usually a clear-cut winner in most conflicts.		

Follow-up: Choose five of the previous statements. Write a paragraph for each statement that explains whether Lord of the Flies supports or doesn't support it. Use quotes gathered from the text to back up the argument in each paragraph.

Critical issues in Education

See the syllabus for additional possible penalties on your grade

Points & Final Scoring	4 Exemplary (3.8-4.0, A to A+)	3 Proficient (3.0-3.7, A- to B)	2 Developing (2.0-2.9, C to B-)	1 Not Acceptable (under 2.0, D)
Quality of thesis, main ideas, and sources (x2)=	<p>Strong, clear and well-thought out thesis</p> <p>Main ideas strongly support the thesis and are parallel to one another</p>	<p>Clear and well-thought out thesis</p> <p>Main ideas support the thesis and are parallel to one another</p> <p>Appropriate sources were chosen that give strong evidence for the thesis and main ideas.</p>	<p>Thesis is weak or a little unclear</p> <p>Some of the main ideas support the thesis OR All the main ideas are not parallel to one another</p> <p>Not all sources chosen give strong evidence for the thesis and main ideas.</p>	<p>No clear thesis</p> <p>Main ideas are weak and/or unclear – they do not support the thesis</p> <p>Sources were inappropriate for the thesis and main ideas</p>
Evidence from text to support ideas and organization of essay (x2)=	<p>Evidence from <u>Ms. Moffett’s First Year</u> and several other sources are incorporated throughout the essay</p> <p>Well organized and easy to follow. Main ideas are clearly stated and evidence to support each main idea is strong.</p>	<p>Evidence from <u>Ms. Moffett’s First Year</u> and one or two other sources were incorporated throughout the essay</p> <p>Organized and clear. Main ideas are stated and there is evidence to support each main idea.</p> <p>Direct quotation and summarization used to support each main idea</p>	<p>Evidence was used from <u>Ms. Moffett’s First Year</u> and other sources sporadically in the essay OR Only evidence from <u>Ms. Moffett’s First Year</u> was used to support the thesis and main ideas</p> <p>Organization was not clear in some parts. OR Evidence to support one or more of the main idea is weak.</p> <p>Direct quotation and summarization were not used throughout the essay to support the main ideas</p>	<p>Little evidence was used to support the thesis and main ideas</p> <p>Unorganized and hard to follow</p> <p>The quotations were used as “filler” in the paper</p>
Standard English (x1)=	<p>Very few grammar/spelling mistakes – the mistakes do not get in the way of meaning</p> <p>Strong sense of voice</p>	<p>Some grammar/spelling mistakes – maybe one or two get in the way of meaning</p> <p>Some sense of voice</p>	<p>Many grammar/spelling mistakes which may or may not get in the way of meaning OR Some grammar/spelling mistakes, many of which get in the way of meaning</p> <p>Little sense of voice</p>	<p>Excessive grammar mistakes</p> <p>Grammar and/or spell check was not used</p> <p>No sense of voice</p>

Rubric for Teacher College Saturday Reunion Notes

Points & Final Scoring	4 Exemplary (3.8-4.0, A to A+)	3 Proficient (3.0-3.7, A- to B+)	2 Developing (2.0-2.9, C to B-)	1 Not Acceptable (under 2.0, D)
Quality of notes	<p>The notes are fully developed, well explained, organized/easy to understand and follow for others whom did not attend that workshop</p> <p>Supplements (created by the student) were provided to increase understanding of what occurred during the workshop</p> <p>Reflections on the experience and how information from the workshops might be applied to classroom experience or other learning/readings</p>	<p>Notes are easy to understand and follow for others whom did not attend that workshop</p> <p>Name of the sessions attended, speakers who ran those sessions, and the grade levels targeted for the workshop are included</p> <p>Supplements from the session were provided (including copies of the slides) if available</p>	<p>Other students have a basic sense of what was learned in the workshop but may have a difficult time fully understanding all that was learned</p> <p>The name of the sessions attended, the speakers who ran those sessions, or the grade levels targeted for the session are not all included</p>	<p>The notes are only understandable by the person who wrote them</p> <p>Name of the sessions attended, speakers who ran those sessions, and the grade levels target for the workshop are NOT included</p>
Length of time spent at the reunion	Attended more than three sessions	Attended three workshop sessions	Attended two workshops	Attended less than two workshops

Although these are notes, they are supposed to be for sharing with others. This means that there is an expectation for correct grammar when writing in sentences, using proper nouns, etc.

Technology And Alternative Assessments

Tech Assignments: Collaborative Notes, Blogs, Blog Comments

Purpose / Rationale of these assignments (why “tech assignments?”):

- Integrates technology—even if blogs become obsolete, guides students in learning “new technologies”
- Teaches students about the production of public “knowledge”— makes them think about who contributes, who creates, who doesn’t feel empowered enough to contribute
- Ensures that students read materials
- Makes students reflect on and engage the material outside of class—critical thinking
- Makes students write and think about audience

Types of tech assignments: <http://stich.it/siMTA0NDQ=> (some sample websites)

- Collaborative Notes
- Blogs
- Blog Comments

How to “grade” these types of assignments

- Be clear!!!
- For collaborative notes, I just check quickly—I treat these like notes, so grading is pretty lax
- For blogs, I provide clear guidelines and a rubric! See here:
 - https://docs.google.com/document/d/1367-tLUwNlKpK7MEo5g76iPjyt_NXaJqhce5GJNo98U/edit?pli=1
 - https://docs.google.com/document/d/1dh7qUpeuLK9IWri5iYGvf1-iOVAC_0DGYGfW74SfEsg/edit?pli=1

Conclusions – The Good:

- Students are really resistant to technology
- Students report feeling that they’re forced to think about materials more often
- Students develop new respect for each other’s work
- Students think a little more critically about information “out there”
- Improvement as semester goes on is clear...

Conclusions – The Not So Good:

- Murphy’s Law-- If it can go wrong, it will go wrong...
- They need guidance from the very beginning
- Sometimes, their posts are too feeling/opinion oriented
- May encourage copy and paste posting...

Mid-term / Final “Assessments”

Purpose / Rationale:

- Midterm/Finals—all exams—should be about how to gauge learning...

Assignment:

Part I:

- Write a letter explaining what this class is about—what you’ve learned, why you think it’s important... You must make reference to three articles we’ve read!

Part II: Course Assessment

- Assessment of class
- Assessment of instructor
- Student Self-Assessment

Grading:

Part I (50pts)

Grammar & Syntax (10pts)

Substance (40pts)

- 40 pts (**Excellent**) – nuanced assessment of course’s ideas, shows critical reflection and complex links between readings...
- 30 pts (**Good**) — Tries to tie readings together, but some links are questionable...
- 20 pts (**Satisfactory**) — cites correct number of readings, attempt is made to analyse ideas critically and thoughtfully.
- 10 pts (**Needs Work**) — most basic description, student just made a laundry list of readings—this person said this, this person said that....
- Also see
here: <https://docs.google.com/document/d/1G2WnFv3FsnitYTzCBvgeZ0sfSf2orRhCOY04NPjemzY/edit#heading=h.84pt92txf1zr>

Part II (50pts)

- Survey and assessment of the class so far
 - Questions such as what do you think works in this class?
 - What is not working in this class?
 - How can I make this class better?
 - How can YOU make this class better?
- Basically, if they complete this, they get 50 pts; giving them this 50 points keep them from being completely screwed if they fail an exam...

Pok-MedSoc SOC301, Midterm Exam

Worth: 20% (100 possible points)

Due: Sunday, 10/28/2012, 7pm

As we reach the middle of the semester, it's time for the dreaded midterm exams. Before I launch directly into the format of this midterm, let me explain some of the goals of midterm exams.

For students, midterms should:

- give students a chance to see where they stand
- give students a chance to assess how much and how well they are meeting the expectations and learning objectives of a course

For professors, midterms should:

- give professors an idea of how much and how well you are learning the material
- give professors an idea of what is and what is not working in a class

Of course, the ultimate goal of any class is a substantive and critical thinking one. Students should be able to synthesize the information from course materials (readings, discussions, etc.) to critically assess their world and to coherently defend their arguments and positions.

Given these goals, I have structured this midterm in what may seem like an unconventional "midterm exam." The first question in Part A is a substantive assessment. It gives you (and me) a chance to see how much and how well you understand the larger themes of this course so far.

Part B is an assessment of the course itself. It gives you (and me) a chance to see what is/is not working in the course. Since half a semester remains, perhaps we could make adjustments or incorporate your suggestions for the remainder of the semester to better serve your needs. It has the added advantage that it will give you practice making evaluations and self-assessments- a very useful skill to have.

Instructions for turning in the assignment: When you're ready, submit the assignment by sharing it with me in Google Docs (use professorpok@gmail.com). Please name your assignment as SOC301-FA2012-YourLastName.FirstInitial-MidtermExam- **if it's incorrectly named, you will lose points**.

Part A: Midterm Substantive Assessment (50pts)

Instructions for Part A: Write a one-page essay to answer the following question. It should be no longer than 1-1.5 pages, but it should be at least 1 page. This is NOT an opinion piece- you should cite specific readings and examples. You may also consider formatting this essay as a letter to a friend (no need to include the usual headers, etc.)

- 1 Thinking about the readings that have been assigned so far, name at least 3 ideas/concepts that you've learned, are striking to you, or that made you think about your world a little differently. Explain how and why these ideas are important to you and why they should be important to others (e.g. how are they related to larger sociological concepts such as race, inequality, gender, social stratification, etc.).

Part B: Midterm Course Assessment (50pts)

Instructions for Part B: Answers the following questions as honestly and thoughtfully as possible. Please don't worry, this part of the exam is the REALLY easy part- you will NOT be penalized regardless of your opinions of this course. Rather, your honest answers give me a better idea of what works and what needs improvement in this course. Please answer each question in number order, 1-8. This section should be also about one page long.

- 1 (15pts) What is going well? Please be specific and consider the following:
 - Collaborative notes- are you finding them useful?
 - If you have not yet been assigned to make collaborative notes, do you read the notes?
 - If you have already worked on a collaborative note, what is your assessment of the work?
 - How about the blog assignment?
 - If you have not yet been assigned to make a blog post, do you read the blog and contribute to the conversations?
 - If you have been assigned to make a blog post, what is your assessment of the assignment?
 - Lectures?
- 2 (10pts) What needs improvement?
- 3 (5pts) Is there something you think we should have more or less of such as:
 - in-class activities
 - small group discussions
 - more readings
 - any specific suggestions?
- 4 (5pts) What can students do to improve the class?
- 5 (5pts) What can I do to improve the class?
- 6 (5pts) What can YOU do to improve the class?
- 7 (2.5pts) On average, how much time do you put into this class outside of class time?
- 8 (2.5pts) On a scale of 1-5, how much of the readings do you do?

MedSoc Comprehensive Final Exam

Due: Thursday, December 20, 2012, 6:20pm

Total Worth: 100pts.

Instructions: There are 3 sections-- Parts A, B, and C. All sections are required for full credit. CLEARLY label each section! Clearly identify which essay questions you are answering. Make sure that the you double-space your essay and choose Arial 11 or Times 10.

Grading: Your grade will depend on how well and fully you answer the question. Also consider the following as you write your essays.

- Write a strong thesis! A strong thesis will help guide your essay and lets the reader know where you're headed.
- Do NOT just write an essay that is basically a laundry list along the lines of, "This reading said this, this reading said this..." This type of essay is little more than a summary of the readings; your job is to take these readings and *integrate* them into some larger idea.
- Do NOT ramble along.
- Grammar and syntax- double read and check your writing. You will not lose copious pts for this, but you will lose some points if your essay is difficult to read or understand. Since this is a take-home exam, you should have ample time to recheck your work.

Part A - Basic Definitions (10pts)

Define the following terms especially as they relate to the topics covered in this class (2pts/each):

- 1 medicalization
- 2 mystification
- 3 biosocial
- 4 biomedical model
- 5 sick role

Part B - Essay Questions (30pts)

Choose 2-- each should each be about 1-1.5 pages long and each is worth 15 pts. **Remember to clearly indicate which question you are answering!**

- 1 Discuss the intersections of race, class, and gender in in terms of how it relates to health. You must cite at least 3 readings we used in class.
- 2 Discuss how the perception and status of doctors have changed across time and the principal factors/players that have influenced such changes. Cite at least 3 readings we used in class.

- 3 Discuss the biomedical model and challenges to this model of understanding health. Cite at least 3 readings we used in class. (Hint: you will first have to define the biomedical model)
- 4 Discuss the role of power and principal players in the medicalization and demedicalization of diseases and illnesses.

Grading on a 15pt scale:

15	perfect
14	
13	very good
12	
11	good
10	
9	average
8	
7	below average
6	
5	needs work
4	
3	unacceptable
2	
1	

Submitting Parts A and B

Parts A and B should be completed in Google Docs/Drive. Please name your document in the following manner:

- MedSoc-FA12-YourLastName.FirstInitial-Final Exam

So if I was turning in this exam, it would be titled:

- MedSoc-FA12-Carabalona.K-Final Exam

When you're ready, share the document with my email address: professorpok@gmail.com. As a reminder, here's a shortlist for sharing your final exam with me:

- [] is your document correctly named? (1pt)
- [] did you give me editing privileges? (1pt)
- [] is your document a Google Doc? (1pt)
- [] is your exam on time? (2pts)

Notice that if all of the above are not abided by, you will lose points.

Now go on to complete Part C.

Part C - Class Assessment (60pts)

Now that the semester is over, I would like to get your assessment of the course-- what worked, what didn't work, what you found helpful, etc. Please be honest, you will NOT be penalized for honest assessments and honest criticism. I really just want to find out what you thought was most useful for your learning.

Instead of an essay as I'm sure you're tired of writing and for the sake of conformity, this section should be completed via an online survey. Please visit this link to fill out the form: <https://docs.google.com/spreadsheets/viewform?formkey=dGk2d2q0WEIFbktzVWRUQjdhODZ4Y1E6MQ>