

3rd Annual
Purposeful Pedagogy
Workshop

March 7th, 2014

The Graduate Center, CUNY

opencuny.org/purposefulpedagogy

Special thanks to
our sponsors:

CUNY DSC,
Career Planning &
Professional
Development, The
Graduate Center,
and the Departments of
Urban Education &
Sociology



Schedule of Events

Morning Events

9:00am—9:30am Breakfast/Registration (Sociology Lounge, Rm. 6112)

9:30am—10:00am Opening/Keynote

i) Keynote with Barbara Katz Rothman: For New Teachers
(Sociology Lounge, Rm. 6112)

ii) Keynote with Nicholas Michelli: For More Experienced Teachers
(DSC Social Lounge, Rm. 5414)

10:15am—12:15pm Concurrent Session 1

A) Formulating One's Teaching Philosophy & Learning How to Plan Syllabi
and Lessons (Sociology Lounge, Rm. 6112)

B) Formulating One's Teaching Philosophy & Learning How to Plan Syllabi
and Lessons (DSC Social Lounge, Rm. 5414)

C) Strategies of Implementing Lessons & Assessing Student Learning
(DSC Working Lounge, Rm. 5409)

12:15pm—1:00pm Lunch (Sociology Lounge, Rm. 6112)

Afternoon Events

1:00pm—3:00pm Concurrent Session 2

- A) Strategies of Implementing Lessons & Assessing Student Learning
(DSC Working Lounge, Rm. 5409)
- B) Strategies of Implementing Lessons & Assessing Student Learning
(DSC Social Lounge, Rm. 5414)
- C) Formulating One's Teaching Philosophy & Learning How to Plan Syllabi
and Lessons (Sociology Lounge, Rm. 6112)

3:15pm—4:15pm Breakout Sessions 1:

- 1) Writing Across the Curriculum (DSC Social Lounge, Rm. 5414)
- 2) Online Teaching (Urban Ed Thesis Room, Rm. 4202.04)
- 3) Critical Pedagogy (Sociology Lounge, Rm. 6112)
- 4) Classroom Management (DSC Conference Room, Rm. 5489)
- 5) Collaborative Work/Discussion (DSC Working Lounge, Rm. 5409)

4:25pm—5:30pm Breakout Sessions 2:

- 6) Writing Across the Curriculum (DSC Social Lounge, Rm. 5414)
- 7) Online Teaching (Urban Ed Thesis Room, Rm. 4202.04)
- 8) Critical Pedagogy (Sociology Lounge, Rm. 6112)
- 9) Classroom Management (DSC Conference Room, Rm. 5489)
- 10) Collaborative Work/Discussion (DSC Working Lounge, Rm. 5409)

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Introduction to Teaching at CUNY

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Reflections for a new teacher in the CUNY system

Robin G. Isserles

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.

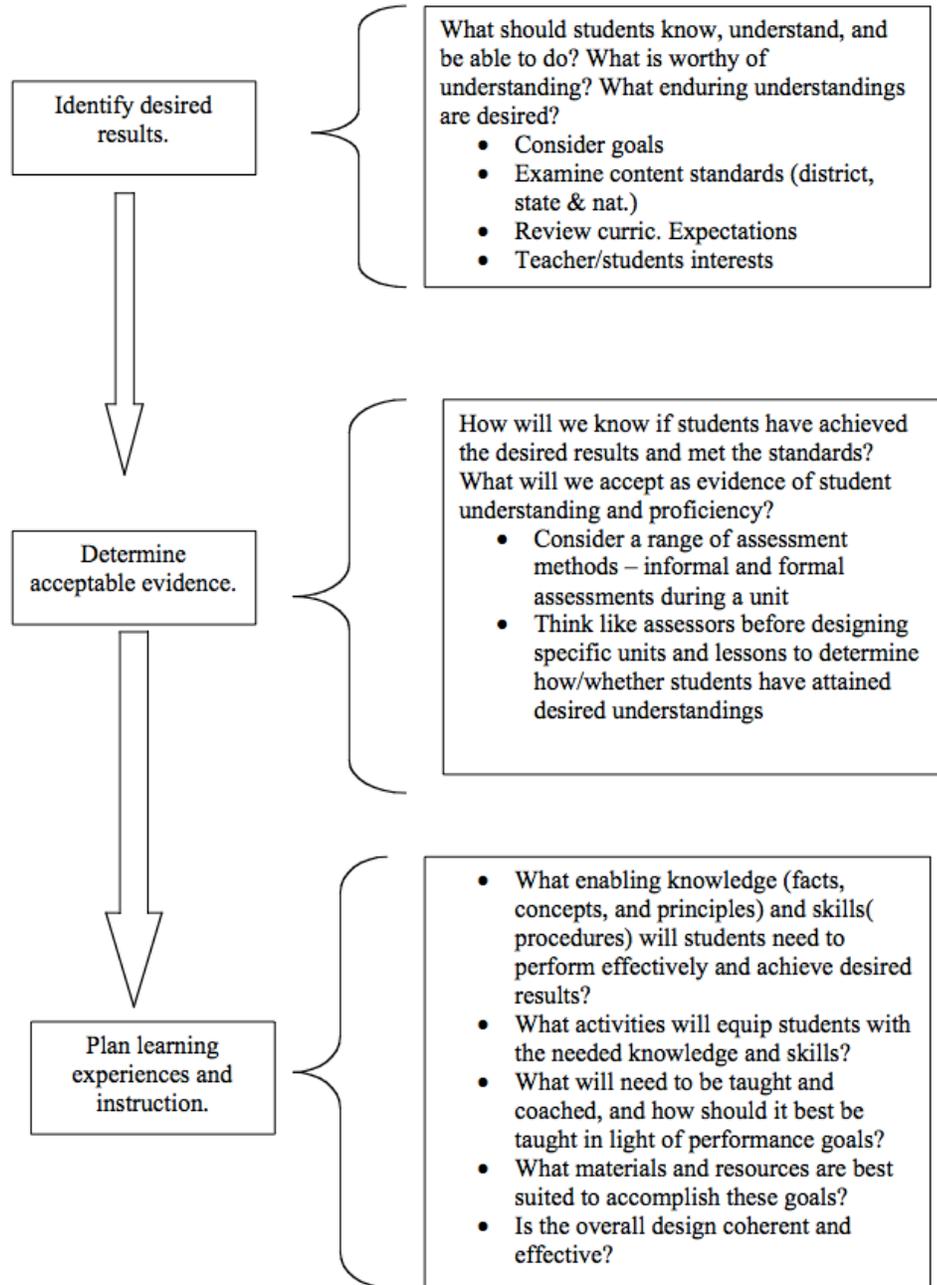
- 2 At the same time, I create boundaries between them and me. They don’t want to be friends—I think for some it is not only uncomfortable, but insulting, even demeaning. They want good teachers who care they are there, who support them, but they expect there to be boundaries. Most are not comfortable 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 reword or rephrase, 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

Formulating One's Teaching Philosophy & Learning How to Plan Syllabi and Lessons

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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

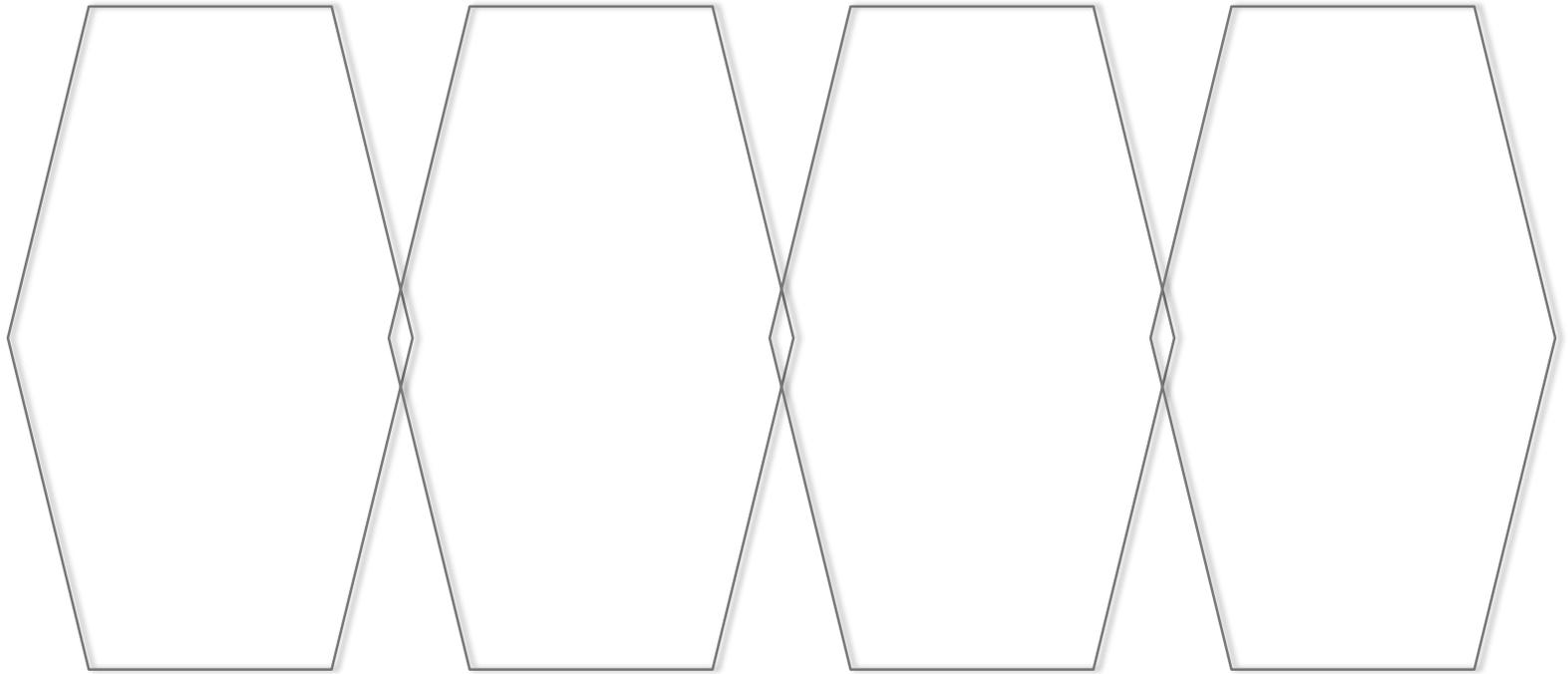
List any more you would like to include:

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:

Syllabus Checklist

The research on teaching and learning is consistent: the more information you provide your students about the goals of the course, their responsibilities, and the criteria you will use to evaluate their performance, the more successful they will be as students and the more successful you will be as a teacher. –Robert M. Diamond, Author of *Designing and Assessing Courses and Curricula*

Although no two syllabi are alike and although syllabi need not follow a template, there are nonetheless essential components to any quality syllabus. We encourage you to use the checklist below when completing yours.

- Heading
 - a. College Name
 - b. Department Name
 - c. Course title and number
 - d. Instructor information: name, email, office hours, and phone (optional)
- Course Description

“Course Description” refers to the official description of the course that appear in the course catalogue. This must be included in your syllabus “word for word.”
- Personalized Course Description

There are many names for what we refer to here as “personalized course description.” The idea here is to lay out for students in a couple of paragraphs in your own words what students should expect to learn and to do in your course.
- Course Objectives

Course Objectives refer to what students should be able to do by the conclusion of your course. These can be presented as bullets.
- Course Requirements

This detailed section includes what students will do and how they will be assessed

Example to include in this section...

 - Explanation of Assignments with grading breakdown (e.g., such-and-such assignment will account for 25% of your grade)
 - Grading Scale
Department/University Standard (e.g., 97—100=A; 93—97=A, etc.)
- Policies and Expectations: attendance, late papers, missed tests, incomplete, class behaviors, civility, uses of technology, and lateness policy
- Statement of Inclusivity (In this section you signal to your students that yours will be an inclusive course. A variety of teaching techniques will be used to serve all students and accommodations will be made for students with documented disabilities.)
- Required Texts & online requirements (e.g. class blog, Blackboard, CUNY Commons, etc.)
- Support Services for Students (writing center, online resources)
- Course Outline/Calendar

This is the class by class calendar. Include in this section

 - a. Date
 - b. Topics/Activities
 - c. Readings (due on this date)
 - d. Assignments (due on this date)
- A line that says syllabus is subject to change



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.

The American Presidency

Instructor: Flannery Amdahl

Email: famdahl@gc.cuny.edu

Office hours: Tuesdays 2-3pm and by appointment, HW 1742

CLASS MEETINGS:

Tuesdays and Fridays, 12:45-2pm; HW 1729

COURSE OVERVIEW:

Presidents are the subject of much media attention and everyday political conversation. Given the central role a president plays in the American political system and in the international arena, this fixation on the White House is understandable. However, journalistic and popular views of the White House often emphasize the most immediate events surrounding a particular president and personalize the office so that it becomes synonymous with one individual. This course proceeds instead from the assumption that much insight can be gained from analytical frameworks that treat the presidency as an institution shaped by systemic and historical factors.

We will open with an examination of individual-level and institutional approaches that can be used to explore similarities and differences among presidents. The second unit of the course will consist of a careful historical examination of the presidency, during which we will apply the analytical approaches to determine their uses and limits. Finally, we will examine the relationships in our era between the presidency and the citizenry, and between the presidency and other key national policymaking institutions.

COURSE OBJECTIVES:

By the end of this course students should be able to:

1. Understand the historical development and organizational design of the Presidency.
2. Link current political events to the theoretical insights of political scientists and navigate different conceptions of Presidential action.
3. Improve their critical thinking, writing and public speaking skills

This course has both a substantive focus and developmental goals. The syllabus is designed to introduce students to challenging analytical perspectives on the presidency that can illuminate broad historical patterns and contemporary trends. By the end of the term, students will know a good deal more about the presidency, its role in the American political system, its development over time, and how presidents today deal with the challenges of governing in the face of high public expectations. At the same time, this course aims to improve your critical thinking skills and your ability to grasp abstract concepts and theories. Finally, the written assignments and exams are designed to improve different writing skills, including your ability to summarize the main points of an argument succinctly, to explain theories clearly, and to make an argument in which you state a thesis and support it through the use of evidence.

REQUIRED COURSE READINGS & RESOURCES:

This course relies on two books, plus a number of articles:

- (1) Milkis, Sidney M., and Michael Nelson. *The American Presidency: Origins and Development, 1776-2011*. CQ Press, 2011. 6th Edition.
- (2) Michael Nelson, ed., *The Presidency and the Political System*, 9th ed. (Washington, DC: CQ Press, 2010).
- (3) Other assigned readings are posted on Blackboard under "course materials."

The two textbooks are available at Shakespeare Books (Lexington Avenue between 68th and 69th Streets), and come bundled as a package deal. You might be able to save even more money on the books by purchasing used copies online, but it is important that you purchase the **9th edition of *The Presidency and the Political System***. The Milkis book isn't updated as frequently, and so it's fine to buy an older edition.

WHAT YOU CAN EXPECT FROM ME:

- I will not give you any homework/reading/quizzes beyond what is already listed in your syllabus.
- I am here to help you get the most out of this class. We have quite a bit of material to cover, and I will do my best to make it clear and show why it is relevant and important. I will also gladly answer any questions you might have about concepts and the readings.
- I will respond to any emails sent to famdahl@gc.cuny.edu within 36 hours during the week and by the following Monday during the weekend.
- I am very interested in hearing what you have to say. Each one of you brings a different background and experiences, and that's a big part of what will make this class interesting.

WHAT I EXPECT FROM YOU:

- If you have to miss class, please let me know beforehand by email. Arriving late/ leaving early by more than 5 minutes will count as an absence.
- Please come to class having read the assigned material for the week, and be prepared to participate.
- Please keep your phone in your bag and do not take it out at all during class.
- If you are using a laptop to take notes, please do not use it to check facebook or your email. It is distracting to those around you, and I will ask you to leave.
- I will be using Blackboard and the email address you've set up through the site to contact you. It is your responsibility to check these regularly and make sure both systems are working.

FINAL GRADE REQUIREMENTS:

Grade Breakdown:

Attendance, participation, and in-class reading responses: 20%

1st exam: 25%

2nd exam: 25%

Research-based essay: 30%

Attendance, participation, and in-class reading responses:

Complete assigned reading **before class meetings** (see schedule below). I've included questions to keep in mind as you complete the reading next to the date assigned. We will not recapitulate readings in class, but instead will use them instead as a springboard for analytical and critical discussions. I will periodically ask you at the start of class to **respond to a writing prompt related to the readings** assigned for that day (these questions will sometimes echo the questions on the reading schedule, but not always). The grading scale for these responses will be: check, check plus, or check minus. You will not be able to make up a response if you are absent or forgot to do the reading; however, I will throw away your 2 lowest scores.

Exams:

Students must take at least **two of the three exams**. The exams consist of essay questions and will be given in-class. Only the two highest exam grades will count toward your final grade; therefore, if you are satisfied with your grades on the first two exams, you are not required to take the third exam. Make-up exams will only be given in the event of a documented medical emergency.

Research-based essay:

The **final paper will be due on May 24th**. Late papers, without a documented and valid excuse, will be docked 10 percentage points per day. The paper assignment will be distributed early in the semester, with paper drafts due

on **May 7th** for peer review and on **May 10th** to me. I will provide feedback on your draft and allow you allow you to resubmit it for a higher grade, but only if **both initial drafts** are submitted on time.

DEPARTMENT POLICIES:

Hunter College’s policy on Academic Integrity is as follows:

“Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.”

It is important that you cite all quotes and paraphrases in your written work. If you have any questions about plagiarism or citing work contact me. **If you plagiarize any assignment, or any part of any assignment, you will fail this course, no exceptions.**

Policy on Credit/No-Credit Grades for the Course:

In accord with College policy (Hunter College Undergraduate Catalog 2007-2010, p. 69), the credit/no-credit option is available only to students who do not have excessive absences and who complete all the assignments for this course, including the paper and exams.

COURSE OUTLINE AND READING SCHEDULE:

Readings are listed on the day they are due. The dates below are only approximate. As this schedule is subject to revision, students are responsible for keeping up with any announced changes, including changes in test dates.

Part One: Frameworks for the Study of the Presidency

<u>Date:</u>	<u>Topic:</u>	<u>Readings & Assignments:</u>
Jan. 29	Introduction	
Feb. 1	Leadership Skills and Presidential Effectiveness <i>What are President Obama’s main priorities for his second term? Does he have the institutional power necessary to accomplish these goals?</i>	Current events assignment: -Find an article about some aspect of Obama’s second term and bring it to class. On blackboard: -Ezra Klein, “The Unpersuaded,” (<i>The New Yorker</i> , 3/19/2012)
Feb. 5	Leadership Skills and Presidential Effectiveness <i>What are your own expectations for the president? Are any of them contradictory or incompatible? Do they apply to all presidents in all circumstances?</i>	On blackboard: -Excerpt from: Robert Merry, <i>Where They Stand: The American Presidents in the Eyes of Voters and Historians</i> (2012)
Feb. 8	Constitutional Design and the Federalist Papers <i>Why did the Founders decide to define the executive authority the way they did? To what degree do you think the modern presidency resembles the presidency Hamilton describes?</i>	On blackboard: -“The Federalist Papers, No. 70 (1788)” Milkis and Nelson: -Chapter 1
Feb. 12	Tensions in the Constitutional Meaning of Executive Authority <i>How are modern expectations for a president in tension with the constitutional framework set out by the founders?</i>	Current events assignment: -Watch Obama’s State of the Union address Nelson: -Jeffrey K. Tulis, “The Two Constitutional Presidencies”
Feb. 15	Tensions in the Constitutional Meaning of Executive Authority	On blackboard: -“Abraham Lincoln’s Letter to Albert G. Hodges (1864)”

	<i>Should presidents act in an extra-constitutional manner during times of crisis?</i>	-Joe Becker and Scott Shane. "Secret 'Kill List' Proves a Test of Obama's Principles and Will." (NYT 6/29/2012)
	[continue with this pattern for the remainder of the unit]	[exam #1 on March 5]

Part Two: The Presidency in Historical Perspective

<u>Date:</u>	<u>Topic:</u>	<u>Readings & Assignments:</u>
March 8	From Theory to Practice: The First Presidents <i>What institutional responses did Americans adopt to respond to the excesses of executive power they had experienced under colonial British rule? In what ways did George Washington define the constitutional powers of the presidency during his two terms in office?</i>	Milkis and Nelson: -Chapter 4
	[continue with this pattern for the remainder of the unit]	[exam #2 on April 16]

Part Three: The Contemporary Presidency

<u>Date:</u>	<u>Topic:</u>	<u>Readings & Assignments:</u>
April 19	Presidential Elections <i>Were the changes in the McGovern-Fraser report an appropriate response to the Democratic Convention of 1968? What are some of the advantages and disadvantages to nominating candidates the way the parties do so today?</i>	Nelson: -Richard Pious, "The Presidency and the Nominating Process: Politics and Power"
	[continue with this pattern for the remainder of the unit]	
May 24	Final exam (in class)	Final draft of research paper due. Hard copy, please! No email submissions.

**HUNTER COLLEGE SCHOOL OF EDUCATION
DEPARTMENT OF CURRICULUM AND TEACHING**

QSTA 415 Section
Student Teaching
Spring 2014

Instructor: Deborah Greenblatt

Email: dgreenbl@hunter.cuny.edu

Class time: 5:00-6:40 PM Thursdays

Room: HW 1146

Office Hours by *appointment*

Phone # 914-450-9457 (cell)

Supervised student teaching experience in an elementary school setting at one grade level from grades 1-6. Requirements include five full days per week of student teaching for a minimum of 50 days, 30 hours of seminars + conferences, and attendance at professional development workshops.

UNDERSTANDINGS:

- Teaching is an art and a science.
- Structure is important so that students can be productive and feel safe.
- Creating a community within your classroom is important for teaching to be effective and to have good classroom management.
- Structure is important so that students can be productive and feel safe.
- Within a structure, teachers have to be flexible and creative in order to meet the needs of their students.
- The importance of pre-assessment in differentiation
- Differentiation is critical to good classroom management
- All students (with few extreme exceptions) should be challenged to use higher order thinking skills

ESSENTIAL QUESTIONS:

- How do teachers meet the needs of the students in their classrooms?
- How can we be the most effective teachers possible?
- How do factors outside the classroom have an impact on our teaching and our students learning?

KNOWLEDGE:

- The structure of the “workshop model”
- The structure of a workshop mini-lesson
- The structure of an effective conference
- The structure of an effective teaching point
- The types methods of differentiating for process and products
- The types of learning styles and different multiple intelligences
- Familiarity with the Common Core State Standards
- The structure of Problem Solving Conferences (from Responsive Classroom)
- Bloom’s Taxonomy and/or Norman Webb’s Depth of Knowledge Chart

SKILLS:

- The management and organization required to differentiate instruction
- Discuss and develop ideas for differentiation
- How to meet the needs of gifted other high achieving students
- Write focused teaching points that include a skill and strategy so students learn not only what to do but how to do it
- Plan and conduct lessons using a “workshop model” approach as well as other effective teaching strategies
- Effectively confer with students
- Ways to assess students
- How to use the Common Core State Standards to assess your students and plan effective lessons How to use and create a rubric

- Think, discuss, and write about the challenges New York City school teachers face and how to overcome these obstacles and still teach effectively
- How to create a social-emotional curriculum for students that will create a risk-free environment and help curb behavior problems

REQUIRED TEXTS:

Making Differentiation a Habit by Diane Heacox

RECOMMENDED TEXTS:

The Continuum of Literacy Learning Grades PreK-8 by Fountas and Pinnell

Solving Thorny Behavior Problems- How Teachers and Students Can Work Together by Caltha Crowe

Improving Comprehension with Think-Aloud Strategies - Modeling What Good Readers Do by Jeffrey Wilhelm

Please get a Dropbox account. This will help ensure that you do not "lose" your work on your computer if it crashes or get a virus on a flashdrive. You can access your work from any computer with the internet. I have "invited" you all to join it already.

ASSESSMENT EVIDENCE:

All assignment criteria will be posted on Bb with accompanying rubrics.

If you want "advice" prior to teaching your lesson, you may email your lesson plans to me in advance of the lesson just leave enough time for me to review the plan and for you to make changes. Aim to send it at least four days prior to the lesson to guarantee I will get to it in time.

Hard copies of lesson plans should be provided the day of the lesson. Lesson plans with reflections should be posted to Bb within 48 hours of teaching for formal feedback/grading.

Lesson plans and reflections will need to follow the required template which was designed to help prepare you for the edTPA.

Lesson plan with reflection for Observation I (MATH) (Label: LP1) feedback
Lesson Observation I 10%

Lesson Plan II with reflection (video - ELA) (Label: LP2) 10%
Video Observation II 20%

Guidelines will be given out in class. For this observation, rather than visiting your class, your field supervisor will watch the video and meet with you to discuss it. You will also be required to submit to the class a short 5 – minute clip of your video.

Video conference (reflection meeting to discuss your video lesson)

Times slots will be assigned. *Class will be cancelled and conferences will be held.* You MUST watch your video and **be prepared with your lesson plan with reflection to discuss the lesson.** You will also be asked to get a class colleague to give feedback on this lesson plan. **You will be asked to submit the original plan and the feedback from the colleague and the final version of the lesson at the conference.**

Lesson Plan with reflection III (Choice) (Label: LP3) 10%
Lesson Observation III 20%

Impact on Student Learning Key Assessment (Label: ISL) 20%

Teachers College Saturday Reunion notes (Label: SatReunionNotes)

March 22 ---If you cannot attend this day, you must make arrangements to attend another professional development workshop NOT hosted by your school. Many NYC museums offer teacher workshops. *Class will be cancelled to make up for the time spend at the Saturday Reunion.* Notes will be shared on class blog.

Professionalism and participation: Including classwork/homework/other assignments 10%

Sessions will be outlined on the course calendar, which will be available on Bb.

There will be many opportunities throughout the course for your to work on your required "technology competencies" including the use of videos, Dropbox, document cameras and SmartBoards, and wikis that will be used to communicate information and share assignments among the group.

Course Expectations:

Teacher Candidates will:

- Actively participate in class discussions and group activities (for the seminar)
- Be prompt for class sessions and fieldwork
- **Dress professionally, conduct themselves in a professional manner, and write professionally (with correct grammar, spelling, organization, and structure)**
- Complete all required readings, assignments on their due dates
- *Maintain and submit all required forms, time card, etc on their due dates*

- Be involved in all aspects of the classroom experience
- Maintain and open line of communication with the cooperating teacher (i.e. planning lessons, questions, concerns, etc. You may want to write questions down and email them to your CT so s/he can answer them when not focused on the daily agenda)
- **Be flexible and patient** – a requirement to a successful experience in any classroom. Remember that even though you helping the cooperating teacher and you are there to learn, the cooperating teacher has professional expectations from his/her principal. Ultimately, you are a guest in his/her classroom. As important as it is to not be taken advantage of, you need to respect the professional with whom you are working.
- **Attendance at Parent/Teacher Conference Night**

GRADING POLICIES:

- **Electronic Submission:** I REQUIRE an electronic copy of ALL assignments. You MUST label your assignments in the following format:
 StudentName_AssignmentName_CourseName
 For example:
 Jane_FirstObservation_CEDC700.docx

ASSIGNMENTS SHOULD BE SUBMITTED VIA BLACKBOARD

(See above for assignment names.) There will be a penalty of 0.1 on your grade for not doing so.

Rubrics: All rubrics for course assignments will be posted on Blackboard. Please download, copy, and paste the appropriate rubric(s) as the last page of your document. There will be a penalty of 0.1 on your grade for not doing so.

- **Attendance, punctuality and preparedness:** Students should attend class and field work assignments regularly and arrive on time. All assignments must be completed, and students should come prepared with notes to facilitate meaningful discussions. You are allowed a maximum of two absences. A third absence lowers the final course grade. More than three absences for any reason results in failure if the student does not withdraw from the course.
- **Due Dates:** Meet the required due dates as outlined in the course calendar. If you feel you will have a problem meeting a due date, speak to me. There are situations when it is reasonable to allow extra time on an assignment (especially in medical or family related issues). Realize the later to talk to me about difficulties you may be having meeting a deadline, the more I see your explanation as an excuse for poor planning.
- Failure to do adhere to the above grading policies will result in a penalty on the grade for that assignment.
- **Extra Credit:** There are no extra-credit assignment opportunities for this course. You can continually check your progress in the Grade Center on Blackboard. That will tell you what your current weighted average is and what assignments are still remaining. Use this data and the rubrics to earn your desired grade.
- **Incomplete:** There are no incompletes given for fieldwork courses. They have to be taken over if you cannot complete the work for the semester.
- **Returning Work:** All assignments will be returned electronically. Feedback will be given using the “track changes” and “comment” features on Microsoft Word.

HUNTER COLLEGE SCHOOL OF EDUCATION CONCEPTUAL FRAMEWORK

The Hunter School of Education is deeply committed to preparing thoughtful, knowledgeable and highly effective teachers, counselors and administrators within a diverse, urban setting. Below are the five spheres of the framework and how this course will address them:

Evidence-Based Practice: Through the case study project, students will learn to accumulate and analyze data and develop plans of action to optimize learning for individuals.

Educating a Diverse Population: We will explore different learning styles and examine how children and adults understand and process information. We will also address the diverse, rich cultural differences that make up our classroom mosaic.

Integrated Clinical Experiences: Candidates will demonstrate their learning from the seminar in the following ways:

Use of Technology to Enhance Learning: We will look at different internet sources that are available to teachers as tools for the classroom. We will also address different kinds of technological accommodations available for the classroom.

Preparation of Reflective, Knowledgeable and Highly Effective Teachers, Counselors and Administrators: Throughout the course, we will be addressing aspects of teaching and learning that help develop the competence and confidence of the educator and the student. Each topic is designed to help the educator rethink, reflect and put into practice effective strategies to meet the needs of all learners

ACADEMIC INTEGRITY STATEMENT—from the Hunter College Senate

Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The college is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.

It also resolved, "that the faculty at Hunter College are encouraged to use commercial and non-commercial devices to prevent and detect some forms of plagiarism and to educate and promote student commitment to academic integrity." One commercial product that is available to faculty is Turnitin.com. If you choose to use this product or any other instrument, then the students in your classes must be so informed. Several issues with respect to copyright and other legal questions have been raised by students and faculty. Many of these issues are addressed in the Turnitin.com website <http://www.turnitin.com/>. Click on "Legal" and then "U.S. Legal Document". To view the entire Hunter College Academic Integrity Policy and Procedure, please go to the Hunter College Senate homepage at <http://www.hunter.cuny.edu/senate/> and click on "Documents". If you have any questions about college policies and procedures concerning academic integrity, please contact the college's academic integrity officer, Dean Michael Escott: extension - x4876 or e-mail: michael.escott@hunter.cuny.edu.

EXPECTATIONS FOR WRITTEN PROFICIENCY IN ENGLISH

Students must demonstrate consistently satisfactory written English in coursework. The Hunter College Writing center provides tutoring to students across the curriculum and at all academic levels. For more information, see <http://rwc.hunter.cuny.edu>. In addition, the School of Education offers a reading/writing workshop during the semester to students who need additional work honing their reading and writing skills. To register for this course, students must obtain permission either from the Chair of Curriculum & Teaching or the Associate Dean.

ACCESS AND ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

We recommend that all HC students with disabilities explore the support services and register with the OFFICE FOR AccessABILITY. HC students with disabilities are protected by the American with Disabilities Act (ADA) which requires that they be provided equal access and reasonable accommodations. In compliance with the ADA and with Section 504 of the Rehabilitation Act, Hunter is committed to ensuring this educational access and accommodations. For information and assistance, contact the OFFICE FOR AccessABILITY in Room E1214B or call (212) 772-4857 or TTY (212) 650-3230.

“AT A GLANCE” SCHEDULE SPRING 2014

Instructor: Deborah Greenblatt
 Class time: 5:00-6:40 PM Thursdays
 Office Hours by *appointment*

Email: dgreenbl@hunter.cuny.edu
 Room HW 1146
 Phone # 914-450-9457

Session #	Date	Topics Addressed By Instructor	Teacher Candidate will be able to...	Assignments Due
1	January 30	<p>The edTPA</p> <p>Review an entire edTPA submission so that candidates can talk about what they are noticing and get the total picture Math Task Literacy Task Assessment Task (in Literacy)</p> <p>Introductions Syllabus and Assignments</p>	<ul style="list-style-type: none"> Emphasize how it is one event (the learning segment) looked at through 3 lenses, so everything must be planned for. Anticipate what will be challenging about completing the edTPA this semester know the requirements, projected outline, and expectations for the course 	<ul style="list-style-type: none"> Review Modules 1-2 online Print out Handbook Read “Making Good Choices” Secure a video recording device for use throughout the semester Start to examine 1 completed edTPA to discuss in 1st Class (http://molloydivisionofeducationedtpatraining.weebly.com/edtpa-lesson-examples-in-the-content-areas.html -- look at the ELA and the math.) Register online at Pearson for the edTPA
2	February 6 <i>First week of student teaching</i>	<p>The Context for Learning</p> <p>Examine context for learning Survey of Students for purposeful observation Academic Language</p> <p>Structures for Effective Teaching</p> <p>Writing effective teaching points - structure and</p>	<ul style="list-style-type: none"> Recognize the elements of the context for learning that will set the stage for instructional planning Use the readings to get a sense of the developmental and academic expectations of their classroom Understand how to talk about students with various learning needs and assets Understand what IEPs goals are and how teachers address them in day-to-day teaching in a gen ed or ICT setting Identify learning goals 	<ul style="list-style-type: none"> Complete Module 3 on the Context for Learning and 5 on Sped Students (Can start with Slide 8 7:32 mark) MDH: Chapter 1 and p. 20-24 (Survey of Students) Read the chapter in <i>Yardsticks</i> (on Bb) for your grade level Over the next two weeks, copy the pages from <i>Continuum of Literacy Learning</i> on your grade level for the aspects of balanced literacy you will teach first (I recommend buying the book as resource for your career.)

		<p>evaluation of teaching points Using the Common Core State Standards (CCSS)</p> <p>Lesson Planning - requirements, rubric, evaluation of lesson plans</p> <p>Clock Buddies</p>	<ul style="list-style-type: none"> state the structure of an effective teaching point and begin building this skill state some of the structures of effective teaching and begin using them in their field experience understand how they will be graded on various assignments for the course 	
3	<p>February 13 <i>Start teaching at least one lesson daily (small group or whole class)</i></p>	<p>Planning for the math task Conceptual understanding, procedural fluency, and problem solving</p> <p>Elements of Effective Teaching More on the CCSS and evaluating teaching points More on structures of effective teaching and total participation techniques</p> <p>Assessment Types of assessment and differentiation of assessments Using the Context for Learning and Survey of Students to Plan Instruction Good differentiation starts with assessment</p>	<ul style="list-style-type: none"> Understand the difference and relationships among conceptual understanding, procedural fluency, and problem solving write and utilize effective teaching points in their placement understand the different effective teaching structures and understand when and why to use them identify and use various participation techniques and when and why to use them understand the purposes for the various types of assessments and when and how to use them as well as create, score, and conduct them in their placements Understand how to differentiate assessments and try to do so in their placements 	<ul style="list-style-type: none"> Contract with CT with plan for doing edTPA in setting Complete Module 8 on Planning Commentary MDH: Chapter 3 Bring in a draft of your context for learning to peer-review in class

	February 20	No NYC public school 2/17-2/21 college follows a Monday schedule		
4	February 27 <i>Target week for first observations - plan to do a math lesson</i> <i>Start teaching 2 lessons daily (small group or whole class)</i>	Video How to get consent and tips on using equipment for recording video Structures for Effective Teaching Introduction to structures of effective teaching (starting with balanced literacy components) Using CLL Differentiation Overview of ways to differentiate your lessons How to meet the needs of diverse learners in the whole class component of your lesson RTI and G&T	<ul style="list-style-type: none"> • Gain more familiarity with assessments to reach the goals from last session • Prepare for and practice recording video for the edTPA • Various ways to differentiate a lesson • meet the needs of diverse learners in the whole class component of their lessons through various language support techniques 	<ul style="list-style-type: none"> • Get consent to video and make plans to practice recording yourself • MDH: Chapter 4 and Chapter 10 and/or Chapter 11 • Module 6 on ELL (focus on ELL instruction starts at slide 17)
5	March 6 <i>Plan to do your edTPA math task next week</i>	Writing the Commentary on Assessment Examine student work artifacts and create a system to capture the whole group and	<ul style="list-style-type: none"> • Have a plan as to capturing quality video of teaching and student engagement • Understand the technical demands of editing and compressing video files • Recognize how the commentary and video clips are connected 	<ul style="list-style-type: none"> • Complete Module 7 on Video Recording for edTPA • Complete Module 10 on Assessment Commentary • Video record and excerpt 5 minutes to file specs

		<p>information on a targeted learners</p> <p>Video Analysis for the edTPA Examine several video clips and connect them to effective commentary</p>		
6	<p>March 13</p> <p><i>Target week for edTPA math task</i></p>	<p>Conferring Structure of an effective conference</p> <p>Tiered assignments</p> <p>Planning for Academic Language Academic language, academic vocabulary, language function, syntax, and discourse</p>	<ul style="list-style-type: none"> Name the structure of an effective conference and be able to conduct effective conferences Understand the differences and relationships among academic language/vocabulary, language function, syntax, and discourse 	<ul style="list-style-type: none"> MDH: Chapter 6 <ul style="list-style-type: none"> Complete Module 4 on Academic Language
7	<p>March 20</p> <p><i>Target week for observation 2 (video)</i></p> <p><i>Teaching daily – start teaching ONE FULL DAY each week</i></p>	<p>Peer-Reviewing Math Task and Commentary Structured peer-to-peer feedback session</p> <p>Differentiation Motivating Learning Through Choice Opportunities Maintaining Flexibility in Planning and Teaching</p>	<ul style="list-style-type: none"> Be able to evaluate the quality of Tasks artifacts and commentary Write a detailed commentary based on quantitative and qualitative evidence 	<ul style="list-style-type: none"> MDH: Chapter 5 and 7 Bring in math task artifacts and commentary

	SATURDAY March 22	Saturday Reunion at Teachers College	Attend for 3 sessions Reunion is from 8-3 with 50 minute workshop sessions	
8	March 27	No class Individual conferences on video observations		<i>Impact on Student Learning Assignment due (Consider getting it done sooner.)</i>
9	April 3 (April 1-3 NYS ELA Assessments)	Planning for Literacy and Assessment Performance Tasks Look at student work products and connect them to assessment commentary	<ul style="list-style-type: none"> Recognize the need for starting with the end in mind, considering the assessment products as driver of planning Identify areas to discuss in student work products 	<ul style="list-style-type: none"> Bring in completed assessment and which you can plan your math task to discuss ideas for re-engagement lessons with a partner
10	April 10	Writing the Commentary on Instruction Look at video clips and matched commentaries and evaluate their quality Writing the Commentary on Assessment Examine student work artifacts and create a system to capture the whole group and information on a targeted learners	<ul style="list-style-type: none"> write their commentary on instruction and assessment 	<ul style="list-style-type: none"> Bring in set of student learning artifacts to work with in class Complete Module 9 on Instruction Commentary

	April 17	Spring Recess		•
11	April 24 <i>Target week for Observation 3</i>	Building Classroom Community Introduction to Responsive Classroom	<ul style="list-style-type: none"> • Examine executed lesson “moments” and identify key points of reflection to include in commentary • Understand the type of writing the commentary tasks require 	<ul style="list-style-type: none"> • Bb Reading Problem Solving Conferences and General Guidelines for Teacher Language
12	May 1 (4/30-5/2 NYS Math Assessments)	Reviewing the edTPA Submission Review an entire edTPA submission so that candidates can talk about what they are noticing	<ul style="list-style-type: none"> • Identify components to check for in submission • Be able to evaluate the quality of submission commentary 	
13	May 8 <i>Target week for edTPA performance and assessment tasks</i> <i>Full time teaching</i>	No class to make up for the Saturday Reunion		
14	May 15 <i>Last week of student teaching</i>	Peer-Reviewing Tasks Structured peer-to-peer feedback session	<ul style="list-style-type: none"> • Be able to evaluate the quality of Tasks artifacts and commentary 	<ul style="list-style-type: none"> • Bring in Task artifacts and commentary

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>

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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>. Ethnic and Racial Studies, 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>. Annual Review of Sociology, 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.*

=====

** 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: 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: 1. Chapters 1-3 of <i>Content-Area Writing</i>
9/20	Graphic Organizers	Read: 1. “Picture This: Graphic Organizers in the Classroom” by Fisher and Frey (BB)
9/27	Journaling and Note-taking in the Content Areas	Read: 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) ***DUE <i>Mini-lesson (four copies)</i> 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.
10/04	Literacy Strategies Writing-to-Learn Strategies	Read: 1. “Reading and Writing and Cognitive Strategies” by Rick VanDeWeghe (CP, p. 43) 2. Chapter 4 of <i>Content-Area Writing</i> ***DUE <i>Lesson plan and analysis—one copy of the analysis, a class set of the lesson (group 1 only)</i>

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. Multigenre Stirrings 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>

Sample Lesson Plan

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!

Strategies of Implementing Lessons & Assessing Student Learning

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Backwards Design Lesson Planning

Step 1: Desired result - *Standards, benchmarks, other objectives as needed* - *What should students know, understand, and be able to do as a result of the lesson?*

Step 2: Assessment results - *Performance task (assessment)*—*What will students do to show what they have learned? AND Performance criteria*—*what does it look like when a student meets the standards?*

Step 3: Lesson plan - *Learning activities and formative assessment*

- Concept/topic to teach:
- Specific objectives:
- Required materials:
- Opening activity:
- Lecture/Guided Practice:
- Independent Practice or activity:
- Closure:
- Formative assessments used (based on objectives)

Step 4: Inform instruction - *What happened during my lesson? What did my students learn? How do I know? What did I learn? How will I improve my lesson next time?*

HOW WILL I USE THE INFORMATION COLLECTED TO INFORM MY FUTURE INSTRUCTION?



Formative and Summative Assessments in the Classroom

Catherine Garrison and Michael Ehringhaus, Ph. D.

Successful middle schools engage students in all aspects of their learning. There are many strategies for accomplishing this. One such strategy is student-led conferences. As a classroom teacher or administrator, how do you ensure that the information shared in a student-led conference provides a balanced picture of the student's strengths and weaknesses? The answer to this is to balance both summative and formative classroom assessment practices and information gathering about student learning.

Assessment is a huge topic that encompasses everything from statewide accountability tests to district benchmark or interim tests to everyday classroom tests. In order to grapple with what seems to be an overuse of testing, educators should frame their views of testing as assessment and that assessment is information. The more information we have about students, the clearer the picture we have about achievement or where gaps may occur.

Defining Formative and Summative Assessments

The terms “formative” and “summative” do not have to be difficult, yet the definitions have become confusing in the past few years. This is especially true for formative assessment. In a balanced assessment system, both summative and formative assessments are an integral part of information gathering. Depend too much on one or the other and the reality of student achievement in your classroom becomes unclear.

Summative Assessments are given periodically to determine at a particular point in time what students know and do not know. Many associate summative assessments only with standardized tests such as state assessments, but they are also used at and are an important part of district and classroom programs. Summative assessment at the district and classroom level is an accountability measure that is generally used as part of the grading process. The list is long, but here are some examples of summative assessments:

- State assessments
- District benchmark or interim assessments
- End-of-unit or chapter tests
- End-of-term or semester exams
- Scores that are used for accountability of schools (AYP) and students (report card grades).

The key is to think of summative assessment as a means to gauge, at a particular point in time, student learning relative to content standards. Although the information gleaned from this type of assessment is important, it can only help in evaluating certain aspects of the learning process. Because they are spread out and occur after instruction every few weeks, months, or once a year, summative assessments are tools to help evaluate the effectiveness of programs, school improvement goals, alignment of curriculum, or student placement in specific programs. Summative assessments happen too far down the learning path to provide information at the classroom level and to make instructional adjustments and interventions during the learning process. It takes formative assessment to accomplish this.

Formative Assessment is part of the instructional process. When incorporated into classroom practice, it provides the information needed to adjust teaching and learning while they are happening. In this sense, formative assessment informs both teachers and students about student understanding at a point when timely adjustments can be made. These adjustments help to ensure students achieve targeted standards-based learning goals within a set time frame. Although formative assessment strategies appear in a variety of formats, there are some distinct ways to distinguish them from summative assessments.

One distinction is to think of formative assessment as “practice.” We do not hold students accountable in “grade book fashion” for skills and concepts they

have just been introduced to or are learning. We must allow for practice. Formative assessment helps teachers determine next steps during the learning process as the instruction approaches the summative assessment of student learning. A good analogy for this is the road test that is required to receive a driver's license. What if, before getting your driver's license, you received a grade every time you sat behind the wheel to practice driving? What if your final grade for the driving test was the average of all of the grades you received while practicing? Because of the initial low grades you received during the process of learning to drive, your final grade would not accurately reflect your ability to drive a car. In the beginning of learning to drive, how confident or motivated to learn would you feel? Would any of the grades you received provide you with guidance on what you needed to do next to improve your driving skills? Your final driving test, or summative assessment, would be the accountability measure that establishes whether or not you have the driving skills necessary for a driver's license—not a reflection of all the driving practice that leads to it. The same holds true for classroom instruction, learning, and assessment.

Another distinction that underpins formative assessment is student involvement. If students are not involved in the assessment process, formative assessment is not practiced or implemented to its full effectiveness. Students need to be involved both as assessors of their own learning and as resources to other students. There are numerous strategies teachers can implement to engage students. In fact, research shows that the involvement in and ownership of their work increases students' motivation to learn. This does not mean the absence of teacher involvement. To the contrary, teachers are critical in identifying learning goals, setting clear criteria for success, and designing assessment tasks that provide evidence of student learning.

One of the key components of engaging students in the assessment of their own learning is providing them with descriptive feedback as they learn. In fact, research shows descriptive feedback to be the most significant instructional strategy to move students forward in their learning. Descriptive feedback provides students with an understanding of what they are doing well, links to classroom learning, and gives specific input on how to reach the next step in the learning progression. In other words, descriptive feedback is not a grade, a sticker, or "good job!" A significant body of research indicates that

such limited feedback does not lead to improved student learning.

There are many classroom instructional strategies that are part of the repertoire of good teaching. When teachers use sound instructional practice for the purpose of gathering information on student learning, they are applying this information in a formative way. In this sense, formative assessment is pedagogy and clearly cannot be separated from instruction. It is what good teachers do. The distinction lies in what teachers actually do with the information they gather. How is it being used to inform instruction? How is it being shared with and engaging students? It's not teachers just collecting information/data on student learning; it's what they do with the information they collect.

Some of the instructional strategies that can be used formatively include the following:

Criteria and goal setting with students engages them in instruction and the learning process by creating clear expectations. In order to be successful, students need to understand and know the learning target/goal and the criteria for reaching it. Establishing and defining quality work together, asking students to participate in establishing norm behaviors for classroom culture, and determining what should be included in criteria for success are all examples of this strategy. Using student work, classroom tests, or exemplars of what is expected helps students understand where they are, where they need to be, and an effective process for getting there.

Observations go beyond walking around the room to see if students are on task or need clarification. Observations assist teachers in gathering evidence of student learning to inform instructional planning. This evidence can be recorded and used as feedback for students about their learning or as anecdotal data shared with them during conferences.

Questioning strategies should be embedded in lesson/unit planning. Asking better questions allows an opportunity for deeper thinking and provides teachers with significant insight into the degree and depth of understanding. Questions of this nature engage students in classroom dialogue that both uncovers and expands learning. An "exit slip" at the end of a class period to determine students' understanding of the day's lesson or quick checks during instruction such as "thumbs up/down" or "red/green" (stop/go) cards are also examples of

questioning strategies that elicit immediate information about student learning. Helping students ask better questions is another aspect of this formative assessment strategy.

Self and peer assessment helps to create a learning community within a classroom. Students who can reflect while engaged in metacognitive thinking are involved in their learning. When students have been involved in criteria and goal setting, self-evaluation is a logical step in the learning process. With peer evaluation, students see each other as resources for understanding and checking for quality work against previously established criteria.

Student record keeping helps students better understand their own learning as evidenced by their classroom work. This process of students keeping ongoing records of their work not only engages students, it also helps them, beyond a “grade,” to see where they started and the progress they are making toward the learning goal.

All of these strategies are integral to the formative assessment process, and they have been suggested by models of effective middle school instruction.

Balancing Assessment

As teachers gather information/data about student learning, several categories may be included. In order to better understand student learning, teachers

need to consider information about the products (paper or otherwise) students create and tests they take, observational notes, and reflections on the communication that occurs between teacher and student or among students. When a comprehensive assessment program at the classroom level balances formative and summative student learning/achievement information, a clear picture emerges of where a student is relative to learning targets and standards. Students should be able to articulate this shared information about their own learning. When this happens, student-led conferences, a formative assessment strategy, are valid. The more we know about individual students as they engage in the learning process, the better we can adjust instruction to ensure that all students continue to achieve by moving forward in their learning.

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Also available:

Effective Classroom Assessment: Linking Assessment with Instruction by Catherine Garrison, Dennis Chandler, and Michael Ehringhaus is available online at www.nmsa.org and www.measuredprogress.org.

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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?

Sample Lesson Plan: Group Response Presentations

Audre Lorde's "Breast Cancer: Power Versus Prosthesis" from *The Cancer Journals*

- ✗ Each group should pick a discussion question from the list below. Take two minutes to read through all the questions and choose one you are interested in discussing in detail.
- ✗ As a group, spend 15 – 20 minutes discussing your question, gathering evidence from the text, and coming up with some ideas of how you might lead the class through your topic;
- ✗ Put together a brief (two - three minute) presentation of your group's response to your topic:
 - ✗ What did your group discuss?
 - ✗ What difficulties came out of your discussion?
 - ✗ What claims or conclusions can you draw?
 - ✗ What evidence from the text supports your claims?
- ✗ Is there a particular issue, question, or difficulty from this text that your group would like to add to the discussion?

1. This essay can be viewed as a kind of activist text—that is to say, a work seeking to enact social change. Find three passages where Lorde asks for practical alterations in society—three things we as individuals or as a society at large can do to make the world better for everyone (or women with breast cancer specifically). What kinds of changes does Lorde want to see? How does she show that these changes are necessary?

2. What do we know about Audre Lorde personally? Who is she? What does she care about? How does she use her own personal example to make generalizations about the plight of cancer patients in America? What might be the dangers of using herself as an example in this way? What might be the advantages?

3. Lorde claims, “the attitude towards prosthesis after breast cancer is an index of this society's attitudes towards women in general as decoration and externally defined sex object” (62). Explain what she means in this statement using a few examples from her essay as evidence. What leads her to this conclusion? Do you agree with her position, or is she overstating her case? Is her position still relevant today?

4. Lorde claims that given the world we live in, “it is a wonder that we are not all dying of a malignant society” (77). What are the issues in society that she thinks are malignant (meaning: dangerous, infectious, and destructive to health)? According to Lorde, what are the physical and philosophical elements in society that are making us sick?

5. Lorde often returns to the image of military struggle, war, and battles in this essay (61, 74 – 75). Why is it important for her to define women dealing with this disease in terms of war and a warrior identity? How does this idea challenge the overriding conceptions of gender Lorde is concerned with in this essay?

The Art of Questioning

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

Academic Connections; p1-7, Winter 1987.

[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 surrealistic 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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ROLES FOR GROUP WORK

We'll frequently break the class down into smaller groups to give more people a chance to take an active role in directing the conversation. To make this work as effectively as possible, here's what each group will need. Note that all of these roles are critical; no one is more important than another.

1. Group Balancer (Politician)

The Balancer's job is to make sure that all members of the group participate equally, to prevent anyone from either dominating or dropping out of the conversation. If, for example, he or she notices that someone has been quiet the whole time, the Balancer should politely ask that person what they've been thinking about saying, but haven't yet said. Active listening and concise summaries may be useful in extending or concluding threads of the conversation.

2. Group Archivist (Historian)

The Archivist's job is to take notes on the group discussion. This will help the group to report back to the full class on what they've discovered, and will also provide continuity from meeting to meeting. Before the end of the group meeting, the Archivist should wrap up the group meeting by reading back the notes, allowing other members to suggest additions.

3. Group Timekeeper (Organizer)

The Timekeeper's job is to keep track of how much time is left for the task as a whole, and for each smaller sub-part. If, for example, a group of 4 has 25 minutes to share their writing with each other, then the Timekeeper would warn each member when 5 minutes are about to end, and then give the Archivist 5 minutes for the final wrap-up (see above). This way, everyone will get equal opportunity to be heard, and the group can rejoin the rest of the class with time for the next activity.

4. General Group Member (Participant)

Everyone's job in group work, as in the rest of the class, is to be supportive of your peers; to maintain a positive attitude, looking for reasons to be excited about what you're working on; and to stay focused on the task at hand. To make the most of the group time, make everyone's group role easy to achieve.

It is up to your group to decide whether to keep the same roles every time your group meets, or to rotate the roles you play. Just be sure, when you start group work, to have all the roles represented. And enjoy!

POP QUIZ (-style Activity): Kantz's "Helping Students Use Textual Sources Persuasively"

Your name:

1. Kantz writes that Shirley "believes that facts are what you learn in textbooks, opinions are what you have about clothes, and arguments are what you have with your mother when you want to stay out late at night" (p. 81). What does Kantz contend that facts, opinions, and arguments actually are?

2. As its title indicates, Kantz's article has to do with using sources persuasively. Did her article teach you anything new about the persuasive use of sources to support an argument? If so, what?

3. Quiz your peer: Choose a passage from the article that you found difficult, challenging, or just plain interesting. Your peer will have to analyze or interpret the passage. Give the page number where the passage appears.

Respondent name:

1. In what ways does your peer's answer match your understanding? Do you think your peer explained the concepts clearly?

2. Did you learn this lesson as well? If not, why?

3. Offer an interpretation or an analysis of the provided passage. What is the meaning of this passage and why does it matter?

Empowering Students with Socratic Seminars

Matt Copeland and Chris Goering
Ad Astra Consulting, Inc.
<http://www.socraticseminar.com>



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?

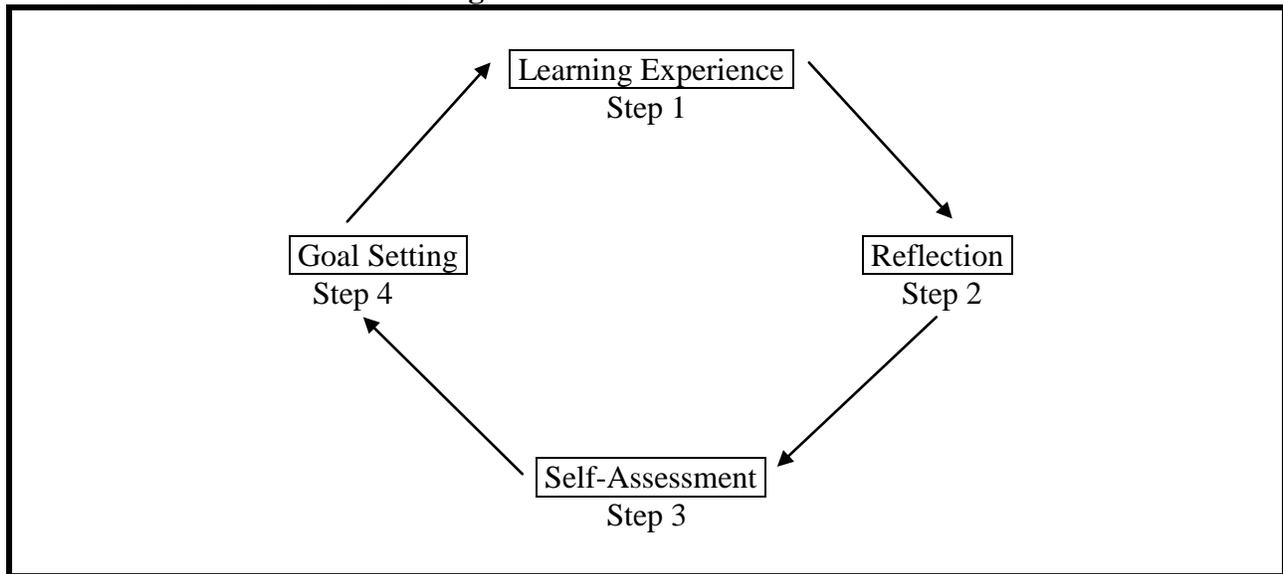
5. What was the best thing you observed?

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

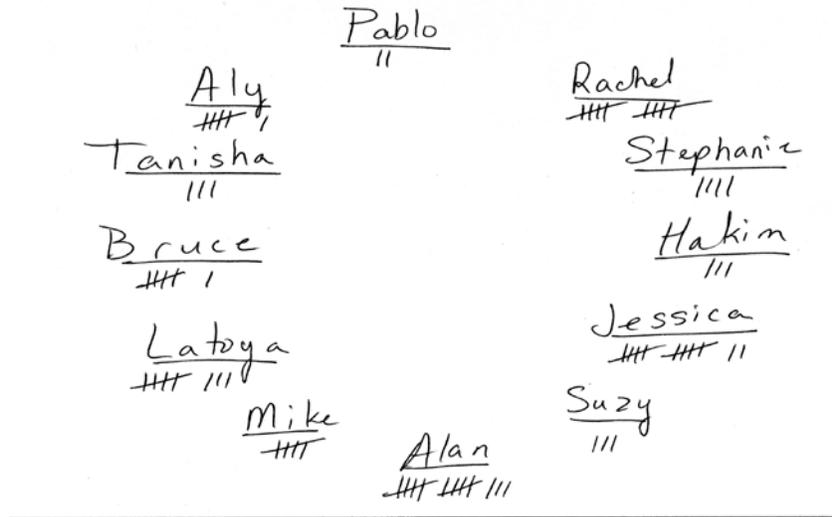
Self-Assessment can be done in many ways. However, one of the quickest and easiest ways is to simply have each student rate the performance of the inner circle on a scale from one to ten. Explanations of those ratings can be given and debated as time permits.

Step 4 – Goal Setting

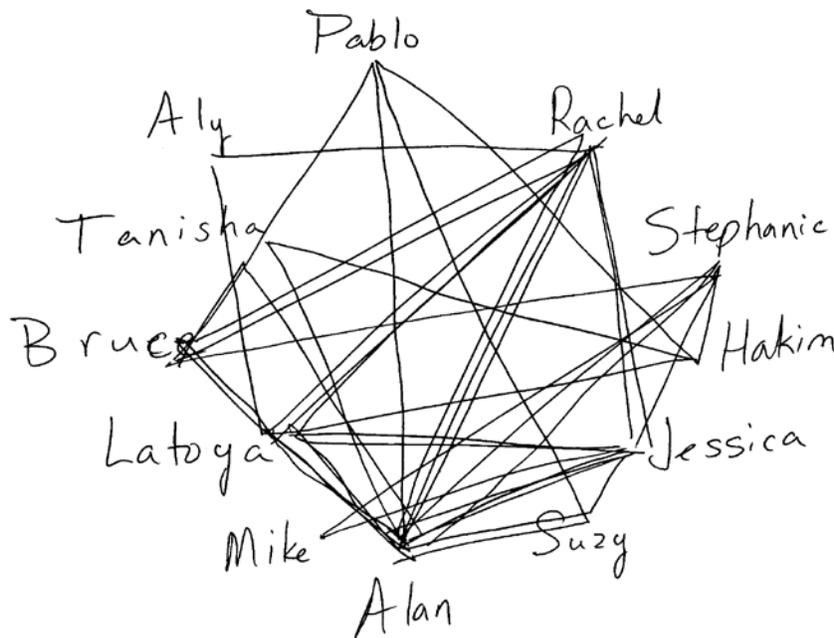
After the outer circle has reflected upon the discussion of the inner circle and offered a quick assessment of their performance, students should brainstorm possible solutions to the problems encountered by the inner circle and establish goals for their own discussion before beginning.

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.

Writing Across the Curriculum

Handout, Lorek.....97

Exploratory Writing Assignments:

In Class

At the Beginning of Class:

- “What did you find most interesting about the reading?”
- “What does it mean when we say that a certain market is ‘efficient’?”
- How does Plato’s allegory of the cave make you look at knowledge in a new way?

During Class:

- When students run out of things to say, or when a discussion gets heated

At the end of Class:

- Have students summarize lecture, or important concepts
- Give students the option to write out questions they have about the lecture

Out of Class

Reflection Paper

- “How does your personal experience relate to what you studied today?”
- “What effect is this course having on your personal life, your beliefs, your values, your previous understanding of things?”

Discussion Board (Blackboard)

- “What did you find most interesting about the reading? Write one initial post (150 words), and respond to at least 1 of your classmates.”

Journal

- “What does this concept/ equation say in plain English?”
- “Why are you stuck?”
- “What other information do you need to get unstuck?”
- “What makes this problem difficult?”

Microthemes:

Consider the following problem:

In the morning, when Professor Catlove opens a new can of cat food, his cats run into the kitchen purring and meowing and rubbing their backs against his legs. What examples, if any, of classical conditioning, operant conditioning, and social learning are at work in this brief scene? Note that both the cats and the professor might be exhibiting conditioned behavior here.

You and some fellow classmates have been discussing this problem over coffee, and you are convinced that the other member of your group are confused about the concepts. Write a one-page essay to set them straight.

Sample Assignment that Integrates Multiple Drafts:

Assignment (kindly provided by Heather Zuber)

Find an idea in one of the assigned critical readings of *Jane Eyre* with which you disagree. Figure out why you think it is wrong, and write a 5-7 page persuasive essay arguing for your own, “better” reading of this aspect of *Jane Eyre*, using your own close reading and textual analysis for support. [...]

Deadlines & Requirements

Outline: 10% of final paper grade – Due In Class Thursday November 7, 2013

First Draft: 10% of final paper grade – Due in Class Tuesday November 12, 2013

Group Peer Review: 10% of final paper grade – In Class Tuesday, November 12, 2013

Final Draft: 70% of your grade – Due in Class Tuesday, November 26, 2013

Classroom Management

Dynamic Classroom Management Approach Rubric.....100

“Teach Like a Champion” Excerpted Notes.....101

NEA, *“Classroom Management Best Practices”*.....106

DYNAMIC CLASSROOM MANAGEMENT APPROACH (DCMA) RUBRIC

Flexibility in Management Style	
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.
Classroom Culture & Community	
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.
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.
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.

Pedagogy	
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.
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.
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.
Consistency	<ul style="list-style-type: none"> • Pedagogy 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.

Teach like a Champion Notes
Excerpt Notes from the book by Doug Lemov highlighting many of his “Techniques”

From: Walker Hackensack Akeley School District in Minnesota
www.wha.k12.mn.us/file/279/download

Chapter 1—Setting High Academic Expectations

Technique 1 No Opt Out (It is not okay not to try)

A sequence that begins with a student unable to answer a question should end with the student answering that question as often as possible.

Four forms:

Format 1: You provide the answer; the students repeat the answer.

Format 2: Another student provides the answer; the initial student repeats the answer. (A variation is to have the whole class answer.)

Format 3: You provide a cue; your student uses it to find the answer.

Format 4: Another student provides a cue (a hint that offers additional useful information to the student in a way that pushes him or her to follow the correct thinking process); the initial student uses it to find the answer.

Technique 2 Right is Right

Set and defend a high standard of correctness (100%) in your classroom. There is a strong likelihood that students will stop striving when they hear the word right (or yes or some other proxy).

Don't affirm a student's answer and repeat it, adding some detail of their own to make it fully correct even though the students didn't provide and may not even recognize the differentiating factor. In holding out for right, you set the expectation that the questions you ask and their answers truly matter.

Four categories with the Right is Right technique:

1. Hold out for all the way. Praise students for their effort but never confuse effort with mastery.
2. Answer the question. Students need to answer the question you asked, not the one she wished you asked or what she confused it for.
3. Right answer, right time. Sometimes students try to show you how smart they are by getting ahead of your questions, but it is risky to accept answers out of sequence. Protect the integrity of your lesson by not jumping ahead to engage an exciting “right” answer at the wrong time.
4. Use technical vocabulary. Good teachers develop effective right answers using terms they are already comfortable with. Great teachers get them to use precise technical vocabulary.

Technique 3 Stretch It

The sequence of learning does not end with a right answer; reward right answers with follow-up questions that extend knowledge and test for reliability. This technique is especially important for differentiating instruction. This helps the teacher check the students understanding and for those that already have mastery can be pushed ahead applying their knowledge.

Chapter 2—Planning that Ensures Academic Achievement

These techniques are designed to be implemented before you walk in the door of your classroom. They are for the most part, not executed live in front of students.

Technique 6 Begin With The End

When planning, progress from unit planning to lesson planning. Begin with the objective so instead of thinking what will my students do today, think what will my students understand today?

Technique 9 Shortest Path

All other things being equal, the simplest explanation or strategy is the best. Champion teachers are generally inclined to make their lessons motivating by switching among a series of reliable activities with a variety of tones and paces. The terrain always changes, even on the shortest path between two points.

Technique 10 Double Plan

It is as important to plan for what students will be doing during each phase of your lesson as it is to plan for what you will be doing and saying. One way to start thinking to do this is to make a T chart with you on one side and them on the other.

Chapter 3—Structuring and delivering your lessons

Technique 12 The Hook

Use a short, engaging introduction to excite students about learning.

Story, an analogy, prop, media, status (describe something great), challenge (a difficult task), Pepper Tech. 24, riddle, a picture....

Technique 15 Circulate

Move around the classroom to engage and hold students accountable.

*Break the Plane (Make it clear that you own the room by breaking the plane within the first 5 minutes of every class) It is more obvious to students when you need to break the plane if you don't do it regularly.

*Full access required (Not only do you need to break the plane but have full access to the entire room. You must be able to simply and naturally stand next to any student in your room at any time without interrupting your teaching)

*Engage when you circulate

* Move systematically (Look for opportunities to circulate systematically-that is, universally and impersonally-but unpredictably)

*Position for power (As you circulate, your goal should be to remain facing as much of the class as possible)

Technique 16 Break it Down

One of the best ways to present material again is to respond to a lack of clear student understanding by breaking a problematic idea down into component parts: Provide an example; Provide context; Provide a rule; Provide the missing (or first) step; Rollback (Sometimes repeating the answer back to student is enough for them to recognize their error); Eliminate false choices.

Technique 17 Ratio

Push more of the cognitive work out to students. A successful lesson is rarely marked by a teacher getting a good intellectual workout at the front of the room. Push more of the cognitive work out to students. Feigned ignorance-“Did I get that right you guys?” or “Wait a minute, I can't remember what's next!” Also unbundling-breaking one question up into several-can be especially useful.

Technique 18 Check for Understanding

Used to determine when and whether students are ready for more responsibility and when they need material presented again. Good drivers check their mirrors every 5 seconds.

Chapter 4—Engaging Students in Your Lessons**Technique 22 Cold Call**

In order to make engaged participation the expectation, call on students regardless of whether they have raised their hands.

1. It is predictable. Use it a little bit every day instead of inconsistently.
2. It is systematic. Should not carry emotion. It is the way we do business here. Everyone should be involved. It is not punishment but instead a chance to shine.
3. It is positive. Don't use it to catch someone. You want students to succeed.
4. It is scaffolded. Especially effective when you start with simple questions and progress to harder ones, drawing students in. Unbundle or break larger questions up into a series of smaller questions.

Technique 25 Wait Time

Delay a few seconds after a question before asking students to answer. You can enhance wait time by narrating.

Technique 26 Everybody Writes

Set your students up for rigorous engagement by giving them the opportunity to reflect first in writing before discussing.

Chapter Five—Creating a Strong Classroom Culture**Technique 28 Entry Routine**

Make a habit out of having efficient, productive, and scholarly routines after the greeting and as students take their seats and class begins.

Technique 29 Do Now

Students should never have to ask, "What am I suppose to be doing" when they enter the room. 4 criteria so it is focused, efficient, and effective.

1. They should be able to complete without instruction or discussion with classmates.
2. They should take 3-5 minutes to complete.
3. The activity should require putting a pencil to paper (a written product).
4. The activity should preview the day's lesson or review a recent lesson.

Technique 30 Tight Transitions

Have quick and routine transitions (when students move from place to place or activity to activity) that students can execute without extensive narration by the teacher. Scaffold the steps, point to point. They need to be fast. Consistent enforcement. For moving materials it is generally best to pass across rows, not up and back or distribute to groups.

Chapter Six—Setting and Maintaining High Behavioral Expectations**Technique 36 100 Percent**

There's one acceptable percentage of students following a direction: 100%. Should the signal for silence be hand raising or put eyes on you. The most sustainable form of compliance is one that for both students and teachers is clearly an exercise that will help students achieve, not an empty exercise in teacher power. The author says that the teacher raising their hand for silence is commonly used and misused often. It becomes very easy for teachers to learn to ignore noncompliance. Potential fast and invisible interventions. Try to have the correction as near the top of the list as possible:

1. Nonverbal intervention. (Gestures to or eye contact with the off task student.)
2. Positive group intervention. (Quick verbal reminder to the group about what they **should** be doing)
3. Anonymous individual correction. (We need two people to ...)
4. Private individual correction. (Seek to correct privately and quietly)
5. Lightning quick public correction. (Your goal in making an individual verbal correction should be to limit the amount of time a student is “onstage” for something negative and focus on telling the student what to do right rather than scolding about what he did wrong)
6. Consequence. (Consequences should be delivered in the least invasive, least emotional manner)

A common misperception is that ignoring misbehavior-or addressing it by praising students who are behaving-is the least invasive form of intervention. But ignoring misbehavior is the most invasive or of intervention because it becomes more likely that the behavior will persist and expand.

Technique 37 What To Do

Giving directions to students in a way that provides clear and useful guidance, enough of it to allow any student who wanted to do as asked can do so easily.

Directions should be:

1. Specific. Don't say “pay attention” instead say put your pencil down and eyes on me.
2. Concrete. Turn your body to face me.
3. Sequential. Feet under your desk, your pencil down, and your eyes on me.
4. Observable. You can see student is complying.

You must distinguish between incompetence and defiance responding to incompetence with teaching and defiance with consequence.

Technique 38 Strong Voice

Some teachers have “it”: they enter a room and are instantly in command. Students who moments before seemed beyond the appeal of reason suddenly take their seats to await instructions. It is hard to say what the it is but there are 5 concrete things that “it” teachers consistently use to signal their authority.

5 principals:

1. Economy of Language. Fewer words are stronger than more.
2. Do not talk over. Every student has the right and responsibility to hear you.
3. Do not Engage.
4. Square Up/Stand Still. Show with your body using eye contact.
5. Quiet Power. Get slower and quieter when you want control.

Technique 40 Sweat the Details

You must create the perception of order. Plan for it. Tape marks on floor to line up desks. Give students a homework rubric for what is acceptable.

Technique 41 Threshold

The most important moment to set expectations in your classroom is the minute when your students enter. It is a critical time to establish rapport, set the tone. Greet at door.

Technique 42 No Warnings

The goal is to take action rather than get angry.

1. Act early. Catch it early.
2. Act reliably. Be consistent.
3. Act proportionately. Start small when the misbehavior is small.

Chapter 7—Building Character and Trust

Technique 43 **Positive Framing**

Make interventions to correct in a positive and constructive way.

1. Live in now. Avoid harping on what they can no longer fix. (Say show me slant instead of you aren't slanting)
2. Assume the best. (Say some people seem to have forgotten to push in their chairs or whoops)
3. Allow plausible anonymity. (Some people didn't manage to follow directions the whole way so let's try it again.)
4. Build momentum, and narrate the positive. (I see pencils moving. I see ideas rolling out. Bob's ready to roll. Keep it up Pat) Narrating your weakness only makes your weakness seem normal. If you say, "Some students didn't do what I asked, you made that situation public.
5. Challenge. Challenge students as individuals or groups.
6. Talk expectations and aspirations. Keep their eyes on the prize by constantly referring to it.

Technique 44 **Precise Praise**

Positive reinforcement is one of the most powerful tools in every classroom. Some rules of thumb:

- Differentiate acknowledgment and praise. Praising students for doing the expected is, in the long run, not just ineffective but destructive. Recent research demonstrates that students have come to interpret frequent praise as a sign that they are doing poorly and need encouragement from their teacher.
- Praise (and acknowledge) loud; fix soft. Praise as specifically as possible and focus on exactly the behavior and action that you would like to see more of. Praise for working hard and not for being smart.
- Praise must be genuine.

Technique 45 **Warm/Strict**

It is not, "I care about you, but you still must serve the consequences for being late," but, "Because I care about you, you must serve the consequences for being late."

- Explain to students why you're doing what you are. We don't do that in this classroom because it keeps us from making the most of our learning time.
- Distinguish between behavior and people. Say, "Your behavior is inconsiderate," rather than, "You are inconsiderate."
- Demonstrate that consequences are temporary. Once you've given the consequence, the next job is to forgive. Get over it.
- Use warm, nonverbal behavior. Arm on students shoulder, bend down to eye level

Technique 46 **The J-Factor (Finding joy in the work of learning)**

Five categories of J-Factor:

1. Fun and games.
2. Us (and them). Make them feel like they belong. Special nicknames, hum a song,...
3. Drama, song, and dance.
4. Humor. Inside joke with the class
5. Suspense and surprise. Vocabulary words in sealed envelopes

Technique 48 **Explain Everything**

Do you understand that if you go to the nurse, you're not going to participate when we have recess?

Technique 49 **Normalize Error**

Getting it wrong and then getting it right is one of the fundamental processes for schooling. Respond to both parts of this sequence, the wrong and the right, as completely normal. Right answers: Don't flatter; Don't fuss. You don't want praise diluted by overuse.

Classroom Management

July 2006

This brief describes classroom management in “learning centered” classrooms, where practices are consistent with recent research knowledge about learning and its contexts. Its purpose is to support fundamental, long-term change by offering a vision of best practices for educators to consider, discuss, and adapt to their circumstances.

In learning-centered classrooms, the emphasis of classroom management shifts from maintaining behavioral control to fostering student engagement and self-regulation as well as community responsibility. Instruction and management blend seamlessly to support challenging academic, moral, and social goals for the learning and achievement of all students.

Reconceptualizing Learning

Expectations for student learning and achievement have changed dramatically in recent years. Much attention has been given to raising academic standards. When academic goals change, goals for moral and social development also must be reconsidered to avoid incongruity. Intended or not, teachers’ classroom management approach inevitably influences all aspects of their students’ development. Thus, every lesson is multifaceted and includes academic, moral, and social aspects.

Academic aspects. In addition to the basic knowledge and skills schools have always

taught, all students today are expected to learn higher-order thinking skills and to master more advanced subject matter. Students are treated as active constructors of knowledge.

Moral aspects. Students have always been expected to “do as they are told” in school and, thus, they learn to comply with external commands. Goals for character development more consistent with a thinking curriculum and the demands of life in a complex world are that students develop autonomy and the capacity for self-regulation. Students are given opportunities, with teacher assistance, to form goals and plans to guide their behavior.

Social aspects. An understanding of citizenship in a community and competence in the social skills needed to participate are important goals for students. If students mostly work alone, they do not develop socially. Classrooms organized as learning communities take advantage of the social context to give students experience in working collaboratively and developing a sense of responsibility.

This brief is based on an NEA Research working paper, “Looking into Learning-Centered Classrooms: Implications for Classroom Management,” by Carolyn M. Evertson and Kristin W. Neal (2006). The paper describes classroom management concepts more fully, includes case studies drawn from the classrooms of two teachers (elementary and middle school), describes the research base, and includes extensive references. The full paper can be ordered by mail or online from the NEA:

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Integrating management and instruction.

Teachers often compartmentalize their instructional and management strategies, but instruction and management interact to affect all aspects of student learning and achievement. In learning-centered classrooms, teachers recognize the importance of explicitly integrating management and instructional strategies to attain broader and more challenging learning goals for all students.

Unless instructional and management strategies are explicitly integrated around a coherent set of learning goals, they can easily work at cross-purposes. How, for example, can teachers ask students to think critically about literature or history but not ask questions about directives related to their own behavior?

Creating Learning-Centered Environments

What does a learning-centered classroom look like? Managing the classroom environment includes not only using its physical arrangement but also organizing and using social, temporal, and information resources.

Flexible room arrangements. Desks are clustered to maximize face-to-face interaction among students. The front of the room is sometimes apparent, but not prominent. Where space permits, extra desks or tables are sometimes arranged around the room's sides so that students can work together or privately.

Varied social forums. Teachers vary their use of whole-class and small-group instruction, as well as the size and structure of student groups, depending on the learning goal. Students have more freedom of movement than they might have in a typical classroom.

- Teachers ensure that transitions are orderly and that parameters for movement are structured.
- Visual aids, such as a highly visible wall chart or pocket charts, may help guide students smoothly through a sequence of movements.

Multiple information resources. In more complex learning environments, students need to use multiple information sources. In addition to textbooks, students use as resources their peers, teachers, outside experts, the Internet, primary source documents, and supplemental resources obtained at the library. Students can move as needed to areas to obtain supplies or resources. Freer access to materials allows students to take better advantage of limited resources by using them at different times.

Fluid and effective use of time. The allocation of time for specific subject matter or skills is more fluid, but teachers show students how to use their time effectively. Students are encouraged to think of time as a valued resource to be used wisely.

- Transitions from activity to activity and from place to place are tightly managed by teachers.
- Within an activity, teachers guide students by helping them clarify objectives and work out appropriate allocations of time.
- Teachers ask students focusing questions to help them work efficiently: “When you finish your initial research, what should you do?” or “What can you do if you need more information?”

Redefining Classroom Management

On the surface, effectively managed, learning-centered classrooms may have the look of no management at all, but they are carefully orchestrated at a complex level by the teacher so that learning can occur. The first few weeks are critical and require careful planning and considerable effort because they set the tone for the whole year. Teachers use a variety of classroom management strategies.

Building community. Classroom community arises from the shared ways its members develop for relating to each other. Building community begins on day one and continues throughout the year.

- Teachers explicitly develop students' understanding of what a classroom community is and how it functions.
- Teachers recognize and encourage positive community behaviors, such as helping teammates and volunteering for chores.
- When things go awry, teachers and peers can appeal to students' sense of responsibility as a corrective strategy.

Establishing norms and rules. Negotiating and communicating norms and rules is an essential aspect of community building. Teachers alone do not establish norms and rules; the responsibility is shared, and students play a vital role in both development and enforcement.

- Clear guidelines are jointly negotiated about functional things, such as acceptable classroom noise levels and how to get help on content or procedures.
- Academic standards are negotiated and understood by all. Social standards are equally important.

Practicing procedures. Participating in a learning-centered classroom involves knowing complex procedures, because a variety of activities, involving different resources and movement patterns, occur simultaneously.

- Students need opportunities to practice routines, especially at the beginning of the year.
- Practicing parts of a more complex procedure, and allowing students to have success with each part, may encourage a more thorough understanding.

Handling conflict. However effectively a classroom functions, conflicts will inevitably arise, and students must learn how to handle conflict. Some conflicts may arise as the natural outcome of an environment that fosters the exchange of ideas. Other conflicts arise as students encounter

problems in learning to regulate their behavior and work responsibly with others.

- Depending on the situation, teachers may lead group discussions of problems as they arise.
- Sometimes, it may be better for teachers to engage in private discussions with students about their behavior.
- Peers are encouraged to assist each other in managing conflict.

Sharing authority and responsibility. If students are expected to develop into autonomous human beings, teachers must relinquish some control and share authority and responsibility with students. A dilemma teachers face is finding the right balance of direction and open-endedness.

- Teachers give students more opportunities to develop their capacity for self-regulation and a sense of responsibility toward others.
- Teachers encourage students not only to take responsibility for their own learning but also to support and monitor the learning of their peers.

Understanding and Assessing Outcomes

Teachers cannot reconceptualize learning, instruction, and management along these lines without supportive assessment policies and practices.

Multiple achievement goals and assessments. Students in learning-centered classrooms do not learn the same things that students learn in typical classrooms. Students in learning-centered classrooms are encouraged to go beyond the basics to more advanced levels on multiple dimensions of achievement. These students are expected to demonstrate academic competence in both basic and higher-order skills and in both basic and more advanced subject matter. Students are expected to reach a level of moral development where they become autonomous human beings with the capacity for self-regulation. They



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learn how to participate in a community whose members collaborate and have a sense of responsibility for the common good. Teachers and schools with broad, rigorous achievement goals must have multiple ways of assessing achievement. In today's policy environment, this means supplementing required assessments with locally determined ones.

Valuing both process and product. In learning-centered classrooms, there is an emphasis on both the process and the products of learning. Therefore, teachers use both formative and summative assessment. Formative assessment measures learning as it progresses. It provides teachers with feedback to guide their instruction and students with feedback to guide their ongoing work. Summative assessment measures achievement at the end of a learning sequence.

- Teachers take time at the beginning of a learning sequence to understand students' starting points and build from there.
- As learning progresses, teachers and students track and assess key milestones along the way,

especially when assignments are more complex, include multiple steps, and require a sustained level of involvement.

- Interim products and process-related outcomes are important both as evidence of learning and as feedback to guide next steps. Examples of process-related outcomes include multiple drafts of a research paper and increasingly sophisticated discussions.
- As in every classroom, finished products, such as written homework assignments and tests, count as evidence of learning.

Shared responsibility for assessment.

Students in learning-centered classrooms are active participants in their own learning. When it comes to assessment, it follows logically that the teacher cannot be the sole assessor. Teachers and students share this responsibility.

There is greater emphasis on student self-assessment and on peer assessment. Students internalize the criteria for high-quality work and develop metacognitive skills.



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The following summary tables compare typical existing practices with conceptual benchmarks

for best practices that would be consistent with recent research.

Table 1. Benchmarks for Instruction and Management

Benchmarks for...	Moving from...	Moving toward...
Purpose of management	Teachers maintain control as an end in itself.	Teachers actively engage students in learning, encourage self-regulation, and build community.
Academic aspect of lesson	Students learn discrete facts and skills through sequential development of the lesson.	Students learn multiple concepts, facts, and skills, often embedded in larger projects and problems.
Moral aspect of lesson	Students follow directions and learn compliance.	Students develop autonomy, capacity for self-regulation, and sense of responsibility.
Social aspect of lesson	Students work alone, conforming to a fixed set of acceptable behaviors.	Students are interdependent, work collaboratively or alone; teachers allow a wider and more divergent range of acceptable roles and behaviors.
Relationship of management and instruction	Management and instruction are compartmentalized, and approaches may be incongruent.	Management and instructional approaches are explicitly integrated and seamless.

Table 2. Benchmarks for Learning-Centered Classroom Environments

Benchmarks for...	Moving from...	Moving toward...
Physical space/room arrangement	Teacher-determined. Each student has assigned space (single option).	Teacher-determined or jointly determined to facilitate collaboration; changes are based on use (multiple options).
Social forums and groups	Teacher-determined. Students usually work independently. No movement.	Teacher-student determined. Flexible and diverse groupings. The teacher structures student movement.
Information resources	Students have a single text or limited sources.	Students have access to multiple sources including print, electronic, and other people in and outside classroom.
Use of time	Time frame is fixed and defined by subject within specific blocks of time (e.g., 50-minute period for science).	Time frame is fluid, but time management is emphasized. More opportunities are available for longer, complex projects or subject integration.

Table 3. Benchmarks for Classroom Management Strategies

Benchmarks for...	Moving from...	Moving toward...
Building community	Little emphasis; sense of membership is unavailable as a means of social regulation.	Strong emphasis; members share authority, expertise, and responsibility.
Establishing norms and rules	Determined and enforced by teacher.	Constructed by teacher and students together; they share responsibility for enforcement.
Practicing classroom procedures	Simple procedures are explained by teacher.	Procedures are more complex. Students are given opportunities to learn through experience.
Handling conflict	Teacher has responsibility.	Teacher and students share responsibility.
Locating authority and control	Teacher is sole authority.	Authority is distributed; the concern is for student autonomy.

Table 4. Benchmarks for Outcomes and Assessment

Benchmarks for...	Moving from...	Moving toward...
Achievement goals and measures	Overemphasis on standardized tests that do not validly measure multiple dimensions of student achievement.	A coherent set of multiple measures that better matches and more validly measures student achievement goals.
Valuing both process (learning) and product (achievement)	Outcomes of learning are final student products. Summative assessment.	Outcomes include both the process and the final products of learning. Balance of formative and summative assessment.
Responsibility for assessment	Teacher is the sole assessor.	Teacher assessment, student self-assessment, and peer assessment are combined.

Tip for Use

This material is most effectively used to frame group discussion among teachers and teacher-candidates in which the focus is on fundamentally rethinking classroom management. As participants discuss the research concepts, they should be encouraged to contribute practical examples from their classrooms and school. The summary tables in the brief can become overhead transparencies and may be useful as discussion guides. The working paper on which this brief is based supports a more in-depth discussion.

Collaborative Work/Discussion

Classroom Confidential Excerpt, *“Teaching by Asking Instead of Telling”*.....113

in the world. If we do any less, we end up creating a culture of exclusion, forcing children to undergo rituals of failure, until they simply give up on school.

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SECRET #5

Great Teachers Don't Take No (or Yes) for an Answer

Teaching by Asking Instead of Telling

In This Chapter:

- ♦ What's the Big Idea About Inquiry Teaching?
- ♦ The Three Basic Moves
- ♦ The Impact of Inquiry on Learning
- ♦ Wait Time in a Hurried World
- ♦ Planning Inquiry-Based Instruction
- ♦ An Inquiry-Based Unit: The Rise of Civilization
- ♦ Inquiry and Classroom Culture

Kids don't have to be in the gifted club or even wide awake to answer most of the questions their teachers pose. In fact, the level of dialogue in some classrooms is so rudimentary that many bright kids have completely abandoned the notion of school as a cerebral experience. That's why in many classrooms you encounter the phenomenon of the DA—the Designated Answerer. Designated Answerers have a single purpose in school—to answer any question the teacher asks. They spend most of the day with their arms in an aerial position, waiting expectantly, cooperatively, even slavishly, to field the next volley.

What's the capital of Iowa?

Des Moines!

What is the major export of Alaska?

Oil!

What do pandas eat?

Bamboo!

How many toes on your left foot?

Uh, five? (Seems like a trick question.)

Some classrooms have just one DA, tirelessly playing verbal ping-pong with the teacher from early morning through the closing bell. Other rooms are DA-rich. Three or even four contenders semaphore vigorously to catch the teacher's eye, or gasp as if being garroted to catch her ear. All for the honor of delivering the "right" answer, so the game can move on to the next round.

And where are the rest of the students? AWOL. Having a rich fantasy life. Working on a series of Baroque doodles, or drafting the great American novel, one clandestine note at a time. They're bored. Indifferent. Ripe for rebellion. Can you blame them? The teacher has made it clear that their presence is only required so that the body count matches the attendance sheet. Participation is strictly optional—maybe even unwelcome from students with inquisitive minds or an argumentative streak. And that's fine with them. School is simply a rehearsal for retirement, without the cane or walker.

The only thing that disturbs the metabolism of most students is when the Designated Answerer is absent or unexpectedly transfers to another school. Who's going to keep the teacher busy all day? The teacher may get a little nervous, too. Who is going to answer her questions? What will happen when she asks where Kenya is located, and no one volunteers "right on the equator" or leaps up and gestures toward the middle of the map? Luckily, teachers have a robust repertoire of emergency moves for situations just like this. Faced with stony silence, they repeat the question, "Who can find Kenya?" but louder, as if they've suddenly been transferred into a class for the hearing-impaired. If the silence persists, they're likely to bear down upon a hapless student and demand, "Adrienne, find Kenya!" or simply stab at the map with a yardstick, sputtering, "Right there! We talked about this last week."

Not a pretty picture. But it's pretty accurate. Too many schools and instructional programs that tout critical thinking seem to be fundamentally critical of thinking as a basic classroom activity. It takes a long time. It's messy. The outcomes are uncertain. And how do you assess something that has no right answer? The instructional day is so crowded with "experts," from textbooks and videos, to prescribed, scripted, time-driven curriculum that there's simply no place for students or teachers to say, "Wait a minute, I don't think I agree. Let's take a closer look at that."

What if teachers do want to dig in and try some rigorous thinking? Really probe kids to find out what they're wondering besides "Is it lunchtime yet?" They're not likely to get many takers. Any kid who's old enough to tie his shoes

without assistance is too savvy to play that game because from the first day of kindergarten, we teach kids how to *do* school. The teacher asks a question. It has one answer. He already has that answer, but he wants to hear it from a kid. In return for the right answer, the respondent will get a smile or a saccharine "that's right" and the class will get another question to answer. That's how you do school, and woe unto the student who breaks the rules, gives the wrong answer, or worse, asks a question back! Questions posed by students frequently earn the curt reply, "We're not talking about that now."

This is a graveyard for thinkers.

So kids protect themselves by not volunteering unless they're certain of the answer. If you decide to change the rules by asking open-ended questions that seem more like an invitation to ruminate than simply recite, kids think it's a trick. Their response? Industrial-strength silence.

Here's the saddest part. That silence in your room is an echo of the silence in their heads. Their brains are gridlocked—intrigued by the notion of a question that really could have some interesting possibilities, and paralyzed by the skepticism that there's just one right answer after all, and they don't have it.

Enter Socrates.

What's the Big Idea About Inquiry Teaching?

Socrates was one of the first educators to conclude that learning cannot be delivered. Like most great teachers, he believed that people learn best when they're involved, and the way Socrates got them involved was to ask a great question. He spent his life asking and asking, annoying almost everyone in town, until finally they quenched his thirst for knowledge with a cup of hemlock. Happily, teachers who use Socrates as a model rarely share his fate.

The way that Socrates taught is called the Socratic or inquiry method. The word *inquiry* tells it all. It's about motion—probing, eliciting, pressing for, searching, seeking, scrutinizing. Inquiry is an interactive, give-and-take-ish way to pursue learning with your students. It's the opposite of those monologues called the didactic approach, where the teacher delivers large shipments of information to students who are apparently "learning." In reality, many students simply gaze in the approximate direction of the speaker and silently refuse delivery. Occasionally the teacher breaks the monotony by firing a low-level question over their heads—Who was the first president of the United States? How many inches in a yard? Which is bigger, a molecule or an atom? Who fought in the War of 1812?—more as a check for consciousness than comprehension.

The inquiry method uses questions, too, but they're open-ended. That means there's no one right answer, since the purpose is to elicit students' thoughts, and then help them examine their thinking. The answers to inquiry

questions are knowable to anyone within earshot, if the question is well-crafted and the students work at it by thinking.

Let's look at some didactic questions translated into the inquiry mode.

Didactic Questions

What shape is this leaf?

How was this tool used?

What color is this?

What is bark?

What animals migrate?

Who invented the first writing system?

Open-Ended Inquiry Questions

What do you notice about this leaf?

How might this tool have been used?
By whom?

How would you describe this color?

Why do you think trees have bark?

Why do you think creatures and people migrate?

Why do you think people invented writing?

Words like *think*, *would*, *could*, or *might* embedded in a question indicate inquiry in progress. They signal that there are many ways to answer the question, and typically the answers themselves stimulate more questions. So instead of the tidy game of ping-pong that occurs with didactic teaching, inquiry stimulates talking, puzzling, risking, and debating. Students feel confused, frustrated, tense, puzzled, affronted, shocked, determined, and sometimes triumphantly surprised at their own cognitive accomplishments.

Inquiry demands effort. Teachers have to work hard devising great questions, but the good news is that kids have to work harder because inquiry forces them to root around in their heads and come up with details, examples, evidence, ideas, theories, and speculations. In an era when sound bites have replaced communication and thought, this is revolutionary. The teacher listens, thinks, and asks another question and perhaps another to push students' thinking. The result is that kids get smarter through their own efforts. They construct meaning by interacting with others, rather than waiting in a persistent vegetative state for another delivery of information.

Where does inquiry fit in your teaching day? Great teachers are perpetually in inquiry mode. They use inquiry in the moment, to respond to students' remarks. For example, if a student complains, "I don't get why we have to study history, anyway. All these people are dead, so what's the difference?" An inquiry-type response would be, "That's an interesting question. Why might it be useful for us to learn about things that happened in the past?" If you train yourself to consistently respond to questions and remarks with probing questions, students learn to think first, or pose better questions geared toward finding an answer, not just registering a complaint.

Many teachers use inquiry to introduce a specific topic in a content area, such as understanding winter migration routes, examining the cause of low voter turnout, or analyzing strategies to combat discrimination. Great teachers take inquiry much farther, using a set of inquiry questions as the engine to drive an entire unit of study, such as the rise of civilization, the Civil War, or adaptation in animals and plants, which may last all year. Inquiry, done well, stimulates full-throttle cognition. There are few things a teacher can do that are more exciting or exhausting. Inquiry teaching truly is a contact sport.

The Three Basic Moves

There are three basic moves in an inquiry approach to teaching. Master these and you're on your way to creating a gymnasium for youthful minds.

1. Ask initiating questions.
2. Ask questions to respond and follow-up.
3. Insert information at key points.

Move Number 1: Ask Initiating Questions

Teachers who use the inquiry method launch their lessons with an open-ended question that identifies the topic and jump-starts the discussion. For example, if you were starting an inquiry lesson on the history of your community, you might say: "Our town was founded in 1793, just over two hundred years ago. Why do you think people came to live here?" Given time and encouragement, students will comment on the location, resources, weather, climate, geography, proximity to other places, exile, adventure, vacation, health, opportunity, accident, or luck. They may go for fifteen minutes, rummaging for reasons. How do you get this much discussion out of kids who are used to relaxing in the shadow of the Designated Answerer? Each time students volunteer an answer, you acknowledge their interesting contribution and then say, "What else? What's another reason people would come here?"

What else? is one of the most powerful questions you have to galvanize all of your students, not just the smarties. *What else?* trains your kids to treat the obvious, superficial answers as warm-up for thinking rigorously about anything from mitosis to medieval art. By your insistence on multiple answers to the same question, you slowly convince kids that there is no one right answer. There are as many answers as there are minds in the room, and you're desperately interested in all of them. You will find many examples of initiating questions in this chapter, so for now let's move on to the second basic move an inquiry teacher needs to master—responding to students' remarks.

Move Number 2: Ask Questions to Respond and Follow-Up

Many teachers ask good initiating questions. They know where they want the discussion to go, and they craft a question that could take them there along a scenic route. The problem is that when students offer listless, sloppy, half-baked answers, they accept them. Kids blurt out some fuzzy, quasi-related string of words, ending with a rising tone that functions as a question mark in an otherwise declarative statement. The teacher feigns satisfaction and moves on. End of inquiry. Actually, it's pretty much the end of thinking once kids realize that this is not a precision event. A rough approximation will do.

Let's return to our question about local history. Suppose you ask, "Why do you think people came to live here?" and get the reply, "Maybe they came here because they were scared?" There are a number of possible ways to respond. Some teachers would shoot the kid a puzzled look and move on, as if he'd never spoken. Or supply a rational subtitle for his remarks—"I think Jeremy means people left some pretty dangerous places to settle here because they thought it would be safer." If he didn't mean that initially, he will by the time you're through. Perhaps you'll say "maybe" with a look of serene blankness, all the while thinking, "Jeez, with answers like that, we'll never get through this material!" Reaching the conclusion that this whole questioning idea is a bad one, you launch into an explanation of why people settled in your fair town, and save your questions for a pop quiz.

Whereas, a teacher bent on inquiry would lean in. That's right. You need to get closer so you can find out what that student means. So it's time to ask another good question! Here are some ways you could respond that would push a student to rethink and clarify:

"That's an interesting idea. Can you tell me more?"

"Can you tell me about the kinds of things that might scare people into leaving their homes and coming here?"

"What kind of things scared people in the past?"

"Why would moving be a good solution if you were scared?"

"Do you know about any of the things that scared people two hundred years ago when our town started?"

All of those questions put Jeremy back in thinking mode. It makes him accountable for what he said.

Follow-up questions generally come in five flavors. They're used to: clarify, expose points of view, probe assumptions, push for reasons or evidence, and probe implications or consequences. That looks like a lot to keep track of, but your gut will point you in the right direction. You can use the following lists to identify follow-up questions that press students to refine their thinking.

Clarification. Students frequently need help figuring out what they're trying to say. They make statements that are ambiguous, or they lump several different concepts together. Sometimes they blend information that's true with notions that are false, nullifying their statement. Here is an example of a confusing statement with sample questions that you can use to push students to be clear about what they think and say.

Example: Some Indians had these ceremonies where they would burn people after a war or something.

- What do you mean by _____?
- Could you give me an example?
- What is your main point?
- Could you explain that further?
- Could you put that another way?
- Would you say more about that?
- Why do you say that?
- What do you think is the main issue here?
- How does this relate to our discussion (problem, issue)?

Points of View. Students need help learning to distinguish opinions from fact. The following questions can be used to probe arguments or statements that reflect a student's point of view, but are stated as fact and fail to acknowledge other perspectives.

Example: Having clean air is a good idea but it costs too much money.

- You seem to be approaching this issue from a monetary perspective. Why did you choose that point of view?
- How would other groups of people respond? Why? What would influence them?
- How would you answer the objections that environmentalists would make?
- What might someone who believed _____ think?
- Can/did anyone see this another way?
- What would someone who disagrees say?
- What is an alternative?

Assumptions. Helping your students uncover assumptions in their thinking is like peeling an onion. You just keep exposing layer after layer of ideas until you reach the single, sometimes erroneous thought underlying their statements. It's hard work. You have to be well-rested and tenacious. But this process really sharpens their ability to evaluate ideas presented by writers, politicians, and advertisers. Use the following questions to probe students' thinking when unacknowledged assumptions are embedded in their statements or arguments.

Example: Vouchers are great because then parents can send their kids to any school they want.

- What are you assuming?
- What could we assume instead?
- You seem to be assuming _____. Do I understand you correctly?
- All of your reasoning depends on the idea that _____? Why have you based your thinking on that?
- You seem to be assuming _____. How would you justify this?
- Is it always the case? Why do you think the assumption applies here?
- When wouldn't your statement be true?
- Why would someone make this assumption?

Reasons or Evidence. Teaching students to include reasons or evidence in their statements lifts their dialogue to a more refined and convincing level. It's an excellent way to strengthen the fundamental skills needed for persuasive writing, debate, or public speaking. Use the following questions to prompt students to provide evidence that what they said is credible, or to explain the reasons for a particular belief or statement.

Example: Most of the people who lived in the colonies in the 1770s didn't really care about the revolution.

- Who would be an example of that?
- How do you know?
- Why do you think that is true?
- What led you to that belief?
- What would change your mind?
- What other information do we need?
- Could you explain your reasons to us?
- Is there reason to doubt that evidence?

- Who is in a position to know if that is so?
- What would you say to someone who said _____?
- Can someone else give evidence to support that response?
- How could we find out whether that is true?

Implications and Consequences. Rigorous thinkers are trained to ask themselves: "And then what?" You can use the following questions to help students thrust their thinking forward in time or through a series of events to hypothesize about the results and analyze the wisdom of their ideas.

Example: If we could just get rid of taxes, we wouldn't have so many poor people. That would be good for our city because we have too many poor and homeless people.

- Tell us more about how that would work.
- When you say _____, are you implying _____?
- But if that happened, what else would happen as a result? Why?
- What effect would that have?
- Would that necessarily happen or only probably happen?
- What is an alternative?

Move Number 3: Insert Information at Key Points

Sometimes eager teachers ask: "If I do inquiry teaching, when do I get to share all the wonderful things I've learned through my own research? Is there a place for telling in an inquiry approach to learning, or do I just ask questions all the time?" Inquiry isn't just a matter of uncovering what your students already know. That's certainly an essential activity because excavating prior knowledge lays a foundation on which to build new ideas. But there comes a point in every discussion where kids need new information to get to the next level. That's where your expert knowledge comes in.

For example, if you're talking about ancient civilizations, your kids may deduce the need for laws, but they could talk all day and never think up the Code of Hammurabi. So you insert critical pieces of information about Hammurabi, including a few intriguing facts. According to Hammurabi's laws, "If fire breaks out in a house, and someone who comes to put it out cast his eye upon the property of the owner of the house, and take the property of the master of the house, he shall be thrown into that self-same fire." That should get their attention! Then point them in the direction of the primary source documents on ancient laws. Start their investigation with a two-pronged

question that makes them search and think, such as: What types of laws did Hammurabi write and how are they like our laws? That way you focus their research and indicate the starting point for your next discussion.

So great inquiry teachers ask open-ended questions to launch a discussion and probe student thinking. Building on that discussion, they *teach*, using stories, anecdotes, documents, charts, graphs, photographs, paintings, diaries, and so forth. In this interval, students get more in-depth information that primes them for more questions and thinking.

Another skill of the inquiry teacher is helping students keep track of *what we know so far*. I like to sketch on the board as students talk. These scribbles aren't masterpieces or even intelligible to an outsider, but I've found that even cartoonish images surrounded by words help visual learners stay focused and track the discussion. You can also use lists, phrases, diagrams, or graphs to illustrate the points students make. Then pause periodically to summarize what's been said and identify the parts of the question that are still unresolved. Using this process, you model how good thinkers tackle a question and stick with it until they're satisfied. Your students learn to combine their ideas with remarks from other students, add in the information you provided and their own research "discoveries" to construct a solid body of knowledge and create new ideas. All the while, they're honing their thinking skills.

The Impact of Inquiry on Learning

You may be thinking that inquiry was a great idea in ancient Athens where people like Socrates had time on their hands and servants to tidy up after them. Whereas you're alone on the front lines of the education battle with jumbo-sized helpings of responsibility and little support. Probing questions and long answers require time that you don't have. They take patience, which may also be in short supply. Plus, teachers using the inquiry method must attend to every word students utter, and evaluate both the articulation and the thinking behind it. That's a hell of a lot more work than asking "Who was the fourth president of the United States?"

So why do great teachers use the inquiry method?

The Brain Gym

Did you know that the average teacher speaks 140 words per minute? But the average kid can hear 1,000 words per minute, and youthful brains can process up to 4,000 words per minute! Four thousand! So when you're standing in front of your class in a declarative mode, you're a slow-motion phenomenon in a high-speed world. Even if you're broadcasting at a tongue-twisting rate, a kid's

brain has lots of time on its hands. And if you've chosen a topic that holds exactly no interest for your students, you're a silent movie playing for a captive audience. The urge to yell "fire" must be overwhelming.

What's going on behind kids' foreheads during didactic bouts? If you say to your students, "What's the capital of Minnesota?" some of them will acknowledge your intrusion long enough to think "St. Paul," and then stop thinking about you. Their brains return to a topic of their choice, not remotely related to Minnesota. A bunch of other students will hear "What's the capital of Minnesota?" and decide after a nanosecond, "I don't know." But their brains keep on thinking and most of their thoughts are negative: What if he calls on me? I'll look stupid. I should have studied more. Why can't I ever remember anything? Who cares about Minnesota, anyway? I wonder if I can get a hall pass? Either way, it's not a great use of the real estate between their ears.

Inquiry questions catapult kids out of their La-Z-Boys. Faced with a single substantive question that seems to have lots of answers, their brains kick in like the search engine on a computer. All of a sudden they think, "What do I know about this?" Signals go out in every direction. Synapses crackle. The hunt is on, and it looks different in every head. One student is searching for facts while another thinks in pictures. Some dredge up personal experiences, others work from logic, or extrapolate from parallel situations. The point is, they're all on task. One good question can produce 200 cranial hits. Inquiry questions create focus, put the brain in gear and keep it there.

The Owner's Manual

When it comes right down to it, a brain is a pretty good thing to have. It's helpful in school and invaluable in most real-life situations, except maybe on a blind date or talk-radio. But like any really handy appliance, you have to know how to use it. Inquiry takes kids through the owner's manual for their brains. It helps them identify and begin to consciously examine the elements of thought: concepts, evidence, assumptions, implications, consequences, interpretations, conclusions, and points of view. Once they've studied the owner's manual, kids begin to notice the structure of their own thoughts. With a little encouragement, they'll be critiquing the utterances of people around them—their peers, school administrators, coaches, movie stars, and news commentators. And yes, you're likely to take a few friendly barbs, but it's worth it to see your kids running through all their cognitive gears. I like to tape sound bites of politicians or their spinmeisters, and let my kids dissect their utterances for batting practice. With a lot of hard work on your part, you can raise a crop of students who consciously use their brains to find and evaluate information, solve problems, and create new ideas. Ultimately you want them to be firmly in the driver's seat of

the learning machine you've built, so that when confronted with a dilemma or a meaty question, they confidently declare "Slide over. I can handle this."

The Thinking Person

So how does it actually work? How do your kids go from dependent muddle-heads to autonomous thinkers? Pause, if you must, to decide if you really want a room full of autonomous thinkers, but then think how much fun it would be to spend every day with several dozen smart people. You'd be the envy of most adults in the business world, universities, or government—need I say more?

When you approach teaching through inquiry, it's like you've put a well-trained mind on speakerphone. You ask a question. That's the inciting incident for the brain. Then your kids make lots of remarks and observations. Their initial responses represent the thoughts that are triggered in the mind in response to your initial question. But here's the skill development: When you ask questions back to probe your students' thinking, you play the role of the inner voice that really good critical thinkers hear when they're working their way through a problem. In other words, you make external and visible the inner process of critical thinking. Eventually your kids internalize the process. Hence, autonomous thinkers.

Training in the inquiry method conditions the brain to raise basic issues, probe beneath the surface of things, and pursue problematic areas of thought. It also helps students:

- Develop sensitivity to clarity, accuracy, and relevance in the thoughts, arguments, and writing of other people.
- Arrive at judgments through their own reasoning.
- Adopt a penetrating and rigorous approach to topics from literature to political science.

Continuous exposure to inquiry questions teaches kids how to think in situations outside of school, to greet life with curiosity and healthy skepticism. It's possible that using the inquiry method may be one of the greatest contributions you can make to individual students and society. Why? Because real life is not a true/false or multiple-choice test. It's a series of critical judgments, from How fast can I drive on rain-slickened streets? to How will I choose between six candidates running for the same office? It's not what your kids read, but what they learn to read into a text and between the lines that makes them thinkers. Inquiry equips kids for life. Can you think of a better way to spend your time?

Wait Time in a Hurried World

By now it should be clear that inquiry teaching is an intensely cerebral activity for teachers and students. You'll need to be well-versed in the subject matter you're exploring with your students—but what great teacher isn't? Your kids need to think. But there's the rub. Thinking takes time. Suppose you ask: What do you think was the hardest thing about being a sailor on a voyage with Christopher Columbus? Suddenly there's a flurry of intracranial activity. Kids are digging, sorting, and evaluating. They're hitting the recall button, then applying the test of historic empathy: What would I hate the most about all those hardships? But that takes time. Different amounts of time for different kids, since even the smartest people process information at varying speeds.

Meanwhile, the room is as quiet as a tomb. Don't panic. And whatever you do, *don't talk*. This will be a real test of your strength, since most teachers suffer from *horror vacui*. Typically, when teachers ask a question and get nothing in return but several dozen blank stares, they assume that something has gone terribly wrong, and switch to damage control. You know the drill. Talk louder, as if checking the acoustics. Rephrase the question to, "What made the Columbus voyages so difficult?" Now you have two slightly different questions in play, and your students must decide whether they should keep working on the first or shift to the second. Overanxious teachers may blurt out as many as four reiterations of the same question in a continuous string. Confusion abounds. To increase their odds of getting an answer, any answer, they restate the question in an either/or format with answers conveniently embedded within. "Was it the food or the uncertainty that made it so bad?" At this point, sharp students may pick up the scent. "Now we're getting somewhere. That's what she's fishing for." More silence. In a final act of desperation, teachers pounce on a spectacularly inattentive student, or simply answer the question in disgust and shift back to a more restful monologue.

What's going on here? It turns out that teachers, like kids, have been conditioned to the ping-pong approach to classroom dialogues. Researchers studying wait time discovered that when teachers ask a question, they get nervous if they don't hear an answer within three seconds. One. Two. Three. Three seconds? How much thinking can a kid do in three seconds? Or even five? Not much. Nonetheless, once the clock starts ticking, there's precious little time before teachers hijack the thinking process. *They simply can't wait.*

If you want inquiry to work, you must quell the urge to fill the void, because silence is your friend.

How do you develop your wait-muscle? Smoke. That's right. Lean against the chalkboard, assume the most nonchalant pose you can muster, and *visualize* smoking. Not the guilty little nips of people who swear they're trying to quit.

I mean those long, pensive, lung-inflating drags that dyed-in-the-wool tobacco lovers take, after which they squint at a far-off point and exhale in slow motion, loving every moment. Smoke like that while you're waiting, and it will send a message to your students that you have all the time in the world. You're just going to hang out contentedly until they're ready to talk because your only interest is hearing what they *think*.

Smoking is so many light-years from Right-Answerland, your kids may go into shock. And that's the second benefit of smoking. While you're learning to relax, your kids are getting nervous. Silence is a great medium for thinking, but if it goes on too long, they'll begin to feel the pressure. No one's talking. Someone should be talking by now, and it's clear you're not going to crack. Eventually and with great hesitation, a hand goes up. Time to stub out your cigarette and play ball! Haltingly, the first brave soul takes a crack at the Columbus question—"the water got sour after a while and they couldn't drink sea water, so they were pretty thirsty." "Absolutely," you reply, and jot *sour water* on the board.

At this point all the other students relax because you got what you wanted. Except, what's this? You turn, fix them with a look of intense interest, and say, "What else?" A ripple goes through the group. There's another answer? They go back to thinking. And you may need to smoke a little more, until another hand comes up. "They got lost a lot because their maps were bad, so they didn't know if they'd ever get home." Repeat the process, lavishing recognition on this bold thinker, adding *bad maps/lost* to the list. Then ask, "What else?" At this point kids may conclude that you're completely indiscriminate. You accept every answer and dole out commendations. Courage spreads like measles. Eventually you'll convince your kids that you're truly interested in their ideas, not just prospecting for the "right" answer. Then hands will fly up and you'll be too busy to smoke.

Keeping the Brain in Motion

Once you've built up your wait-muscle and grown immune to the occasional bouts of silence, you'll be able to focus on the skills you'll need to master in order to orchestrate inquiry discussions. Think of yourself as a giant synapse in the class's brain. It's your job to connect and redirect all the ideas your kids are spewing out. Another image that works for this is air-traffic controller. In effect, you track the progress of the hunt for answers and send up a flare when kids hit paydirt. But what else?

As the orchestrator of this cerebral jamboree, you need to:

- Encourage your students to slow their thinking down and elaborate on their ideas.

- Stimulate further discussion with probing questions.
- Use the word *wonder* a lot, as in "I *wonder* what you mean by; I *wonder* what that means to you; I *wonder* how that relates to what we already know about; I *wonder* how you could test that idea; I *wonder* if that makes sense to other students."
- State aloud your own personal wonderings about the discussion, sending the clear message that students are expected to listen and think seriously about the whole conversation, not just sit and wait for their turn to speak.
- Translate your students' curiosity into probing questions.
- Model analytic strategies.
- Help students clarify errors in reasoning by formulating questions that they cannot answer except by correcting the faulty reasoning.
- Convey your utmost respect for your students as thinkers.

Planning Inquiry-Based Instruction

Inquiry is not bound to any one subject because it's not about content. It's a way to think about content. Open-ended questions tease kids to wonder, whether you're examining mummification or multiplication. Any part of your curriculum that requires thinking is ripe for inquiry. Any part that doesn't require thinking—well, I'll leave that up to you. Whether you're planning a single lesson or a six-month unit driven by open-ended questions, you'll want to start with some basic considerations.

- What's the big question about this topic?
- What other questions will guide the conversation to its goal?
- What levels of questions should be included—factual, inference, interpretation, transfer, valuing?
- How should questions be sequenced?

The Big Question

The big question captures the goal of your lesson or unit. It unifies all the work that will follow. To identify the big question, ask yourself, What's the point of this lesson? What do I want kids to learn? Then turn that into a question. For example, if I want kids to explore local history from the point when nonnative settlers first arrived, my big question might be: Why do you think people settled in our town in the late 1800s? Through the inquiry process, students should be able to answer the big question knowledgeably, listing or discussing all the factors that prompted people to take up residence in the area.

Once you're clear about your big question, post it, highlight it, publish it. Keep it in front of kids' eyes to unify their thinking and their work. Kids who are raised on big questions learn to evaluate every idea that's presented, every discussion point, every document to see if it helps them toward a big answer. They actively scrutinize information instead of being passive observers of the learning landscape.

Questions Across the Curriculum

Let's look at some questions that could be jumping-off points for inquiry lessons. You can use them as is, or modify them to suit your particular work. I just find it easier to improvise from models than to stare at a blank sheet.

History/Social Science

- Why do you think people invented language? What problems do you think they encountered?
- How do you think people invented the wheel?
- Why do you think people leave their homeland?
- Why do people go exploring?
- What does it take to sustain people in a city?
- What systems need to be invented to make a city work?
- How is city life different from county life? What are the advantages and challenges of each?
- Why do you think some colonists preferred having a king to independence?
- What are the first things you would need to do if you were setting up a new country?
- Who should be allowed to lead our country? Who should be allowed to vote?
- Why might the United States make reparations to Native Americans for treaty violations?
- When might the invasion of another country be justified?
- How is your life different from life during the Civil War?
- What is your reaction to the fact that Thomas Jefferson owned slaves?
- Is slavery ever justified?
- What do you think the government should do about homelessness in our city?

Science

- What do you think computers will be like in the year 2050?
- Why do you think certain birds don't migrate?
- What do you think is the explanation for crop circles?
- What do you think people can do to reduce pollution?
- Do you think product testing on animals is ever justified? Why?
- What problems should science tackle in the next fifty years?
- What would be an effective way to prevent the extinction of certain African mammals?
- What can be done to protect homes from annual flooding?
- What would be a way to reduce traffic accidents during snowstorms?
- What do you know about trees?
- What is similar about ants and bees?
- What kind of shelter could you invent for people living in the desert to protect them from extreme heat and cold?
- What ideas do you have for reducing famine?
- What are some uses for buildings that are going to be demolished?

Literature

- Which poem do you think captured the feeling of being in a battle best? Why?
- What experiences have you had that are similar to the main character?
- If you could meet any character in this book, who would it be and why?
- If you could be any character in this book, who would you be and why?
- How would it change this story if it had been set in the mountains?
- Why do you think the author set this story at sea?
- How does the author let you know what the characters are feeling?
- If you were in this story, how would you have handled the conflict?
- What do you think will happen to the characters after the story ends?
- How would the story be different if the author told it from the bully's point of view?
- If the main character enrolled in our school, do you think you'd become friends?
- What advice would you give the underdog?
- How could you improve this story?

The Arts

- What does that music remind you of in your own life?
- What feelings do you think the composer was trying to convey?
- How would this composition be different if it was played on a piano instead of a violin?
- What images do you see in your mind when you listen to this music?
- What kind of tools might an artist use to make a painting like this?
- Why do artists take photographs?
- Describe what's happening in this painting.
- How are buildings and sculptures similar? Different?
- How is a sculpture different from a painting?
- What textures do you see in this sculpture?
- How would you describe the lines in this painting?
- Why do you think artists paint portraits—pictures of people?
- What patterns can you find in this painting?
- How would you describe what the colors are doing in this painting?
- What do you think gave this artist the idea for this sculpture?
- What story do you think the artist is trying to tell?
- If this sculpture could make sounds, what would you hear?

Math

- What are some ways we can measure the length of the soccer field?
- Why do you think people invented numbers?
- What's the easiest way to add four numbers?
- Why do you think we use commas in big numbers?
- How can you tell this division problem in words?
- How can you show it in pictures?
- What do you notice about the four basic shapes?
- What are some rules you would teach a student just starting to learn the multiplication tables?

An Inquiry-Based Unit: The Rise of Civilization

The year I was teaching humanities in a multiage class of ten-, eleven-, and twelve-year-olds, the focus of our curriculum was ancient civilizations, with a particular focus on the invention of democracy. We would be looking at cities

and societies, past and present, starting with life in Mesopotamia about six thousand years ago. Initially I wanted to explore the concept that when people decided to abandon nomadic and agrarian life for permanent settlements that became cities, there were preexisting conditions that allowed that to happen in one place as opposed to another. Specifically, this area was in the Fertile Crescent between the Tigris and Euphrates rivers. In addition to certain environmental conditions, people would have to develop tools and systems that would allow the permanent concentration of a large population in one area. I wanted my students to think their way through the stages from nomad to reading-writing-law-abiding city dweller. It was my goal to pry out of them anything they knew about civilizations by asking a series of strategically sequenced questions.

Here are a few of the big ideas that they raised and fleshed out in those discussions: that there are advantages to living in settlements rather than being nomads; that once people began to live together in large concentrations, they created a demand for certain agencies, systems, and services. New jobs evolved. Institutions sprang up that needed to be housed in structures tailored to a specific purpose, thus they had differentiated architecture—temples, courts, housing, palaces, storage facilities, and markets. The resulting division of labor created free time and a need for entertainment, which begot music, dance, and drama.

The questions I used to guide these discussions were based on my own research and reading. I built each lesson around two or three questions that would prod my kids to think. Only after pumping them dry of any relevant ideas would we plunge into the actual historic materials—books, primary source documents, artifacts, novels, and simulations that revealed the fine details of life in Mesopotamia. The following are the questions I used as a skeleton for our inquiry unit on early civilizations.

- Why might people want to live together in cities or towns rather than being nomads or farmers?
- What conditions would be necessary to support large groups of people living together in a city/town?
- What are the advantages of city living? What are the disadvantages?
- What knowledge or developments would be necessary to build a civilization versus nomadic hunter/gatherer lifestyle?
- How do humans organize their existence when they live together in large numbers?
- What would you consider sufficient evidence to indicate the presence of a city?
- Looking at this Sumerian frieze, what can you infer about their society?

- What jobs might be created in such a society?
- What would have been the main building materials in the Sumerian cities?
- What buildings would they need?
- How would the rise of cities create enemies or conditions for war?
- How would that influence city building and architecture?
- What conditions would stimulate trade?
- Why did the Sumerians need to invent writing?
- What are the challenges in inventing a writing system?
- How would writing change their society or civilization?
- Why would a set of laws like the Code of Hammurabi be necessary?
- What categories of laws would the Sumerians need to have an orderly society?

As you can see, all of these questions stimulate multiple answers, which spawn questions of their own. One or two questions would be enough for a morning's romp in Mesopotamia. I would ask a question followed by *What else? What else?* In addition to asking questions, I was the note taker or scribe, making visual models on the board to document the ideas and facts we were accumulating. Students kept notes of their own in any format that would help with recall and assist them with their own research projects and assessments. Some made annotated drawings, others favored lists, phrases, or diagrams. Soon we had a board full of notes and sketches representing their collective knowledge. Then we'd flesh out the tantalizing details with slides from the local art museum, replicas of artifacts, floor plans of palaces, cuneiform tablets, read-aloud novels, trade books, and guest speakers.

We hit the jackpot when we discovered a scholar at the local university who was fluent in cuneiform. She spent a morning reading old clay shards and stone etchings to my kids—deeds for houses, wedding contracts, and business deals, all carefully recorded in symbols that resembled bird footprints. This was a primary source document bonanza that let us witness daily life in the Fertile Crescent. Take a look at the text from a rental agreement on a wagon that was used for traveling between Babylonia and Palestine. The contract protects the owner's wagon from being driven the long route along the coast, rather like a mileage limit when you rent a U-Haul truck.

A wagon from Mannum-balum-Shamash, of Shelibia, Shabilkinum, son of Appani[bi], on a lease for 1 year has hired. As a yearly rental $\frac{2}{3}$ of a shekel of silver he will pay. As the first of the rent $\frac{1}{6}$ of a shekel of silver he has received. Unto the land of Kittim he shall not drive it.

For the big finish that day, my kids learned to write their own cuneiform messages in damp clay using sharp sticks.

Later in the year we laid the Code of Hammurabi alongside our own municipal codes and marveled at the similarities. We attended city council meetings and monitored local elections to see how far we've strayed from the Greek's invention of democracy. By the end of the year, my students had attended 246 public meetings, testified before the Landmarks Commission, the Pier Restoration Corporation, and the City Council. They dissected an environmental impact study about restoring the breakwater in our bay and trooped into a public meeting with the Army Corps of Engineers with a long list of—you guessed it—questions. The startled corpsmen were clearly unprepared to debate their report line-by-line with thirty citizens too young to vote and too fired up to be intimidated by a six-foot colonel listing ever so slightly to the left from the weight of his medals. That year my kids didn't just learn about democracy. They reinvented it before the wondering eyes of their parents and one very proud teacher. And they did it by mastering the art of asking good questions.

Inquiry and Classroom Culture

If you use the inquiry method consistently, the culture in your classroom slowly but perceptibly shifts. There's no Designated Answerer because kids discover that they're all capable of high-level thinking and together they can create new knowledge. Individual students become the recognized experts on various subjects, so their peers go to them when they need the definitive answer on Edison, or Elizabeth the First, or edible mushrooms. It's a powerful feeling to be an expert, and it gives kids a tiny glimpse of what they can do with their brains. Perhaps the most important development is that your students become experts on the subject of learning. They've learned how to learn. That's a portable skill that will serve them for life.

As you get more comfortable with this back-and-forth rhythm of teaching, your kids will get excited because they realize they're sharing the driver's seat in this mental road trip. They consciously, even viscerally experience themselves learning, and at the same time they have the thrill of teaching. They see the lightbulbs going on in their peers' eyes, and enjoy the heady feeling of being one of the "smart" kids, maybe for the first time in their career. Or they notice the way the topic lurches in a whole new direction when they make an insightful comment. They get a rush of pure adrenaline when they ask a challenging question that hasn't occurred to anyone in the room, including the teacher! When learning looks like this, it's not only a contact sport, it's addicting. Even better than recess or snacks!

Beyond the obvious notion that inquiry discussions strengthen critical thinking, there are plenty of other academic benefits you can reap without any extra effort. Inquiry sharpens speaking and writing skills; it promotes vigorous, motivated reading of adult-level material, as kids pursue their own questions.

*I cannot teach anybody anything.
I can only make them think.*

—Socrates

The research center in your room will be the in place to be. Inquiry provides greater access to the curriculum for more students with longer lasting effects. In an inquiry-based classroom, kids no longer *do* school. They don't take

deliveries. They create knowledge by thinking together, and that knowledge is more potent than anything found in a textbook.

One fine day, dialogue will break out among your students. They'll shoot questions directly at each other, and for as long as it lasts, you're out of a job. This is the highest compliment you can receive from your kids. Cherish it and then go out and do something really nice for yourself. You're a new-age Socrates, and you didn't even have to sip the hemlock.

Resources

- Cecil, Nancy. 1995. *The Art of Inquiry Teaching: Questioning Strategies for K-6 Classrooms*. Manitoba: Penguin Publishers.
- Whitin, Phyllis, and David Whitin. 1997. *Inquiry at the Window: Pursuing the Wonders of Learners*. Portsmouth, NH: Heinemann.

SECRET #6

Great Teachers Know a Hemingway When They See One

Getting to the Heart of Writing

In This Chapter:

- ♦ What's the Big Idea About Writing?
- ♦ From Craft to Art
- ♦ Getting to the First Draft
- ♦ Everyone's an Editor
- ♦ How to Grow a Writer
- ♦ The Fine Art of Journaling
- ♦ Is There a Hemingway in the House?

Some kids love to write. The verbal/linguistic region of their brain is positively teeming with polysyllables and highly polished phrases snatched from the radio, pilfered from adult conversations, or hoovered up during your last read-aloud session. These kids have an insatiable appetite for paper, as long as there's a pencil nearby. You know who they are—the ones who linger in the room at recess time, pouring intense, secret thoughts into their journals. Or write a class play, even though you're not in the market for one. Truman Capote was like that. He started writing when he was about eight years old, almost as if he had no choice. "Writing was always an obsession with me, quite simply something I had to do." Rachael Carson wrote dozens of tiny doll-sized books, and Lewis Carroll penned and staged elaborate puppet plays, honing his writing skills long before he took Alice on her trek through the looking glass. For kids like this, writing is sport and they're the Olympians.