InSight

A Journal of Scholarly Teaching

Volume 15

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"The heart and soul of SoTL is its emphasis on experimentation, creativity, and the constant ebb and flow of iterative practice."
~Laura Cruz, Kathryn Cunningham, Brian Smentkowski, Hillary Steiner (2019). The SoTL Scaffold: Supporting Evidence-Based Teaching Practice in Educational Development. *To Improve the Academy: A Journal of Educational Development*

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InSight's *cover photo "BW Doors Collage" provided by:* ***William Eickhorst, EdD***
Bill Eickhorst is an award winning artist whose work is included in the permanent collections of the Nelson-Atkins, Albrecht-Kemper, Spencer and numerous other art museums. His work has been included in six international juried exhibitions, sixty-one national & regional juried exhibitions and more than one hundred group exhibitions. After teaching full-time for thirty-four years, he retired in 2006 and has been an adjunct faculty member at Park for the past 14 years.

Contents

Volume 15 • 2020

InSight
A Journal of Scholarly Teaching

Introduction

Editorial

Scholarly Articles

Information for Contributors

"…think about some of our most pressing social issues or public debates. Better yet, ask someone off campus. In what ways might SoTL contribute, challenge, resolve, or illuminate?"
~Nancy Chick (2019). SOTL as Public Scholarship. http://nancychick.com/

About Park University...

Park University (originally Park College) was co-founded by George S. Park, Dr. John A. McAfee, and Rev. Elisha B. Sherwood in 1875. An independent, private institution, accredited by the Higher Learning Commission of the North Central Association, Park University currently enjoys a distinguished position in higher education as a growing institution with its flagship campus in Parkville, MO, 41 campus centers in 22 states, and an extensive online degree program. In 2005, Park University created The Faculty Center for Innovation (originally the Center for Excellence in Teaching and Learning) to promote the practice and profession of teaching, including scholarly inquiry into teaching across the disciplines. *InSight: A Journal of Scholarly Teaching*, an outreach of the Center's programming, is a refereed academic journal published annually. The editorial staff invites submissions of research and scholarship that support faculty in improving teaching and learning. Open to submissions from all disciplines and institution types, *InSight* articles showcase diverse methods for scholarly inquiry and reflection on classroom teaching.

From the Editor...

As we are finishing this year's volume of InSight, we are in the middle of a global pandemic, an economic shutdown, and widespread protests about social, economic, and racial inequalities. No one could have predicted at the start of 2020 how quickly things would change in a few short months, and many of us are coping with unprecedented uncertainty about the future of higher education. However, there is one thing I am certain of, and it is this: The tireless effort and exciting innovation shown by members of the teaching and learning community gives me so much hope for our future.

I am therefore extra excited to introduce this volume of InSight which continues to showcase interesting and interdisciplinary teaching and learning. Our issue opens with an excellent editorial by Paul Hanstedt, author of *Creating Wicked Students,* who asks us to consider this question: in the wake of all this uncertainty and change, what *really* matters?

I think this volume acts as a (partial) answer to Paul's question: what matters to us is our students, their learning, working across disciplinary boundaries, and working to make universities better places to be, to teach, to learn, and to work. In this volume, you will read fascinating work that crosses disciplinary and genre boundaries by suggesting we use film and student diaries to teach bioethics (Seawright et. al), story-telling to build community in first-year seminars (Ehrlich, Ehrlich, and Haberyan), or poetry to teach legal writing to students (Nilon). You will also read about how double entry journals, somewhat commonly used in literature and other humanities fields, are also useful for teaching future engineers how to read more critically (Ives, Mitchell, and Hübl). Yet another boundary crossing is represented by Julie Ann Ward's article, which shows how asking students to create anthologies (a task typically done by faculty or publishers), not only improves reading/writing skills

and content knowledge, but also results in free and open-source textbooks making education more accessible for everyone.

This volume also represents a significant look towards a brighter, more inclusive, future in higher education. Several articles ask us to consider how we can better prepare our future teachers by using professional learning communities to help students move from teaching learners to confident teachers (Nielsen and Lockhart), or how we can increase teachers' intercultural learning, so they will be able to better understand and connect with a diverse student body (Arshavskaya). In a similar vein, Danley and Williams suggest ways we could differentiate instruction in higher education to better meet diverse learners' needs and to more thoroughly engage students by giving them more choice and agency in their learning.

This volume of InSight is a testament to our tenacity and deep commitment to improving higher education for everyone. I would like to thank all of the peer-reviewers and authors for their hard work making this volume a reality during an extraordinarily busy and difficult time. A special thanks goes to Dr. Jamie Els, InSight's assistant editor, whose knowledge and efficiency continues to aid and inspire me. I would also like to thank Lauren Lovvorn, our proofreader, for her excellent and speedy work. Thanks also to the director of the Faculty Center for Innovation, Dr. Amber Daily-Hebert, and Associate Provost Dr. Emily Sallee for supporting the journal, and to the rest of the FCI team for their feedback and support.

--Amy Mecklenburg-Faenger, PhD

More Acknowledgements...

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"In our time, teaching is often defined as a knowledge delivery system. Yet teaching carries with it the obligation to understand the people in one's charge, to teach subject matter and skills, but also to inquire, to nurture, to have a sense of who a student is".

~Mike Rose (2009). Why School: Reclaiming Education for All of Us. *The New Press*

What Matters?

Paul Hanstedt, PhD
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I like to assign the same final exam question for all of my courses, regardless of topic: "What did you learn in this class that really matters?"

When I mentioned this to a colleague who teaches pre-law the other day, she tried her best not to scoff. I like this colleague, and she likes me, but the unspoken was pretty clear in her expression: "Maybe that works for *your* field, but in *my* field we have real stuff that they need to know. I don't have time for fluffy questions like that."

In my own defense—and, I'll admit, a little defensively—I'm known as a hardass in the classroom. Years ago, at the English Department banquet of my former institution, students gave out awards to every faculty member: "Most likely to quote Shakespeare in a casual conversation." "Most likely to show up five minutes late for class." Each one captured some essential component of the faculty members' personality. Mine was "Most likely to Give An 'A.'" As she handed it to me, the student in charge leaned forward and whispered "It's meant to be ironic." Which I already knew, of course.

And also in my own defense, there's more to the above exam question than just an opinion. In addition to telling me WHAT matters, students are also asked to explain WHY, tying their answers to at least three components of the class—theories, literary works, essays, paintings, whatever content drives the course—employing the appropriate methodologies of the field. It's not, in other words, fluff: I'm asking students to show me both that they can do the intellectual work of the course *and* connect the course material to life beyond the syllabus. Over the years, as a response to this assignment, students have turned in some of the most memorable work I've ever received: an essay on how we should do everything we can to avoid becoming a Prufrock; an piece on how the study of painting reminded a student of what she was missing from her life by majoring in business; musings on how the metacognitive requirements of a pedagogy course helped a student face his depression; an essay on how the readings from our course helped a student understand both why she distanced herself from her dying mother, and gave her solace in her layers of grief.

Why am I raising this now? My guess is that the answer is fairly obvious: as of yesterday, my family and I have been quarantined in our house in Virginia for exactly a month. As I draft this, nearly thirty thousand grandmothers, fathers, sisters, and nephews have died of COVID-19 in the United States alone. The economy has

tanked. Every single university and college in the U.S.—if not the world—has shifted to online or virtual instruction. Institutions are starting to have conversations about whether or not they'll be able to open, come August. Or even January. Or even August 2021. Some institutions will not survive. Many of us will lose our jobs. Many will have to fight off administrators or trustees or state senators, who feel that, if nothing else, the shift to virtual instruction has demonstrated face-to-face teaching is unnecessary, even "inefficient"—you know, because the struggle to grow intellectually is all about efficiency.

Meanwhile, whatever form instruction takes after all of this is over—if ever it's truly "over"—we'll be facing a generation of traumatized students unlike anything we've ever seen before. The long-term consequences of these events, on learning, on intellectual growth, on the ability to solve complex problems, on the ability to function, on the ability to be happy, on the feasibility of democracy or globalism—all of that is completely unknown.

What matters?

Yes, endocrinology. But also public policy. And psychology. Ethics. Art. Chemistry. Physical Health and Nutrition. Economics. Mathematics. International Politics. Computer Science. Poetry. Architecture. Indeed, it's difficult to name a field, a major, a discipline that *doesn't* matter in the current circumstance. Were we to design a course called "Responding Effectively to a Pandemic," the reading material would draw from every single building on campus.

What else matters?

Recognizing that none of these fields stand alone. Science can do very little without effective public policy. Effective public policy can do very little without the ability to find the words and images to constructively communicate. Statistics are meaningless on their own. Architecture has always relied on sociology to be effective.

In *The New Education*, Cathy N. Davidson makes the persuasive argument that the profession we occupy is over-reliant on models developed in the mid-nineteenth century. The very concept of disciplines is residue from factory-driven conceptions of "efficiency" (there's that word again!) (2017). As faculty and administrators, we need to acknowledge our own investment in these constructs: we gain a sense of identity from our fields. And we gain even more from being recognized as experts in our fields. We take pride in our laser-thin focus on Dickens's portrayal of lower-class men, on the red horse sucker fish, or assignment design in the digital humanities (he says, looking in a mirror).

What's more, our constructions of how our fields operate—or, more accurately, how we assume our fields *should* operate—has consequences for our students. We often act as though every student in all of our classes will follow our own path and become a university instructor in our field, never mind that this path is becoming less and less attainable—and less and less desirable. We build our classes

around content delivery: the more content covered, the better, never mind the evidence that coverage doesn't equal learning (Zull, 2002). We design gen ed around a distribution model that distinguishes, rather than blurs, fields (Hanstedt, 2012). We do all of this based on . . . what? Tradition? Assumptions? Our own experiences?

Certainly not based upon evidence.

What *really* matters?

What I love about this issue of *InSight,* honestly, is that it answers that question, over and over again, by breaking down artificial barriers between one field and another, between tradition and risk, between informal and formal, between affective and cognitive. What matters, as Lindsey Ives shows us, is ensuring that STEM students move beyond memorization into critical thinking, and that writing—more than just a tool for communication—is essential to that movement. Similarly, H. Russell Searight discusses not only how film can be used to teach bio-ethics, but how such an approach exposes the interplay between cognition and emotion. Ekaterina Arshavskaya also explores elements of the affective on the cognitive, all the while examining a more holistic, intercultural approach to the teaching of language instructors. Julie Ann Ward's research moves between the formal academy and open-access, between students as learners and students as producers of knowledge, between individual work and group dynamics. Robin Nilon dares to suggest that we use poetry to teach—*gasp!*—law students!

What really matters? Understanding that the brain is a web of connection, and that we often find solutions to complex problems when we capitalize on the way neuronal networks fail to recognize disciplinary borders.

What really matters?

Understanding that the brain is a web of connection, and that we often find solutions to complex problems when we capitalize on the way neuronal networks fail to recognize disciplinary borders. Allowing that we can actually prove this, by implementing experiments that capture meaningful results. Insisting that, as scholars and instructors—as scholars *who are* instructors—we have an obligation to be as deliberate in our approach to the classroom as we are in our approach to our own scholarship.

What else?

Remembering that most of our students are *not* just like us, and that our habit of pretending that life beyond the academy is just like life in the academy places many of them in a detrimental position when it comes to addressing the messiness and complexity of the former.

What really matters?

As I write this, the death toll for COVID-19 in the U.S. now stands at 42,000 people. Florida is insisting they will end lockdown measures in three days. Some are saying the worst is over. Public health officials are urging states to be cautious, arguing

that the infection rate must drop below one-to-one before it's safe to even consider a gradual reopening. If history has any bearing, the 1918 Spanish Flu pandemic would indicate we're likely to witness a second and perhaps even a third wave of deaths. But it's Spring. The weather is nice. People are getting antsy.

What really matters?

Our students. Their families. Our families. Understanding that simply doing things the way we've always done them just because that's how we've always done them is not enough. Learning. *Real* learning, that ensures that this never happens again.

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Paul Hanstedt is the Founding Director of the Center for Academic Resources and Pedagogical Excellence at Washington & Lee University. He is experienced in leading general education and pedagogical reform in both the U.S. and Asia, and is the recipient of several teaching awards, including a 2013 State Council for Higher Education in Virginia Outstanding Faculty Award and the 2014 CASE-Carnegie Virginia Professor of the Year Award. He has authored several books, including GENERAL EDUCATION ESSENTIALS *and* CREATING WICKED STUDENTS*, and his work appears regularly in* Liberal Education, Faculty Focus, *and* Inside Higher Ed.

Promoting Critical Reading with Double-Entry Notes: A Pilot Study

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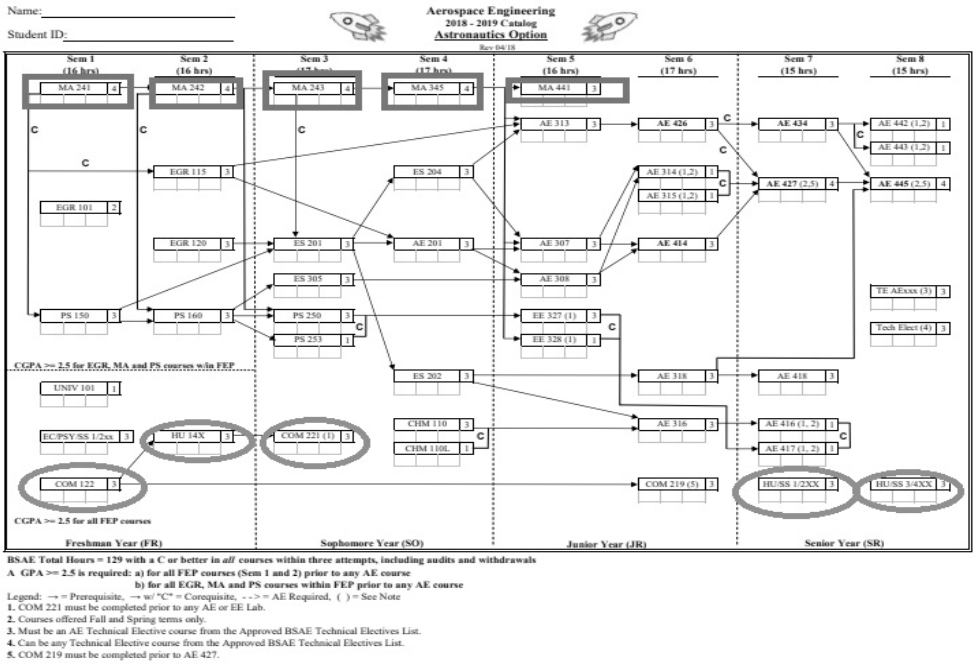
Abstract. Recognizing a need to promote critical reading among students at our STEM university, the authors implemented an active reading strategy called double-entry notes across four general education writing and humanities courses. We hypothesized that the tool would help engage students in the critical reading strategies they tended to lack. The tool aimed to encourage students to think critically about assigned readings by analyzing texts, applying assigned readings to the world outside the text, synthesizing multiple texts, and the like. After assigning the tool, we assessed its effectiveness through a survey of students' perceptions and coded artifacts (N=182) for six markers of critical thinking. Results suggest that the tool succeeded in helping students to think critically about texts but that some markers of critical thinking were more consistent than others. Also, students' perceptions of the double-entry notes' benefits did not align with our findings based on analysis of their texts. Because results revealed critical engagement in reading, we plan to continue the study, adjusting the tool to address more specific critical thinking strategies.

In Fall 2018, 80% of undergraduates on Embry-Riddle Aeronautical University's Daytona Beach Campus (ERAU) were enrolled in aviation or engineering programs ("Fall 2018," 2019). This suggests that students predominantly attend ERAU with the ambition to fly airplanes or build rocket ships, rather than read lofty literary texts or write analytical essays. Due to the intense course load of ERAU's STEM programs, students are given limited opportunities to focus primarily on learning or developing critical reading and communication skills. The bulk of this learning occurs in general education courses, most often taken in the first and final years of study. Enrolling in these general courses only at the beginning and end of STEM students' academic careers reinforces the misconception that these courses are not integral to their primary field of study. For instance, in the 2018-19 Aerospace Engineering Flowchart (Figure 1), communication and writing courses are pushed as far away as possible from major courses, unlike the general education math courses listed at the top. Physically representing communication and writing courses so low on the chart and so far removed from other courses incorrectly implies to students that these courses are of lowest priority and tangential to their major and future careers.

Figure 1

ERAU's Aerospace Engineering Flow Chart 2018-19 (Aerospace, 2018)



Thus, like other general education instructors at STEM institutions, writing and humanities instructors at ERAU must consistently remind students that critical reading and communication skills are relevant to their degree programs and future careers because they will enhance their critical thinking.

The relevance of these skills was recently illustrated by the results of an ERAU career readiness survey. In 2017, ERAU's Career Services and Division of Student Affairs designed and administered a survey to known employers of ERAU graduates. The Career Readiness Competencies Employer Survey was based on the eight key competencies developed by the National Association of Colleges and Employers (NACE). NACE's Critical Thinking/Problem Solving Competency states that students properly prepared for a career will "Exercise sound reasoning to analyze issues, make decisions, and overcome problems. The individual is able to obtain, interpret, and use knowledge, facts, and data in this process, and may demonstrate originality and inventiveness" ("Career Readiness Defined," 2019). When asked to rank the importance of this competency, 97% of employers who hire ERAU graduates ranked critical thinking skills as "important" or "very important" ("Career Readiness Competencies," 2017). These results validate the recent emphasis on the critical thinking competency in ERAU's General Education Program.

In the summer of 2017, our General Education program streamlined eleven learning outcomes into seven core competencies and now lists critical thinking above the others. ERAU graduates should be able to "synthesize and apply knowledge in

order to define and solve problems within professional and personal environments" ("General Education," 2019). Based on the high ranking by known employers and our General Education program, we—as general education instructors—needed to find ways to better promote critical thinking in our writing and research courses.

In order to promote critical thinking about texts in our writing and humanities courses, we assigned double-entry notes (DENs). Double-entry note-taking is a reading/thinking strategy recommended in a number of writing textbooks (Payne, 2017; Ramage et al., 2006). DENs enable students to record their responses to texts as they read. While this assignment has many variations, in its most basic form, a set of DENs consists of two columns. In one column, students indicate what the text says by summarizing, quoting, or paraphrasing passages. In the other column, students respond to the text in some way by analyzing, interpreting, emoting, and the like. A successful response shows that the student has thought about the passage and done something new with it. While DENs have been used in many contexts since the early 1980s (Bean, 2011; Berthoff, 1981; Friedman, 1991), the instrument has not been widely studied in the context of developing student critical thinking and reading, which was our goal. Therefore, we developed a pilot study to assess whether, how, and to what extent the strategy promotes critical thinking among students.

The study was guided by the definition of critical thinking provided by the Council of Writing Program Administrators in the "critical thinking, reading, and composing" outcome of their "WPA Outcomes Statement for First-Year Composition" (2014): "*Critical thinking* is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts." We used this definition because its focus on critical thinking about texts aligns with our own Communication and Humanities course goals and with the goals of the DEN assignment. While only one first-year composition (FYC) course was included in this pilot study, the other courses help students build upon the knowledge gained in FYC by applying that knowledge in increasingly specialized contexts, so the FYC outcomes remain relevant.

DENs, Critical Reading, and Thinking

Critical reading is a necessary component for critical thinking and a practice that composition scholars argue is crucial for success in academic and civic life (Carillo, 2017; Horning, 2007). Students can think critically about a text only if they have critically read the text; since "thinking cannot be divorced from content," students need to be given the chance to practice thinking and reading skills in and across as many disciplines as possible (Carr, 1988, p. 69). Requiring students to read critically forces them to engage in a cognitive process, one that involves the reader interacting with the text in a specific activity (Ehri, 1995; Sweet & Snow, 2003). As a non-linear process, critical reading requires "helpful thinking, flexible strategies, and periodic self-monitoring" (Paris & Jacobs, 1984, p. 2083). Because critical reading and thinking can be understood as co-dependent, critical reading is important for all students regardless of major.

Despite the importance of critical reading, studies have shown that a majority of college students do not complete assigned readings. A longitudinal study by Burchfield and Sappington (2000) found that reading compliance among college

students decreased over the course of more than a decade. Studies reviewed by Kerr and Frese (2017) indicate that only 20 to 30% of undergraduates complete assigned reading and that a variety of factors prevent college students from reading, including "1) unpreparedness, 2) lack of motivation, 3) time constraints, and 4) an underestimation of reading importance" (p. 28). Regardless of what factor prevents students from reading the assigned material, by not reading the material, students are not engaging with the course content or developing the much-sought after critical thinking skills. Coupled with the dwindling reading statistics among college students, researchers have found that faculty across disciplines deliver content through lectures and notes, making assigned reading seem unnecessary (Del Principe & Ihara, 2016, p. 230). Faculty fail to enforce reading compliance for a variety of reasons, the most prevalent being the fear that doing so will result in negative course evaluations (Lei et al., 2010, p. 221). However, enforcing reading compliance in engaging ways leads to positive responses among students instead of the kinds of negative responses that hurt course evaluations.

Faculty can use a wide range of strategies to encourage students to read, including quizzes, participation points, and assigned summaries (Lei et al., 2010). Reading logs or learning log assignments like DENS, in which students answer questions or otherwise respond to readings for homework, are also commonly used to encourage reading. In a study comparing random quizzes, non-random quizzes, and assigned learning logs, all of which asked students to identify key components of texts and respond to them, Carney et al. (2008) found that while all three methods motivated students to complete assigned readings, the learning log method assigned for homework motivated students significantly more than the random quiz method, and it "increased students' perception of their abilities to contribute to discussions significantly more than" the random and non-random quiz methods (p. 198). While the learning log method proves useful in preparing students for class discussions, the method of encouragement should reflect the purpose of the assigned reading. As Ihara and Del Principe (2018) argue, faculty across different disciplines assign readings for a wide range of purposes and should provide explicit guidance for students in order to help them read strategically in order to achieve those different purposes.

…faculty across different disciplines assign readings for a wide range of purposes and should provide explicit guidance for students in order to help them read strategically in order to achieve those different purposes.

DENs, which can be viewed as "a slightly more structured version of a reading log" (Bean, 2011, p. 178), have traditionally been used to assist students in literary analysis and improve their reading and writing processes (Bean, 2011; Berthoff, 1981; Evering & Moorman, 2012; Friedman, 1991). Because DENs can be tailored to serve a wide variety of purposes, we decided to use DENs—rather than quizzes, marginal notation, or reading guides—to improve critical thinking skills. We specifically designed them to be unique to each course's goal. The DENs we designed to engage students in a variety of reading assignments across our four writing and humanities classes. Our hypothesis was that the DENs would assist with critically reading texts in multiple modes, as well as critically thinking about the scholarly texts.

Methodology

Cases

We assigned DENs in four writing and humanities courses (six sections in total) throughout the spring 2018 semester. Even though the goals and requirements for each course are different, they all aim to promote writing and research skills, and each is intended to satisfy ERAU's General Education Critical Thinking competency. Additionally, all courses are requirements for graduating from our institution. Below is a table (Table 1) that summarizes the courses used in our multiple-case study. The courses are listed in order of ERAU's intended writing sequence; for example, the Freshman Composition (COM 122) serves as a prerequisite for the lower-level humanities (HU) course, and the lower-level HU course serves as a prerequisite for the Technical Report course. We describe how and why DENs were used in each course below.

Table 1
Summary of Cases

Class	Sections	Sets of DEN Assigned	Assignment Purpose	# of DEN Samples Coded
COM 122: Freshman Composition	1	3	DEN 1 & 2: Prep for assigned reading & written response; 3: Analyze sources for research argument	26
HU 144: Studies in Art	2	1	Analyzing source for final art appreciation essay	50
COM 221: Technical Report Writing	2	1	Analyze sources for the analytical report	27
HU 395: Contemporary Texts	1	5	Analyze scholarly sources to better understand the primary texts	79

COM 122: Freshman Composition

ERAU students are required to complete one 100-level writing course, which focuses on research-based academic argumentation. While assigned topics vary, all students must write top-down, thesis-driven academic arguments that put multiple credible sources into conversation and document those sources in MLA style. In the section we analyzed for this study, students produced three sets of DENs. In the first two, students responded to assigned articles in order to prepare for class discussions and for a short argumentative reading response to one of those articles. Later in the semester, they completed a set of DENs (Figure 2) in which they analyzed quotes from multiple sources they located themselves in preparation for their research-based arguments. Prompting questions for the analysis column encouraged students to relate the quote being analyzed to their research questions, personal experiences, and other sources and/or to consider how readers from different backgrounds might see the quote differently. In each case, they were encouraged to use some of the quotes and analysis from the DENs in their arguments.

Figure 2
DEN for COM 122 with Instructions for Analysis

Location	**What it says**	**What I think**
Works Cited Entry		

Questions you might answer in the right column might include but are certainly not limited to the following:

- **How does this quote or paraphrase relate to your research question**?
- How does this quote or paraphrase relate to your experiences?
- **How does the quote or paraphrase relate to other sources that you have read?**
- Do you agree or disagree with the quote or paraphrase?
- Does this quote make you think about your topic differently than you did before?

How might someone from a different culture, discipline, or generation see this topic differently than the author quoted here?

HU 144: Studies in Art

After ERAU students pass COM 122, they can enroll in a lower-level humanities course. Students can choose from many different themes for their required lower-level humanities course, including music, art studies, film, and literature. Regardless of the theme, the course culminates with major writing assignment (MWA) that asks them to analyze a primary artifact while being in conversation with multiple sources. The DEN (Figure 3) we created for this course was assigned to inspire further research for the MWA. Students were asked to analyze two quotes from a scholarly article, but rather than merely explain how they would use the source, they had to ask

questions that were prompted by the lack of information in the article, or questions that required additional research. By performing this additional step, students were able to immediately evaluate the quality of their sources and determine whether additional sources were needed; therefore, they worked toward the critical thinking aspects of understanding primary/secondary texts, making connections between primary artifacts and historical context, evaluating credibility and challenging or qualifying secondary texts, and relating to a primary or secondary purpose. The DEN assignment was graded, but as a low-stakes percentage of their final grade.

Figure 3

DEN for Studies in Art with Instructions for Analysis

Works Cited Entry	Martinez, Juan A. "Lorenzo Romero Arciaga." *Cuban Art and National Identity, the Vanguardia Painters, 1927-1959*, University Press of Florida, 1994, pp. 92-93.	
Thesis	Lorenzo Romero Arciaga's *The Cup of Coffee* is a controversial piece because of the possibly illegal nature of its provenance, but that only adds to the emotional reaction viewers, and especially Cuban exiles, feel towards the vibrant and historically important painting.	
	Signal phrase, Quote, and In-text Citation	**1. In which specific section/s will you use this and how (say something new)?** **2. What other research does this quote require/inspire?**
1.	According to Juan Martinez, from the University of Florida, "Lorenzo Romero Arciaga was born in 1905, in Havana, where he still resides. He studied painting and sculpture at the Academy of San Alejandro in Havana, abandoning it in the late 1920s for the informal teachings and primitivism of Victor Manuel" (92).	1. I'll use this quote in my Biography and Historical Context sections, but I think I can also use it in the Artist's Influences section once I find out more about Victor Manuel. Since he was born in 1905, it's clear that he doesn't still live in Cuba, but at the time this book was published (1994), he did. So, that tells me he never left Cuba during any of the political upheaval during Batista's or Castro's reign. Also, if he left school, that probably means he wasn't interested in classical modes of creating art, which is evident in the unique style of this famous painting. 2. Why didn't Arciaga ever leave Cuba? Did he support Batista? What is the San Alejandro Academy? Is it a famous university? What is "primitivism"? Who was Victor Manuel? What influence did Manuel have on Arciaga and this particular painting?

COM 221: Technical Report Writing

Meant to prepare students to write in their disciplines and in the workplace, Technical Report Writing is the next course in ERAU's writing sequence. While assignments vary, all students who complete this course are required to write an analytical report of at least 2000 words about a technical topic of their choice. They must write their report for a specific person or group, who they should think of as their client. They must analyze information based on analytical criteria that reflect their purpose and the client's needs. Ultimately, the client should be able to take action based on the report's findings. Students in this course completed DENs (Figure 4) in preparation for their analytical reports. Prompting questions encouraged students to analyze sources from their client's perspective and consider how those sources relate to their research question and analytical criteria.

Figure 4
DEN for COM 221 with Instructions for Analysis

Location	**What it says**	**What I think**
References Page Entry		

Questions you might answer in the right column might include but are certainly not limited to the following:

- How does this quote or paraphrase relate to your research question?
- How does the quote or paraphrase relate to other sources that you have read? Does it back up information from another source? Contradict it? Present a different angle? etc.
- To which evaluation criterion is this quote most relevant and why?
- Does this quote make you think about your topic differently than you did before?
- Why might this quote be of interest to your audience?

HU 395: Contemporary Texts

One of the final general education courses students must complete is an approved upper-level Humanities course. Students can select from a wide array of courses and content to engage with, but each student must complete significant research and compose an analytical essay. In Contemporary Texts, students critically read seven graphic novels and complete a research essay that incorporates at least five secondary, credible sources. Because most students had not previously encountered literary scholarship, they were required to read five scholarly articles that were paired with the primary texts assigned in class. For these five scholarly articles, students were required to complete a DEN (Figure 5). This scaffolded exercise was intended to help students better analyze the primary text, learn how to read scholarly texts, and find and engage with poignant quotes. The DENs were graded as low-stakes assignments.

Figure 5

DEN for Contemporary Texts with Instructions for Analysis

HU 395: Double-Entry Notes

Maus I: Chute's "History and the Graphic Representation *Maus"*

1. Review the abstract, title, and subtitles
2. Read the introduction and conclusion
3. Skim the Works Cited/References page
4. Write a Works Cited entry for the article below (Use MLA 8th edition, OwlPurdue, article in scholarly journal)
5. Determine what you think might be the overall argument/purpose
6. Read the entire article actively
7. Note what sources/evidence the author uses to support the overall argument/purpose
8. Determine if you were persuaded by the argument/purpose
9. Find FIVE quotes from the article that might help you better understand the primary text
10. Complete the table below, using evidence from the primary text and the scholarly article, as well as any connections to other texts/courses/events

Works Cited Entry for Article:		
Overall Argument of Article:		
Quote/Page # from Scholarly Text	**Explanation of Selection**	**Critical Evaluation**
• Copy and paste quote that stands out to you in this box. • Put the page number of the quote in ( ). • Find quotes that "speak" to you for some reason. Maybe the quote clarifies something you've been trying to articulate. Maye the quote is just an example of beautiful language. Maybe the quote is written in super confusing academic language, and you have no idea what it might mean.	• Why did you pick this quote? • What strikes you about this quote? • Is the quote a basic definition or explanation of the primary text? • Is the language understandable? • Is this quote a good example of analysis? • Is this quote a sweeping generalization? • Does this quote need more support?	• What does this quote make you think of or remember? • How does this quote help you understand the primary text better? • Do you want to challenge or qualify this quote? In what ways do you agree with it? Disagree? • What else have you read/heard/experienced that connects with this quote? • Does something confuse you or lead to further questions? • How does this quote make you feel about the primary text?

		• Has this quote made you change your mind about something in the primary text? • What personal connections does this quote make you think of? • What current event does this quote make you think of? • How does this particular quote relate to the scholarly author's main argument/purpose?

The five DENs were placed in a grading category with multiple online reading guides, and all of the critical reading assignments were weighted at 8% of a student's final grade. Unlike the other cases in this pilot study, this case did not require students to then apply the work completed in the DENs into a final essay. In some instances, students happened to select a novel or analysis that was discussed in one of the assigned scholarly texts, but more likely, students selected novels not read in class or analyzed topics not mentioned in the assigned scholarly texts. Since this pilot study focuses strictly on analyzing the DENs--not the final essays--this particular difference does not skew data, and because students still had to complete an analytical essay, those artifacts can still be assessed for critical thinking.

While each of our DENs tools are different, they all address basic critical thinking components. For instance, in Contemporary Texts, the DENs require students to not only comprehend the scholarly text's overall argument/purpose and apply selected quotes from the scholarly article to the primary text, the tool also asks students to make connections between a selected quote and historical/cultural context, or other texts/events and situate selected quotes within scholarly conversations previously read. In addition to these outcomes, we hoped using DENs would facilitate critical thinking about primary and secondary sources.

Analytical Approaches

In order to assess whether DENs assisted in the development of critical thinking skills, we used a methodological approach that analyzed the cases described above as multiple bounded systems (Cresswell, 2013, p. 97) through indirect and direct assessment measures. Funded initially by ERAU's Center for Teaching and Learning, we secured IRB permission to analyze participating students' survey responses and completed DENs.

For our indirect measure, we surveyed 82 students about their perceptions of the effectiveness of this tool at the end of the semester. At the end of spring 2018 after all of the DENs were assigned and graded, but before we coded any, we surveyed

students regarding their perception of the DENs' effectiveness. Survey statements asked students to rate their level of familiarity with DENs before the course and the extent to which the tool helped them to analyze, evaluate, integrate, and synthesize sources on a five-point Likert scale, with 1 being "not at all" and 5 being "a great deal."

- To what extent were you familiar with DENs before to this course?
- To what extent did double-entry notes help you more carefully analyze (think critically about) texts and/ or images in this course or others?
- To what extent did double-entry notes assist you in evaluating the credibility of a source or the source's overall argument/ purpose?
- To what extent did double-entry notes help you integrate quotes/ sources into a final product such as a paper/ essay?
- To what extent did double-entry notes help you synthesize (combine) information from multiple texts and/ or images into a final product such as a paper/ essay?

We used Google Forms and a tiny url link to distribute the anonymous survey during class time. Students who did not wish to participate in the pilot study did not have to complete the survey. If students were absent, they were sent the link, but because it was anonymous, we could not verify completion.

Our direct measure involved calibration sessions, coding 182 DENs using Nvivo software for markers of critical thinking, and discussion of the coding experience. Nvivo software is a qualitative and mixed-methods data analysis computer software designed for analyzing text-heavy or multimedia information. The software allows researchers to make connections between and find insights on multiple texts through the use of nodes, or what we refer to as codes to analyze the DENs. These codes were developed during calibration sessions and were based on critical thinking theory and pedagogy:

Understanding- Knowing the article/assignment
Demonstrating- Showing rhetorical awareness of audience, purpose, context, etc.
Applying- Applying information to the thesis, research question, personal experience, primary text, or anything outside the text
Analyzing- Doing something new with the source
Evaluating- Assessing the source; refuting, credibility, hunting assumptions
Synthesizing- Putting the source into conversation with other sources

Like Bloom's Taxonomy, these codes move from basic comprehension to higher-order thinking skills. Any time students' responses showed understanding of the article or assignment, we coded it as "understanding." When commentary focused on a source's audience, purpose, or context or explained how a source related to students' own audience, purpose, or context, we coded it as "demonstrating." When commentary made connections between a source and students' own experience or their research question, we coded it as "applying." When students did something new with the source or expressed new insights in response to the source, we coded the commentary as "analyzing." Commentary about a source's credibility or value to the student's project was coded as "evaluating." Finally, comments that related the quote being connected in some way to another source were coded as "synthesizing."

Table 2
Codes with Student Examples

Code	Examples
Understand	"This paragraph will be more or less involving how the class overall has helped me gather a greater understanding of the arts, and how I feel I have achieved that this semester."
Demonstrate	"This quote hit me hard and seemed to rearrange my entire view of this piece. No longer did I see a somewhat engaged landscape, I saw a delicate representation of Lawson's personal beliefs and feelings."
Apply	"This is related to 'cost' criterion in the report. Obviously, the HSR [high-speed rail] fares are significantly lower than the air. "
Analyze	"This quote explains why Marji feels insecure about herself when she looks in a mirror before facing people she truly admires...She may feel the need to mature quickly due to the events of the Iranian Revolution."
Evaluating	"I picked this quote because this scene in Maus really stands out to me because of its portrayal of metafiction."
Synthesizing	"This quote serves to support a similar quote (seen in the last entry) by Plumer. . .. It serves to show that we are getting closer and closer to [self-driving cars'] acceptance of use in everyday society."

Once the DENs were coded with the above-specified nodes, we used Nvivo to aggregate the amount of times we assigned a node on the DENs. For the pilot run of this study, we each coded artifacts from our own courses using the same codes. We later compiled our findings and compared students' survey responses to our coded artifacts.

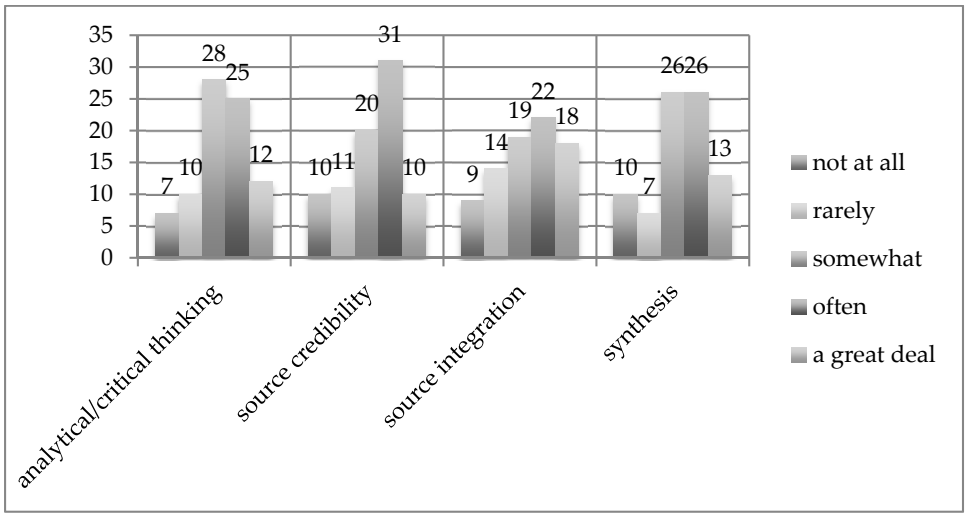
Results

Indirect Measure: Student Perceptions

Our indirect measure (Figure 6) showed that students perceived the DENs as "often" or a "great deal" of help when it came to critical reading and critical thinking, particularly analysis. Of the 82 respondents, 72% of respondents were not familiar with DENs prior to completing them in their current course. The majority of respondents (79%) claimed that the DENs helped them analyze sources at least somewhat, with only 8.5% of respondents stating they were not at all helpful. Most respondents (79%) claimed that the tool helped them synthesize information at least somewhat. A slightly smaller majority (74%) thought the tool was helpful when determining a source's credibility or overall argument. This positive response suggests that students, in the least, valued this tool to help practice critical reading strategies.

Figure 6

Students' Perception of DENs' Benefits by Number of Respondents

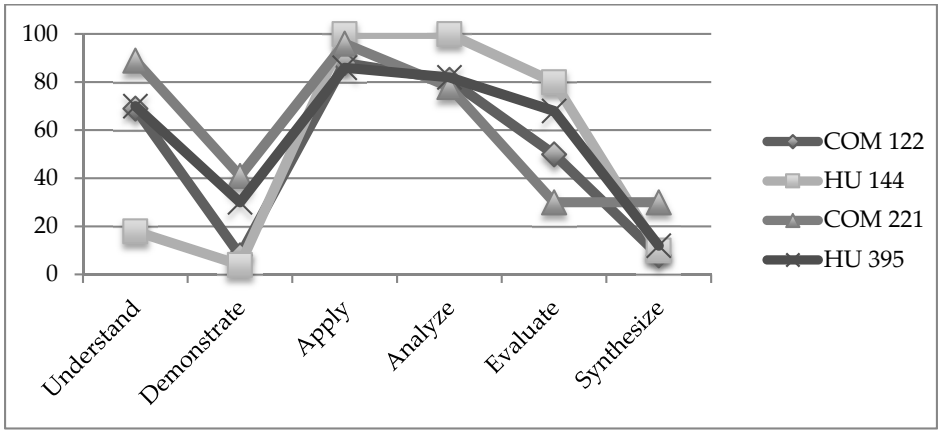


Direct Measure: Coded Artifacts

Similar to our indirect measure, results from our direct measure reveal that DENs can be useful tools for developing critical thinking skills. Aggregating our codes across artifacts using Nvivo data revealed that students consistently demonstrated the critical thinking moves named in our codes. As Figure 7 shows, the percentage of artifacts that demonstrated each code at least once remained fairly consistent across courses.

Figure 7

Percentage of Samples in which Codes Appeared at Least Once



Students from all classes applied and analyzed information at particularly high rates. In Studies in Art, 100% of students made both moves at least once. In all

classes, over 80% of students applied information, and over 75% of students analyzed information at least once. Not surprisingly, differences in frequency of certain codes reflect the varied purposes for which the DENs were used in each course. For example, a greater percentage of artifacts from Technical Report Writing demonstrated rhetorical awareness at least once than did those from other classes. This reflects the fact that DENs in that course were a step toward the analytical report, for which students had to answer a research question for a specific client. Because the DEN prompt included a question asking how information related to the audience's needs and goals, students in that course demonstrated audience awareness at a higher rate. Similarly, some students assessed the use of certain products in specific situations, which required them to keep purpose and context in mind. Conversely, the fact that only 40% of artifacts commented on these crucial elements suggests the need for more training on how to address their rhetorical situation when analyzing sources.

Discussion/Conclusion

This study investigated whether, how, and to what extent DENs encourage students to think critically about texts. As Horning (2007) argues, '"If students can move beyond simple comprehension to analyze, synthesize and evaluate [multimodal texts across disciplines], they will be better readers, writers, students, and citizens of the democratic and electronically connected global society they will join when they graduate" (p. 2). Our findings suggest that DENs do promote the critical reading practices Horning (2007) mentions; however, they are more successful in some areas than others. While the vast majority of students analyzed source material and applied it in some way, only a very small percentage of students demonstrated awareness of sources' audience, purpose, and/or context or synthesized information from multiple texts.

Furthermore, while the high representation of analysis and application suggest that students thought critically about sources while completing the DENs, the high number of "understanding" instances may suggest that students did not think critically about every quote. Although DEN prompts discouraged students from summarizing sources, many artifacts did include summary, and those responses that summarized the quote or reiterated their meaning were coded as "understanding," so that code in some cases points toward a lack of critical thinking. However, in the Contemporary Texts case, the high percentage of DENs coded as "understanding" suggests that assigning multiple DENs throughout the semester helped the students grapple with unfamiliar content and theory. Although not every DENs response showed evidence of critical thinking, the highest scores for applying and analyzing show that each student provided their original thoughts about chosen quotes at least once.

Also striking was the disconnect between students' perceptions of the DENs' value in helping them synthesize sources and the extent to which they actually synthesized sources in the DENs according to our codes. While 79% of survey respondents said that the DENs helped them to synthesize sources at least somewhat, only 30% of artifacts from Technical Report Writing and 10% of artifacts from the three other classes actually synthesized sources in their DENs comments. This may reflect a

disconnect between the students' understanding of synthesis and our own. It may also suggest that the active reading they did with the DENs helped them to synthesize sources in their final products even if they did not do so in the DENs.

The answer to the *how* part of our research question provides insight into why students were more successful in some areas than others. Our coding data suggest that guiding questions actually work, showing that faculty can use DENs to provide explicit guidance for purposeful reading, as Ihara and Del Principe (2018) recommend. In our pilot study, the questions guided students to analyze or apply more than synthesize. For example, the Contemporary Texts DEN asks students eight questions they could possibly answer in the critical evaluation column, and four of those guided students to application or analysis (i.e. "What else does this quote make you think of?" or "How does this quote help you understand the primary text better?"). Only one question guides students to synthesis (i.e. "What other scholarly texts does this quote remind you of?"). Our data indicate that students work with texts in the ways that prompts direct them to, so it is not surprising that relatively few responses synthesized sources in this case.

Since our findings show how directive prompt questions can be, faculty in any discipline can develop pertinent, guided questions to ensure that the DENs encourage students to practice discipline-specific critical thinking skills. Indeed, this study points toward the need for future research on DENs' impact on critical reading across disciplines. Our study focused only on the use of DENs for discussions and assignments in writing and humanities courses, but our findings suggest that questions could be adjusted to prepare students to take political science exams, conduct physics experiments, design sociological studies, and so on. In order to use DENs successfully for any purpose, faculty should have clear goals for the assignment and create prompt questions that help students to keep those goals in mind. In addition, the tool can be modified to achieve a range of learning outcomes, and guiding questions can be adjusted from one semester to the next based on strengths and weaknesses of the previous implementation.

While results for this pilot study showed that DENs can be useful tools to develop critical thinking, there were a few limitations to our methodology. First, we were unable to code some artifacts because their format was not compatible with Nvivo. Also, for the pilot run, we did not code each other's artifacts. However, as stated above, we ensured interrater reliability by conducting a norming session using the codes to analyze a sample set of DENs before we began coding. In addition, we did not have a rating scale for the level at which students demonstrated the abilities named in the codes. This limitation made it difficult to measure the extent to which DENs promote critical thinking, which was part of our research question. We will adjust our methodology to overcome these limitations in the next round of our study.

Besides adjusting aspects of our methodology, we will also refine specific aspects of our indirect measure for future studies. Since 144 students were involved in the pilot study, our survey response rate (57%) is high enough that we would like to replicate our protocol of using Google Forms and class time to distribute the survey link. We will continue to keep our survey short, as to combat the survey fatigue students feel at the end of the semester. We will also replicate our first statement about prior use of DENs in order to get a baseline for familiarity; we hope this number

severely decreases each year as students cycle through their general education requirements. To better assess whether DENs promote critical thinking, we will adjust the survey in the following ways:

- Add a drop-down box to allow students to indicate what course they have previously used DENs at ERAU
- More clearly define "synthesize" so that student perceptions are not as drastically different from coding results. The definition for "synthesis" on the student survey didn't match our definition for the synthesis code, so although students thought they were performing that function, assessments of synthesis in the direct and indirect measures did not match.
- Separate evaluating a source's credibility from determining a source, or the source's overall argument/ purpose because the statement seems to conflate two different critical thinking skills.
- Ensure that all structural codes are addressed by a survey statement in order to better compare direct and indirect measures.

Other ways we will improve our study moving forward involve our coding process and procedures:

- Standardize document design: To address discrepancies in the study, we should streamline the DENs' design and ensure each tool has the same amount/type of prompting questions as well as a similar amount of column.
- Standardize Nvivo upload process: To make Nvivo more efficiently aggregate results for our group of researchers, we needed to align our document design and input. We each saved our DENs with slightly differently systems in order to protect student anonymity. We also uploaded our DENs into Nvivo differently. For instance, one researcher uploaded all DENs as one file into Nvivo, while others uploaded individual documents; this made aggregating data by student or DEN impossible. We also uploaded document versions that Nvivo could not properly display.
- Add specific rating levels to codes: Include Likert-scale levels to distinguish how well students are accomplishing critical thinking skills. For example, although 100% of the Studies in Art students were able to analyze, that code was applied even if they were analyzing on a surface level at least once. By adding a rating scale for complexity (extremely, very, moderately, slightly, not at all) and frequency (almost, always, often, sometimes, seldom, never) we will be able to differentiate between complex and lower level analysis resulting in more accurate measures of that code.

Coupled with coding process issues, we also realized that our study needs to better incorporate DENs into the classroom in a variety of ways:

- Address terminology. The study should reinforce the difference between summarizing and analyzing. In preparing for this pilot study, we theorized that students would be summarizing when they were supposed to be analyzing, but the results didn't prove that outcome. However, the findings did show that although students do know how to analyze, it's only

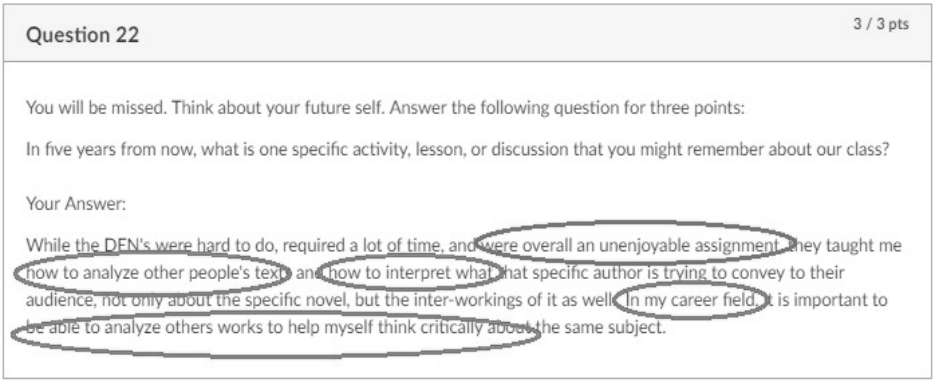
superficially, so we should adjust our expectations for the amount and depth of analysis and application the participants are capable of.

- Incorporate the tool through scaffolding, grading, and modeling. Rather than assigning the accompanying readings and DENs as homework, allow time in the classroom for collaboration and peer review and attribute an appropriate amount of time for each assignment.

Our pilot study's success has encouraged us to continue to use DENs in these and other courses to promote critical thinking. We are using our preliminary results to convince other ERAU General Education professors to use DENs, so that students begin to see them throughout their academic course load and begin to recognize how these critical thinking skills will be useful for their future careers. DENs can easily be incorporated into any course that includes a review of or use of scholarship, regardless of field. According to an unsolicited student perception on using DENs in the classroom to develop critical thinking skills, the DENs might be "overall an unenjoyable assignment," but they can teach students how to "analyze other people's texts" and "interpret what" a "specific author is trying to convey to their audience." Overall, this student response (Figure 8) aligns with our findings: the DENs can help the students "analyze other's works to help [them] think critically about the same subject."

Figure 8

Unsolicited Student Perception of DENs



Overall, this study shows that DENs help students to think critically about texts. DENs are an adaptable active reading strategy that should be used to encourage critical reading in a variety of contexts and investigated in future studies.

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"The very acts of trying to teach well, of adopting a critically reflective practice to improve our teaching and our students' learning, are radical, in that word's literal sense: they are endeavors aimed at fundamental, root-level transformation."
~Kevin M. Gannon (2020). *Radical Hope: A Teaching Manifesto*

The Use of Feature Film for Teaching Undergraduate Bioethics: Course Format and Assessment through Student Narratives

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Note. The multiple authorship of this paper reflects a partnership between students and faculty in assessing and describing the impact of the course, "Medical Ethics and Film." Students' insights, reflections, and examination of course content from their respective value systems and life context enriched the learning experience and provide valuable guidance for future versions of the course (Cook-Sather et al., 2014).

Abstract. Film is a form of engaging narrative being employed with greater frequency in undergraduate and graduate education. To optimize their pedagogical impact, it is important to carefully select films that address core course objectives. Additionally, viewing should be structured with written guidelines to direct the audience to consider the relevant dimensions associated with the instructional goals of the film. A course, "Medical Ethics and Film" is described to illustrate cinemeducation. In order to assess the impact of this recently developed course, students kept ongoing diaries in which they regularly wrote about their reactions to each film. Analysis of the diaries revealed that students routinely addressed the moral dilemmas portrayed and often applied specific ethical theories. While ethical theory is typically presented as a series of cognitive frameworks, students often expressed strong emotional reactions and frequently linked the dilemmas portrayed to their own life.

Pedagogical strategies to promote active learning are increasingly recommended for humanities courses (Blasco et al., 2018). While definitions vary, active learning is an approach in which traditional lectures are replaced with questions or problems that students reflect upon and for which they develop possible solutions or directions for further clarification (Andrews et al., 2016). Importantly, problem-focused and case-based activities, while deemphasizing memorization of content, may promote critical thinking skills (Smith, 2016). While there is growing emphasis on teaching college students how to think rather than what to think, the past 20 years have also witnessed a mandate for assessment and documentation of educational outcome. While content knowledge can be assessed with traditional course examinations and writing assignments, the development of critical thinking abilities including dialectical reasoning and relativistic thought are more challenging to evaluate. Particularly when learning outcomes include less objective goals such as increased self-awareness as well

as the ability to simultaneously analyze a dilemma from multiple value perspectives, qualitative assessment may be more appropriate.

The current paper has several purposes. First, the use of feature film as a vehicle for teaching topics in the humanities—specifically biomedical ethics-- is explored. Second, we provide a descriptive outline of a course format for a class with feature film as the foundation. Finally, the paper depicts the use of student diaries as a means of determining the impact of a new, non-traditional course.

Feature Film for Teaching Bioethics

Proponents of narrative in higher education assert that stories—depicted through multiple media--enhance retention of core concept and also facilitate their application to "real world "dilemmas (Mcquiggan et al., 2008; Mottet et al., 1999). Teaching ethics through narratives provides a level of realism which may enhance application of abstract philosophical concepts to human dilemmas. A carefully selected film can illustrate how bioethical dilemmas are complex, often ambiguous, and addressed with decisions that may be relativistic rather than "right or wrong" (Blasco et al., 2018). Ethics education is typically cognitively-focused with emotion and intuition seen as impediments to application of rational principles, rules, and guidelines (Blasco et al., 2018). However, when confronted with ethical dilemmas in one's personal or professional lives, strong emotion is often elicited. This affective experience, may, at least temporarily, obscure, logical analysis and application of cognitive principles (Blasco et al., 2018). Film by its very nature is likely to stimulate these affective reactions. However, particularly in areas such as ethics, while learners' emotional reactions may temporarily reduce objectivity, affective engagement may also enhance self-awareness and empathy for others (Law et al., 2015). While there are accounts of using film as one of multiple teaching strategies for courses in medical ethics, the current course featured film as the primary medium of instruction (Searight & Allmayer, 2014). Most existing accounts of teaching bioethics through film describe the audience as students in professional programs such as medicine (Banos & Bosch, 2015; Silverman, 1999), dentistry (Brett-MacLean et al., 2010), or nursing (Aleksandrova-Yankulovska, 2016). While there are a few accounts of using film clips to teach specific ethical concepts with undergraduates (Yap-Figueras, 2013) the post-graduate and professional school audience is given greater attention in the bioethics literature.

Teaching ethics through narratives provides a level of realism which may enhance application of abstract philosophical concepts to human dilemmas.

The subjective impact of a college class on students' knowledge, critical thinking, and ethical development is difficult to assess with traditional quantitative ratings or summative, end-of-semester written comments. To obtain a deeper picture of the impact of "Medical Ethics and Film" on students' cognitive-emotional experience as well as their critical thinking processes, students kept a diary throughout the semester. These personal journals were intended to be a venue for students to share their reactions and ethical commentary for each film.

Course Format

"Medical Ethics and Film" is an elective course offered through the Honors programs at a small public undergraduate university in the Midwestern United States. The Honors program emphasizes interdisciplinary courses which, with permission of the Honors' director or the course instructor, are available to all students in the University.

The course format has been described in detail, elsewhere (Searight & Allmayer, 2014). The initial two weekly meetings began with an overview of ethical theories often applied to biomedicine (see Appendix A). In subsequent meetings prior to viewing the film, these models were often elaborated upon with illustrative cases. In addition, the instructor may present historical information that helps students better understand the film. For example, in viewing the film, *Miss Evers' Boys,* some of the students were not familiar with the Tuskegee Syphilis Study or its broader implications for African-American healthcare. While many students had heard of Dr. Jack Kevorkian, (*You Don't Know Jack),* early "right to die" legal cases such as that of Karen Quinlan and Cruzan vs. Missouri (1990) and were not familiar to many students. Some students were also not aware of some of the details of the more recent Terri Schiavo case (Pence, 2016). A list of the films and the ethical issues which they address is presented in Appendix B.

In lieu of a lecture-discussion, two of the films were preceded by an interactive class exercise. The class re-enacted a classic case in medical ethics from 1962 when the first outpatient kidney dialysis clinic in the country opened in Seattle, Washington. With available technology and resources for only three patients at a time and at least 50 applicants for treatment, a committee of diverse community members and medical professionals was formed to decide who should receive dialysis. Based on a feature story in *Life* magazine, the group came to be known as the "God Committee," which evaluated each applicant along various dimensions such as earnings and religious affiliation to determine who should receive dialysis (Jonsen, 2007). After a brief explanation of the dilemma, the class divided into two groups, and each group enacted the "God Committee's decision-making based on patient background information. Students randomly selected one of the roles from the committee (housewife, clergy, businessman, etc.) and received specific information about the characteristics of each person seeking dialysis. These individuals were then rank ordered them according to their relative "worth" (Jonsen, 2007). Prior to watching the film *Contagion,* depicting an epidemic of infectious disease, students were provided with sample cases in which quarantine might be appropriate and were asked to determine who should be quarantined and the accompanying impact on these individuals (National Collaborating Centre for Healthy Public Policy, 2010).

Prior to watching each film, students received a set of questions to consider (see Appendix B for examples). The purpose of the questions was to direct students to the specific ethical dilemmas arising in the film. Several sources (Banos & Bosch, 2015; Bluestone, 2000) emphasize the educational value of providing some structure as a context for viewing the film. Banos and Bosch (2015) note that many films have complicated plots and subplots, which may distract students away from the key ethical issues to be considered. They note that the film *Awakenings*, used in our course,

depicting Oliver Sacks' study of treating patients with encephalitis ("sleeping sickness") has multiple educationally engaging themes such as the climate of a long term, custodial institutional setting (Banos & Bosch, 2015). However, the key ethical issue is whether the patients or their representatives gave true informed consent to the experimental L-Dopa treatment and whether there were adverse effects of "waking up" after many years. The issue was compounded by the necessity of discontinuing the drug because of its pronounced side effects, leaving the patients to return to their former catatonic state. In contrast. *Extreme Measures*, also shown in the current course, is described by Banos and Bosch (2015) as having a "tight plot" focusing on the use of homeless people for medical research without their consent and raising the issue of whether the potential benefits of the investigations outweigh the possible harm to these socially disadvantaged research participants. While Banos and Bosch (2015) indicate that instructors may need to develop strategies for provoking post-viewing debate, we have not found that to be a particular concern. The questions the students were given in advance are written in such a way to initiate critical discussion (see Appendix B).

Film Selection

Films are selected based on several dimensions. One guiding principle is to provide a set of films that address the array of major issues in contemporary medical ethics in the United States. Additionally, films are selected that illustrate different conceptual models of moral reasoning applied to medicine. Several sources recommend specific movies for medical ethics instruction. Rosenthal's (2018) recent guide provides descriptions of ten films that address issues in clinical ethics. In her work, Rosenthal (2018), in addition to describing the film, provides background about the making of the film and some of the technical aspects selected. Additionally, Rosenthal (2018) places the film and the moral dilemmas involved in the context of the social history of that era.

One of the films, *Side Effects*, was chosen based upon Elliott's (2010) description in an essay about ethical issues involving pharmaceutical representatives. The screenplay was written by a woman who had had past experience as a pharmaceutical representative herself.

The only documentary film shown was *Extremis,* depicting patients, their families, and critical care physicians in a hospital's intensive care unit. The film was summarized in a special article in the *Journal of the American Medical Association* (Buchbinder, 2017)

In our university, students evaluate their courses at the end of the semester. These evaluations include numerical ratings on various dimensions (e.g., "The instructor began class on time") as well as comments about the relative strengths and weaknesses of the course and the instructor. These end-of the semester assessments have included student feedback on technical aspects of specific films. These comments have influenced film selections for future versions of the course.

While content is certainly the priority in film selections, technical and artistic aspects can diminish a movie's educational value. These elements were occasionally mentioned in the student diaries. For example, several students reported that watching a foreign language film with English subtitles (*The Diving Bell and the Butterfly*)

introduced an element of distraction as illustrated by these diary excerpts: "I am personally not a fan of foreign films and found it difficult to follow the movie reading captions" and "A movie in French…I must say I was a little miffed at the idea of having to read subtitles on a full length movie." However, despite some students' frustration with subtitles, *The Diving Bell and the Butterfly* did receive praise for its technical aspects: "I have to say I really loved the cinematography and the artistic elements in this film."

The film *Side Effects*, while praised by some students as "less depressing than the other movies," was harshly critiqued on technical grounds:

> I thought the film was hilarious. The lack of good editing, the awkward shots, the poor writing--all of it mustered a hilariously bad movie. To be honest, I could see the direction that the director and writers were trying to take. It's just unfortunate that the execution was so poor.

Student Diaries as a Tool for Reflective Learning and Formative Assessment

As noted above, students in the course were asked to maintain a diary in which they recorded their reactions to each week's film. "Medical Ethics and Film" had only been offered once in the past—approximately four years ago, and only traditional standardized ratings were used to assess the course at that time.

The diary method is useful in helping educators to understand the learning process and can be a form of communication between teachers and learners. The current student journals fall under the heading of "solicited diaries" (Hyers, 2018) with the broad general direction to provide reflection and feedback about how the films impacted the students. In addition to providing feedback to the instructor for film selection, the diaries also provide another source of course assessment. The diary entries allow useful insight into how the class actually impacted students' knowledge, critical thinking, and personal development.

To optimize the value of diary narratives, Hyers (2018) notes that students should be able to write about their experiences in a thoughtful and reflective manner. Additionally, it is important that the diarists experience openness and trust in how their writing will be used. Participants were informed at the outset of the class that their reflections and observations through their diaries would be used in a qualitative research paper which they would co-author. However, it was made clear that the entries would not be associated with a specific student's identity.

Method

Participants

Sixteen students' diaries were shared with the instructor. Fifteen of the students were female. Their class status ranged from first semester first year students to seniors who would be graduating at the end of the current academic year.

Approach to Data Analysis

In keeping with Hyer's (2018) description of the use of diaries as a form of qualitative data, the analysis reflected a combination of both "top down" and" bottom

up" analysis (Hyers, 2018). The inductive component "gives voice" to participants' experiences while the deductive component is guided more by *a priori* categories of meaning (Hyers, 2018; p. 124), which are tentatively established before reviewing the narrative data. For this course, a purely inductive approach in which text is analyzed without preconceived objectives for themes and organized according to categories did not seem entirely appropriate since the "raw text" would likely center around the descriptions of the films themselves.

In analyzing the dairy entries, thematic analysis occurred through stages as described by Braun and Clarke (2012). In the initial step, there was a general overview of the diaries to become broadly familiar with the data. In the second step, initial codes were generated which provided labels for pieces of the narrative data. These codes inherently involved both description and interpretation. After coding has been completed, themes or patterns emerge (Braun & Clarke, 2012). These dimensions are usually limited to 4-8 core descriptive concepts illustrated with specific examples of the narrative data. The themes are reviewed and then named (Braun & Clarke, 2012).

Results

The results are presented as a set of themes, which are named and briefly described. Each theme is illustrated with direct excerpts from the diaries. These excerpts are presented with minimal editing to capture the colloquial style of the diaries.

Theme # 1: Viscerally Intense Emotion and Catharsis

Many of the diary entries began with a description of an emotional experience. Feelings were often expressed with striking intensity:

> (Wit) *This movie honestly infuriated me to no end. The level of inhumane treatment of this woman was sickening.*
>
> (Side Effects) *Ultimately this film left me disgusted with how incredibly unscrupulous and deceitful pharmaceutical companies are…"*
>
> (Wit) *Many different emotions arose. My predominant emotion being anger…*

Some of these expressions included an intense visceral experience or a strong impulse:

> (Miss Evers' Boys) *At some point, I felt slightly sick to my stomach because the thought of what was going on…* [The Tuskegee Syphilis Study] *…felt so real…It makes you think about how a situation like this could be happening right now…without us knowing.*
>
> (Side Effects) *This film makes you want to rip your hair out.*

In examining the flow of the narratives, it seemed that these expressions at the outset of the week's diary entry were almost cathartic. Once the emotion was express, the

analysis of the film could then occur:

> (Contagion) *This movie was truly scary. Usually scary movies make me scared of the dark, this movie made me want to reach in my backpack and grab my hand sanitizer and dump the remaining 5 mL onto my hands. This movie was so scary because it seems like it is truly possible.*

Theme #2: Recognition of a Moral Dilemma

The journal entries revealed that in most instances, students clearly recognized the key moral issues depicted in the films. However, comments often addressed whether morally correct or incorrect behavior occurred without a good deal of elaboration. While the responses were not based upon a specific ethical theory (see Appendix A), concepts such as informed consent were invoked:

> (Henrietta Lacks) *I think it was very wrong that the cells were taken without permission or compensation for the family. However, it did do a lot of good for a lot of people. This is why it is a debatable concept to many people. To me it is easy. There was no permission, therefore it is unethical and immoral.*

In addition to concepts such as informed consent, there were often expressions of the moral rightness or wrongness of actions depicted in the film:

> (Awakenings*) I think it was the right decision to test L-dopa drugs in one patient and obtain consent from his mother. It isn't shown much in the film but hopefully the effects of dopamine were already known before it was administered, especially in such large doses. I think the mother should have been informed about any potential side effects before obtaining consent.*
>
> (Whose Life is it Anyway) *I myself am a firm believer in the right to die. As long as proper measures are taken to prevent those who are unable to make rational decisions (such as those with clinical depression or bipolar disorder) people with terminal illnesses should be allowed to have a physician take them out of life.*
>
> (Awakenings) *Dr. Sayer was acting out of beneficence for his patients …[by]… truly wanting to discover a medication or therapy method that would help these abnormally unresponsive institutional[ized] patients.*
>
> (Contagion) *The autonomy of millions of people was compromised when the government began enforcing strict containment policies within major cities of the nation, not allowing for potentially ill people to vacate the city at the risk of death. –*

Theme 3: Use of Formal Ethical Theory

Application of specific ethical theories, such as those summarized in Appendix A, and their accompanying constructs were evident in some journal entries. In these narratives, a specifically labeled ethical theory (e.g., utilitarianism, deontology, etc.) as well as key constructs from the theory were described. These accounts went

beyond "right-wrong" or a single moral principle, such as autonomy or informed consent, to explain the reasons for moral decisions as well as their implications:

> (Extreme Measures) *Dr. Myrick, the physician conducting the research, justifies his work by saying that by sacrificing a few people, countless others will be able to be cured and able to walk again. His very utilitarian argument has little regard for the lives of the people that he is experimenting on.*

The next excerpt, while drawing explicitly upon principlism, also illustrates the sequence of emotional catharsis being followed by cognitive analysis as described above. Once the emotion was expressed, the analysis could then occur:

> (Miss Evers' Boys) – *I'm honestly disgusted with the research conducted during the Tuskegee Syphilis Study, especially when considering the incredibly discriminatory attitudes and undercurrents towards African-Americans… Patients held no autonomy over their healthcare choices and no informed consent was ever acquired by participants within the syphilis research study which isn't ethically permissible according to principlist ideology*

The ability to consider the dilemmas that the films portrayed from more than one ethical theory as well as an appreciation that different stakeholders might invoke distinct ethical frameworks was articulated by a few students. This journal entry examines the issue of a patient's minimally informed consent to an experimental cancer treatment and demonstrates an appreciation that different stakeholders' interests may be supported by distinct ethical theories. In this example, utilitarianism competes with Kant's deontology and principlism:

> (Wit) …from *[the] utilitarian perspective the doctors may be justified in their actions if they believe they are going to advance cancer treatment practices through the study so they will be able to benefit many future patients. From a Kantian perspective, their behavior is unacceptable the… [physicians] are using Vivian as a means to an end with little regard for her own life. None of the principles of autonomy, beneficence, nonmaleficence are respected either.*

Theme #4: Connections to Students' Personal Lives

This theme emerged in several different ways. Some students related the film to a personal experience with serious illness in a family member or acquaintance or their own experience as a patient. Others referenced their work experience in health care settings or reflected upon their university educational experience.

In several diary entries, the narrative portrayed in the film elicited memories of current or recent experiences with family members:

> (Extremis) *This documentary made me pretty emotional… my grandmother passed away in early August this year. She went to the ER with a bad cold and they gave her medicine that she was allergic to so she had to stay the night, one night turned into two months. She never got out of the ICU, we still don't know what her cause of death was exactly. The ICU in the movie was exactly what my grandma went through. My ma was her POA so that made it even tougher for my family. She had to make decisions on if we should trach her or not …. what would my grandmother want…?*

This students' experience with their mother appeared in entries for two of the films:

> (Diving Bell and the Butterfly) *Lots of these things make me think of my mother and the stroke that she went through. I wonder how much relates to how she felt like waking up confused...*
>
> (Whose Life is it Anyway) *My mom is paralyzed on her left side so she has no ability to use her left arm and leg. She can walk around a little. Her condition is in a sense half as bad as his.*

Some students shared frustrating experiences as patients or wrote of negative experiences with the health care system. These themes were present in multiple films and elicited strong reactions. In the excerpt below, a student relates their experience of being denied a specific treatment because of tis cost:

> (Side Effects) *It's sad that this really happens but I know it does because I have…. Experienced medical decisions being made for me based on the price for medication… I've personally experienced doctors blowing me off and not paying attention to my care (something that is disrespectful and dangerous enough on its own) and then I looked down and realized they have expensive shoes and/or jewelry on. The sad fact in our capitalist society. [is that] … medicine is a corporation as well.*

Another type of personal connection was with students' work experience. Some students had worked or were currently working in healthcare and related fields such as a medical laboratory technician or emergency medical technician. These students often compared the film's treatment of a health care issue to their own experience working in the field:

> (Extreme Measures) *Dr. Myrick claims he has these humans in these tests because he has no time to wait and you might as well make homeless people useful. That mentally infuriates me. As a paramedic, I would never walk into someone's home after they call 911, ask if they have insurance, and if they say no pull out a separate drug box full of experimental drugs and just say well you're not paying solidity of these work."*
>
> (Side Effects) *Pharmacy representatives (from what I know of them), do not have enough medical knowledge to be speaking to…physician about anything health related except their own personal health issues. It blows my mind that representatives are allowed to step behind the scenes in the physician and nursing stations to discuss medication. One thing that stands out to me is patient confidentiality. A nurse's or doctor's work space is littered in patient information. When a rep steps in to discuss medication, all of that information is subject to this random person.*

Even when their work experience was not specifically in health care, a film might trigger an association of having been in a role of providing help to others:

> (Diving Bell and the Butterfly*) The film and what the speech therapist did helped me to be even more proud of some of the special needs kids I've worked with. It also reminded me to stay compassionate and loving toward students as I continue to work towards being a special education teacher.*

Several of the students in this course were completing preprofessional education for medical school or related professions. This journal entry describes how the course made a student aware that their education in the natural sciences may not have included adequate attention to accompanying moral and ethical issues:

> (Henrietta Lacks) *It truly bothers me that I'm just now learning about the origins of HeLa cells. In my senior year of undergraduate with an Associates in science and a minor in biochemistry how am I just now learning about Henrietta Lacks?*

Discussion

The themes that emerged in students' written narratives about the course included consistent attention to the moral issues depicted in the films. While some of the of the analyses were at the level of labeling actions as morally correct or incorrect, other entries revealed analyses from the perspective of one or more ethical theories. Additionally, the ability to view these dilemmas from the perspective of multiple stakeholders, each of which would be supported by a distinct ethical model while not evident in the majority of diary entries, did appear with some frequency. Two unanticipated themes emerging from the diaries were the strong emotional reactions to bioethical dilemmas and the extent to which the films tapped into students' personal life experiences.

As noted above, students regularly recognized the moral dilemmas depicted in the films. The language in which they described these dilemmas was often in dichotomous terms of ethical versus unethical or right vs. wrong. While the journal entries were not analyzed by year level, it is possible that students who were further along in their university career were more likely to examine the films from the perspective of specific theories. Additionally, these more advanced students may well have also generated the entries which included simultaneous application of multiple ethical theories.

Perry's (1999) model of intellectual and moral development during the course of university education suggests that students move through distinct cognitive stages during their college years. According to Perry, students' initial exposure to post-secondary education is interpreted through the lens of Dualism–all dilemmas have definite, correct solutions. Authorities such as instructors and textbooks, hold these answers and the student's task is to learn the "right answer." While the universality of dualism as charactering most emerging adults who are new to college has been subjected to some criticism, Perry (1999) would likely argue that students, in analyzing ethical dilemmas depicted in the films from the dichotomous perspectives of ethical versus unethical or right versus wrong, reflected a dualist perspective.

In Multiplicity, Perry's next stage, students develop an appreciation for the fact that there are many situations for which the answer is not *yet* known. Multiplicity is characterized by reliance on personal intuition. This intuitive dimension was certainly evident in students' diaries. In Relativism, Perrier's third stage, there is an appreciation for context. In analyzing the moral dilemmas depicted in film, this context includes the models of ethical reasoning depicted in Appendix A. In this stage, there is recognition that multiple "truths" exist. While certainly providing multiple cognitive

frameworks and an appreciation for diverse perspectives, this "pure" relativism does not lead to a clear direction for action.

In Perry's (1999) final stage, Commitment, there is an appreciation that multiple perspectives can simultaneously be "correct" and that one is left with some degree of uncertainty regarding moral decisions. However, at the same time, there is recognition that personal and professional decisions do indeed need to be made and acted upon even in the face of ambiguity. According to Perry (1999), the committed individual uses a combination of personal experience including well-articulated values as well as external evidence and a recognition that context may place some limits or parameters around the appropriate course of action. In this stage, decisions lead to the best possible course of action given one's values and the interpersonal context.

Our previous quantitative, pre-post assessment of an earlier version of this course (Searight & Allmayer, 2014) suggested that, during the semester, students did develop a greater appreciation of the complexity of ethical decisions. During the first offering of this course, a standardized measure of critical thinking, the California Critical Thinking Disposition Inventory (CCTDI) was administered midway through the course and then again at the end of the semester**.** It was found that students' ratings demonstrated a pre- post- test increase on the CCTDI subscale, Maturity of Judgment. This construct assesses the extent to which students appreciate that many practical problems are complex and multi-faceted. Maturity of Judgment also measures the degree to which respondents recognize that it is often necessary to make decisions even when information is ambiguous or incomplete.

As is often the case with relatively open-ended qualitative assessment, the students' diaries revealed aspects of the course that while not specifically intended, certainly appeared to be beneficial. It was not anticipated that students would have been working in health-related fields. However, this experience was the case for a small student group, and their diary entries indicated that they thought about how the dilemmas portrayed in film would emerge and perhaps be addressed in their healthcare work setting.

An additional surprise was the extent to which students related film content to their personal experiences as patients and family members of patients. Again, medical ethics is often taught as an abstract set of principles and some degree of impersonality is actually encouraged so that principles can be applied neutrally and logically. While currently the source of some debate, the instructor has employed "trigger warnings" (American Association of University Professors, 2014; Boysen, 2017; Wyatt, 2016) in advance of presenting course topics and or video clips that might be distressing to students with histories of psychosocial trauma. It had not occurred to the instructor that perhaps these trigger warnings should be included in this course. While this instructor's experience has been that advance trigger warnings do not appear to impact class attendance when sensitive topics are raised, the preemptive warning does provide students with a form of psychological preparation.

One model of ethical decision making not well represented in bioethics (and not included in Appendix A) is the social intuitive approach associated with Moral Foundations Theory (MFT; Haidt et al., 2009). MFT argues that rather than being the result of principled logical reasoning, moral judgments are visceral, automatic reactions which are later justified with cognitive explanations. Key dimensions

underlying these immediate value judgments include care/harm, fairness/cheating, loyalty/betrayal, authority/subversion and sanctity/degradation. While there have been a few attempts to integrate the social intuitive approach with virtue ethics (Leffel et al., 2015), this model, influenced by evolutionary theory has seen few applications to biomedical dilemmas.

In their written responses to the films, many of the students' diary entries followed the emotional-intuitive sequence of ethical decision-making described by Haidt (2012). A strong emotional reaction regarding the "rightness "or "wrongness" of a particular action depicted in the film was followed by cognitive analysis. Some proponents of social-intuitive ethics argue that the initial emotional response dictates the search for reasons that are congruent with this original visceral moral judgment. While it is not clear if students' intuitive responses led them directly to an explanation compatible with their feelings. The prominence of emotional reactions suggests that MFT should be included MFT in future versions of "Medical Ethics and Film.".

Film as a medium for ethics education can promote self-awareness by "'lighting up'" disruptive or disturbing parts of the self that otherwise might be ignored or neglected. Because the characters portrayed in movies are 'not real,' learners can be more honest about their reactions…" (Blasco et al., 2018; p. 80). According to Leffel and colleagues (2015), this type of self-awareness is "best accomplished by *tuning-up* (activating) moral intuitions, *amplifying* (intensifying) moral emotions related to intuitions, and *strengthening* (expanding) intuition-expressive, emotion-related moral virtues, more than by 'learning' explicit ethical rules or principles" (Leffel et al., 2015, p. 1371).

Conclusion

In teaching a new or non-traditional course, students' narrative feedback can be invaluable. While the emphasis on assessment typically requires pre-ordained class objectives before the class is actually underway, it is possible that a course may have significant educational benefit that is not anticipated. In evaluating a capstone undergraduate research experience, one of the benefits noted by students in a focus group was an experience of oneself as part of the community of scientists as well as having the experience of being in a professional role (Searight et al., 2010), neither of which were even considered as educational objectives. In addition to student learning and the development of critical thinking skills, diaries, as opposed to the traditional standardized rating scales used to assess course outcomes, may reveal a course's unintended benefits for students' cognitive and psychosocial development.

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Appendices

Appendix A

Summary of Selected Ethical Theories Influencing Biomedicine

Theory	**Associated Theorist(s)**	**Key Concepts**
Deontology	Kant	"Categorical Imperative"—absolute moral principles; Duties; specific moral rules to be followed People should never be a means to an end
Utilitarianism	Mill, Bentham	Morally correct actions are those that lead to the greatest benefit for the greatest number of people
Principlism	Beauchamp & Childress	Morally correct decisions require attention to principles of Autonomy; Beneficence; Non-Maleficence; Justice
Virtues	Hippocrates; Thomasma & Pellegrino	Emphasizes moral character; Desirable characteristics of health care provider include prudence, self-effacement, respect for persons, etc.
Libertarianism	Nozick	Emphasizes individual autonomy, free choice and opposes external constraints such as those of government or principles that imply a duty to others

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Appendix B

Films from the Course, Associated Ethical Concepts, and Examples of Reflection Questions

Film	Topic	Ethical Concepts	Example Questions
Wit	Professor receives experimental treatment for cancer at the end of life	Informed consent; autonomy, physician virtues; Deontology	Immediately after presenting the diagnosis, Dr. Kelekian enrolls Dr. Bearing in a treatment study that he is overseeing. The information that should be presented for adequate patient informed consent for medical research (compared with conventional treatment) should be more detailed with a clear description of possible risks. Do you think that Dr. Bearing's consent is genuinely informed ?
Whose Life is it Anyway ?	Successful artist, paralyzed after accident, seeks to end his life while in a hospital	Patient autonomy; Right to die; Beneficence; Libertarianism	Two elements that Ken seems to see as essential to personhood are his ability to function sexually and his ability to follow his vocation as a sculptor. What is your assessment of this definition ?
You Don't Know Jack	Jack Kevorkian, physician-assisted suicide	Patient autonomy; Right to die; patient decision-making capacity; Beneficence, Non-maleficence; Libertarianism	In the early cases of patients that he assisted, Kevorkian discusses organ transplantation. At one point he says to a patient, your organs can go to a

			more " useful" citizen. Consider this argument from the ethical theories used in medicine – which perspective would support his statement and which perspective might not?
Extreme Measures	Homeless men are used in a physician's project to develop a cure for hemi-paresis	Deontology; Utilitarianism, Informed Consent	Dr. Myrick makes the case that by having homeless men participate in his research, he has provided them with a productive role which contributes to society. From the perspective of ethical theories, could Myrick's position be supported? Which ethical principles would be invoked to dispute this practice?
Contagion	A disease epidemic without a cure or vaccine for prevention causes large-scale social breakdown	Ethical issues arising in an epidemic; Justice in allowing access to limited resources; Utilitarianism	Beginning with the funeral director, altruistic motives appear to be evaporating. Do you think that, in a situation of this type, most people would be "out for themselves," (e.g., stealing food, refusing to help others who are ill)?
Side Effects	Pharmaceutical industry; new drug with known serious side effects marketed by pharmaceutical representative with	Honesty, Integrity; Virtues; Conflicts of Interest	Physicians often insist that pharmaceutical representatives and the gifts they provide have no impact on their

	minimal knowledge of pharmacotherapy		prescribing practices. Do you think this is true?
Miss Evers' Boys	Tuskegee syphilis study; Research Ethics; Informed Consent; Exploitation of minority populations	Elements of Informed Consent in Research; Deception; Utilitarianism; Deontology	It appears that the U.S. Public Health Service had stereotypes about the African American men being "treated." What were these stereotypes? How did these views influence the choice of participants for the study?
Extremis	Documentary depicting families and patients in a hospital intensive care unit engaged in end-of-life decision-making	Decision-making processes about continued treatment and life support in seriously ill patients; Decision-making capacity; Family dynamics in end-of-life care	In discussions between family members as well as between families and physicians, which ethical principles appear to be particularly influential?
The Diving Bell and the Butterfly	*Elle* Editor, Jean-Dominique Beauby suffers a massive stroke and is left with "locked in syndrome" in which he is nearly completely paralyzed but his cognitive functioning is preserved	Personhood; Autonomy; Deontology	John Hardwig, a medical ethicist, wrote an article entitled, "What about the family?" in which he argues that the family of the patient has rights and responsibilities in situations like that depicted in the film. It appears that Beauby's social network (health care staff, family, friends, ex-wife, and mistress) want Beauby to continue living. Does he have any duties or

			responsibilities to these people?
Awakenings	Patients who, as a result of the encephalitis epidemic of 1917-18, are in a catatonic state, are treated with L-Dopa. They "awaken" but after several months, develop pronounced side effects and the treatment is withdrawn.	Physician Virtues; Utilitarianism; Autonomy; Beneficence; Non-maleficence; Informed Consent	Was the impact of patients being "awakened' and recognizing that they had lost decades of their lives given consideration in using L-Dopa treatment?

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"First, engaging in SoTL improves student learning because it affects how faculty members think about teaching and learning opportunities for their students. Second, contributions to the field of teaching are improved and enhanced. Third, engaging in SoTL enriches one's experiences as a teacher."
~Cathy Bishop-Clark (2012). *Engaging in the Scholarship of Teaching and Learning: A Guide to the Process and How to Develop a Project from Start to Finish*

Using a Professional Learning Community Framework to Assist Early Field Experience Students as They Move from Teacher Candidate to Teacher

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Abstract. Collaboration is rapidly becoming sacrosanct in today's K-12 schools. A basis for these collaborative school experiences is the ability to share one's observations of classroom activities. The Professional Learning Community (PLC) framework described here is a pedagogically based process that provides opportunities for Early Field Experience students to share their field involvements. The discussions are born from the teacher candidates' experiential learning as they take part in a 25-hour field placement. Providing teacher candidates with weekly PLC opportunities for sharing, simultaneously, has assisted teacher candidates' dispositional and pedagogical decision making as they make the transition from student to teacher.

In today's 21st Century elementary school, teacher to teacher collaborative discussion of pedagogy is rapidly becoming a foundational standard for school improvement and "key facet of present-day contexts of teaching" to increase student achievement (Ronfelt et al., 2015). This standard is a change from the traditional teacher isolationist model where each teacher was assigned a class of students and through trial and error exclusively taught that class (Tichenor & Tichenor, 2019, p. 54). Evans-Stout (1998) makes clear that independent, trial and error teaching and learning strategies conducted by teachers can be positive. However, Evans-Stout (1998) goes on to argue that, "a teacher alone should no longer bear the sole responsibility for a student's success for one entire school year" (p. 122). Collaboration between teachers in a school context can bring unique pedagogical content and experiential knowledge to professional conversations, which support and ultimately focus on improved student achievement (Goddard et al., 2007; Tichenor & Tichenor, 2019). Additionally, DuFour et al. (2010) stated, "In fact, the very reason that teachers work together in teams and engage in collective inquiry is to serve as catalysts for action" (p. 12). Through formal and informal conversations, teachers discuss curricular observations, student needs, and other data points while collaboratively making decisions, which may directly impact their classrooms. These conversations can be guided by queries that seek answers to student actions or pedagogical related topics developed by school districts, schools, or teacher teams. Goddard et al. (2007) assert that teacher collaborations "provide valuable opportunities for teachers to learn to improve their instruction" (p. 881). These opportunities many times build collective self-efficacy. As an example, one school, in what Tishenor and Tishenor (2019) called, "The least

common collaboration practice" (p. 54), organized volunteer small groups of teacher teams to visit classrooms in the school and observe the host teacher's instruction. Following the classroom visit a debriefing session using a protocol for feedback was utilized. Based on Diane Sweeney's (2016) "Learning Labs" model these learning opportunities have been very well received by the faculty participating and have created some interschool collaborative connections that were not previously in place. When finished with the small group work, each participant was surveyed and asked what from the experience they would remember. One teacher commented, "Teacher efficacy. Planning and reflections becoming more habitual rather than one-time events". Another stated, "Leads to just embedding better practices daily, not just for special visits." And a third mentioned, "Teachers teach teachers! Sharing ideas makes us better teachers!" (Nielsen et al., 2018). Characteristics of "mutual trust, respect and support" between and among these colleagues have been brought out through this process (Bolam et al. 2005, p. 145; Marzano et al., 2016, p. 6).

The current contexts of many elementary schools promote teacher to teacher interaction and collaboration (Hall & Hord, 2011; Leithwood & Lewis, 2012). In the same way, it would be wise to introduce teacher candidates to this current reality of collaboration in schools (TeKippe, 2017). Through the utilization of the PLC process, teacher candidates, during their early field experience, are provided the opportunity to examine many facets of the teaching profession through guided communication.

This article documents a program used at a midwestern university that provides early field experience students completing a 25-hour field placement the opportunity to share their varied classroom involvements with each other while they matriculate through an early field experience. The centerpiece to this sharing opportunity is a directed PLC designed to encourage inter-teacher candidate sharing of classroom involvements. These students, in the initial stages of transitioning from student to teacher, are building their skills in many teaching areas, among them collaboration. However, there is scant or non-existent literature with regard to using a PLC framework with early field experience teacher candidates.

While the foundation of this article is based in an elementary school, the authors believe the concepts discussed here are not limited to elementary school or educational contexts in general. These concepts and processes could also be impactful in the areas of health care and business. In these important areas of society "innovative thinking and risk-taking" are two essential components of transformation and collaboration (Palatta, 2018, p. 550). Additionally, Jacobs and Yendol-Hoppey (2010) claim discussions with others in their learning communities could foster deeper levels of learning and can move PLC members to action (p. 112). Given these findings, the authors consider it reasonable that the components and processes discussed in this article could be transferred to contexts outside of the realm of education.

Literature Review

The literature discussed here includes PLC research focused on schools' desire to be places of continuous improvement. Similarly, as teacher candidates continue to learn about teaching during their early field experiences, they too are looking for continuous improvement. The intention of this literature review is to

provide some background regarding the definition of PLC, characteristics of a PLC, and the impact of positivity and social trust on the culture of a PLC.

PLC Definition

Defining PLCs has proven to be somewhat difficult as there are many interpretations (Voelkel & Chrispeels, 2017). However, one could say a foundation of the PLC is a focus on looking for ways to continuously improve (Stoll et al., 2006; Voelkel & Chrispeels, 2017). A teacher's continuous improvement is a key to student success in school (Carpenter, 2015; TeKippe, 2017). When teachers converse about student learning, professional development or the school organization, there can be an important impact for the school (Seashore et al., 2003). The PLC as a relational activity builds on an underpinning of interpersonal caring from the teacher, students and school administration (Hargreaves & Giles, 2003; Louis et al., 1995). DuFour and Eaker (1998) define PLC by dissecting each word in the phrase. They mention that a professional is someone with expertise. Learning is "to study" and "to practice constantly," and the community they describe with a quote from McLaughlin and Davidson (1994):

> Community means different things to different people. To some it is a safe haven where survival is assured through mutual cooperation. To others, it is a place of emotional support, with deep sharing and bonding with close friends. Some see community as an intense crucible for personal growth. For others, it is simply a place to pioneer their dreams. (DuFour & Eaker, 1998, p. xii)

Whatever definition one ascribes, the PLC can be seen as a catalyst for change in the school as well as an avenue for collective efficacy among teachers (Voelkel & Chrispeels, 2017). In the same way, teacher candidates can build collective efficacy through opportunities to communicate about their varied field experiences (TeKippe, 2017).

Characteristics

There appear to be several characteristics of PLCs. Stoll et. al (2006) claims there are five characteristics of effective PLCs:

- Shared values and vision
- Collective responsibility
- Reflective professional inquiry
- Collaboration
- Group, as well as individual, learning is promoted (p. 226-227)

As Stoll et al. (2006) work highlights the five key characteristics mentioned above, Bolam et al. (2005) also included characteristics of:

- Openness, networks, and partnerships
- Inclusive membership
- Mutual trust, respect, and support (p. 145)

The ultimate impact is PLCs benefit to students' learning. PLCs are the vehicle by which teachers can learn from each other to improve their practice and ultimately meet the goal of increased student learning (Stoll et al., 2006). Effectiveness is central to the impact PLCs have on the school community. An effective PLC can enhance student learning by providing learning opportunities for all school community professionals (Bolam et al., 2005). When the characteristics of PLCs (Stoll et al., 2006; Bolam et al., 2005) are put into practice the benefit directly impacts success in school for students.

Culture within PLC

To enhance discussions and collaboration, Louis et al. (1995) and Nias et al. (1989) mention a culture of positivity in relationships and collegiality are important in schools that desire to work productively. This thought connects with the findings of Bolam et al.'s (2005) characteristics of openness, networks, and partnership. Bryk et al. (1999) mention that social trust is the most important factor to connect faculty members of a school in a PLC. Social trust and its resources "support collaboration, reflective dialogue, and deprivatization, characteristics of professional community" (p. 767). DuFour et al. (2010) claim that teachers work together to enhance the process and keep the process going, serving "as a catalyst for action" (p. 12). However, DuFour et al. (2010) also mention that in order to move a PLC forward a teacher should focus on themselves. Instead of looking at what others could do to improve the school, they should look inward, at themselves, as the influence they have could not only impact individual students but it could also have a wider impact on the school (p. 53). Tichenor and Tichenor (2019) supported DuFour et al.'s claim by stating, "Teacher collaboration is an essential component of effective schools" (p. 55). Also, Carpenter (2015) posits that effective collaboration is built on a foundation of respect for "skills, knowledge and experiences" through valued contributions in a school (p. 684). Finally, a culture of self-efficacy and optimism in PLCs will go a long way to building teacher collective efficacy by focusing on what is within each teacher in the PLC (Golman et al., 2002).

Central Outcome of the Early Field Experience

This early field experience provides each teacher candidate with a view of the teaching profession and is designed as a point of decision regarding his or her future as a teacher. During the Early Field Experience Professional Learning Community, a degree of professional maturation can occur in the teacher candidate, which signals the transition from teacher candidate to teacher. In one of the first theories of teacher development, the Developmental Teacher Concerns Model, Fuller (1969) identifies three developmental stages: (1) *covert concerns about self*; (2) *overt concerns about self*: and (3) *concern about students* (van der Lans et al., 2018, pp. 248-249; Wilkins et al., 2009, p. 82). Fuller (1969) found teacher candidates focused on themselves at the beginning of the clinical experience, and by the end, their focus had transitioned to the students (Snead & Freiberg, 2019). Through active involvement in all areas of the early field experiences, but especially through their active involvement and engagement in this unique PLC, teacher candidates are afforded opportunities to learn from each other as they tangibly progress through this early field experience as Fuller (1969) described.

Context

The Early Field Experience Professional Learning Community (EFEPLC) framework took place at a medium-sized midwestern university of approximately 13,000 students. It is located in a metropolitan area, which includes about 115,000 residents. The university routinely graduates 500+ students a year into the ranks of the teaching profession. The large majority (83%) of students at this university are white and come from middle-class families within the midwestern United States. Approximately 90% of the students come from the state in which the university resides.

Prior to their formal, full semester of student teaching, each teacher candidate is required to complete 80+ hours of practicum experiences with a classroom teacher who holds a state-issued permanent teaching license. Many times, these experiences are in community public school districts that are in close proximity to the university. During the field experience, each elementary teacher candidate, usually a sophomore, completes an eight-week course titled *Teacher as a Change Agent*. The first week of this course is an on-campus seminar. The next six-weeks constitutes a 25-hour field experience in a local elementary school. Finally, week eight has teacher candidates back on campus to reflect, like PLCs, on the field experience. This course is taken in concert with foundational courses in educational psychology and classroom assessment. As the second of four required experiences and completed prior to taking specific methodology courses associated with any major teaching field, each teacher candidate registers for a Monday, Wednesday, Friday one-hour fifty-minute or a Tuesday, Thursday two-hour fifty-minute section of the field experience course. This allows for the teacher candidate's field experience time to be captured in their schedule.

To facilitate and supervise this experience, a Field Experience Coordinator (FEC) is assigned to the elementary school by the university. The FEC is a licensed elementary teacher who holds a Doctorate in education and is employed full time by the university. The FEC is charged with several tasks during the eight-week course. During the first week of the course, they conduct a weeklong seminar, where teacher candidates are introduced to a variety of classroom pedagogical topics such as classroom management, motivation, instructional strategies, lesson planning, observation, and building positive relationships with students. These FEC professors recognize the complex nature of teaching. Therefore, there is no attempt during the seminar to do more than introduce these relevant elements of pedagogy to make teacher candidates aware of what topics will be further discussed during their teacher education coursework.

Second, FECs make daily visits to the school to work with the teacher candidates in their mentor teacher's classroom. During these observational meetings, one-on-one conversations take place regarding weekly focus topics (see Appendix) that the teacher candidate has observed.

Finally, the FECs organize and facilitate the weekly 30-minute EFEPLC meetings. These meetings are comprised of teacher candidates registered for either the Monday, Wednesday, and Friday session or Tuesday and Thursday session and convene at the placement school during the field experience time. There are six to eight teacher candidates in each group. The Appendix includes the assignment handout which explains each point of discussion for the EFEPLC sessions.

EFEPLC Process

Professional Learning Communities are actively functioning in many public-school districts today. Given this current trend, it would seem appropriate to introduce and prepare the teacher candidate for an environment of experiential sharing (TeKippe, 2017). The EFEPLC process for teacher candidates introduces the teacher candidate to an environment of pedagogical and observational sharing as well as to facilitate communication between and among teacher candidates as they have differentiated experiences. Specifically, this process offers an opportunity for teacher candidates to share experiences, discuss focused observations at differing grade levels and acquire lesson plan feedback from peers. This is characterized by Stoll et al. (2006) as "reflective professional inquiry" (p. 226).

The EFEPLC is designed to give teacher candidates the opportunity to systematically reflect and debrief their individual classroom experiences through the five elements of collaboration, conversation, presentation, common weekly theme discussion and inquiry-based questions that arise from classroom experiences (see Figure 1).

Figure 1

Early Field Experience Professional Learning Community Framework

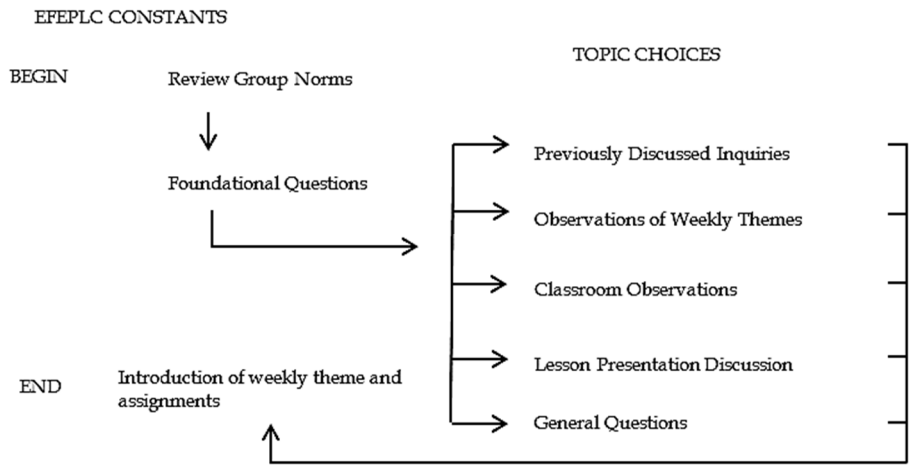

Figure 1 represents the general flow of the class meetings. All sessions begin with a review of the group norms, their "collective responsibilities", before moving on to the foundational question (Stoll et al., 2006) Given the diverse contexts of teacher candidate classroom assignments the following foundational questions are reviewed during each EFEPLC session:

- Why are we at this school?
- What work do we have to do?
- What inquiry questions are important to teacher candidates?

After a review of the foundational questions, the teacher candidates promote their own learning by driving the discussion toward topics that meet their needs. These discussions frequently exhibit characteristics of collaboration through the teacher candidate feedback during the EFEPLC. A teacher candidate might comment on another's experience as similar to their own with the commenting teacher candidate providing affirming feedback or ask a question for further clarification. As seen in Figure 1 some of these other discussion topics include previously discussed inquiry questions, observation of weekly themes, classroom observation, discussion of the next themed observation and any assignments. At the end of the session, a focus topic is provided for the next week's field experience. Through this discussion phase, teacher candidates are able to come together as a group to communicate what is important to them in reference to their learning about teaching.

EFEPLC Objectives

There are two main objectives of the Early Field Experience Professional Learning Community endeavor.

Objective 1

Through weekly theme observations, teacher candidates will use an inquiry approach to learn about their classroom and school (the current reality), connecting their previous school experiences with the current reality to prepare them to teach their lessons.

The discussion questions (see Table 1) come from three basic themes: classroom management, instructional strategies and motivation/questioning. Each of these themes can be pedagogically intertwined for the veteran teacher in their reflections. However, for teacher candidates viewing their mentor teacher's classroom from a new perspective, that of a licensed teacher can create pedagogical misconceptions when discussing multiple themes. To add simplicity, themes are discussed weekly based on the teacher candidates' individual-focused observations. Sharing the observations with other teacher candidates can lead to a more fully formed pedagogical perspectives. These communications are an attempt to open up for the teacher candidate new pedagogical avenues of thinking.

Table 1
Discussion Questions – Focus of Weekly EFEPLC Meetings

1. ***Classroom Management***
Through your experiences as a student in elementary, middle or high school, describe a classroom management technique that a teacher used (don't worry about the name of the technique, just describe it). Compare that experience with a technique you have observed in your Level II field experience. How would you feel about the management techniques as a student? Now, if you were a teacher would you use the same techniques? Why or why not?

Table 1 Cont.

2. ***Motivation/Questioning***   Looking back on your education, what learning strategies or questioning techniques did teachers use to motivate student learning? Explain. Would those techniques be effective in your Level II field experience classroom today? Why or why not.
3. ***Instructional Strategies***   Think back to when you were an **elementary** student. Describe the most memorable experience you had as a learner. Describe the instructional strategy the teacher used to make the experience and learning come to life for you. Would that instructional strategy work in your Level II classroom and how would you use it there?
4. ***Classroom Management***   How does the physical arrangement of the classroom impact management? How do you think adapting student assignments (for those with learning disabilities or those who need enrichment) has an impact on classroom management? How has your Mentor teacher adapted student assignments to meet classroom management needs?

In an attempt to attach new learning to the teacher candidates pre-existing schema, the discussion questions are formatted with these framing inquiries in mind:

- What are your previous experiences?
- What are you observing in your current field experience classrooms?
- Would your previous experienced techniques or strategies work in your current mentor teacher's classroom?

…teacher candidates learning from other teacher candidates' experiences may provide added experiential knowledge to bolster teacher candidates' future pedagogical readiness.

Each teacher candidate sharing previous personal educational experiences with the group can expose all teacher candidates to many different teaching experiences. This process can provide the teacher candidates with multiple lenses from which to view their mentor teacher's classroom. Grossman and Davis (2012) posit that it takes classroom experience and time to fully understand the complexities of teaching. The period of time a student is in their teacher education matriculation is not enough time to fully grasp all of the intricacies of instruction (p. 55). Given Grossman and Davis' (2012) claim one could conclude that teacher candidates learning from other teacher candidates' experiences may provide added experiential knowledge to bolster teacher candidates' future pedagogical readiness.

The PLC discussion and observation format were instrumental in allowing teacher candidates to communicate with each other and view each other's experiences both previous to and during the field experience with clarity. More in-depth research should take place to adequately study the discussion format used in this early field experience regarding its effectiveness.

Objective 2

To cultivate the teacher candidate's transformation from student to teacher as they share their classroom involvements and instructional lessons they have written through this early field experience phase of the teacher education program.

The transition from student to teacher can be complicated. To simplify this transition, the nucleus of the early field experience is lesson planning. The Embedded Signature Assessment for Lesson Planning (ESA-LP) is a template-based format of four tasks where the teacher candidate ultimately plans and teaches two lessons. The pedagogical underpinning of this template is the gradual release of responsibility model. Fisher (2008) describes this model as moving the responsibility of performance from the teacher to the student through a gradually released process. The gradual release of responsibility methodology as seen in the lesson plan template requires each teacher candidate to complete four tasks. Task 1 invites the teacher candidate to work with the field coordinator and other teacher candidates as they critique a completed lesson plan template. Task 2 asks teacher candidates to begin looking at data from their placement school with other teacher candidates who are assigned to classrooms in the same school. During this task, the teacher candidate will also consult with their mentor teacher to more fully understand the demographics of the classroom. To complete Task 3, students will plan and deliver a lesson in their placement classroom with the assistance of the mentor teacher and field coordinator. Finally, in Task 4, students will create a lesson plan independently and turn that plan in for assessment and review by the FEC. Once modifications are made, they then teach that lesson to their placement classroom students. Through this gradual release process, the teacher candidates will collaborate with other teacher candidates, collaborate closely with their mentor teacher and field coordinator and attempt independent lesson planning and teaching. The gradual release methodology used here allows each teacher candidate to have multiple collaborative experiences.

As teacher candidates are progressing through the field experiences described above, they participate in the weekly EFEPLC processes. Their participation in both the field experience and the weekly meetings simultaneously affords each teacher candidate the opportunity for rich contemplation.

In addition to the weekly process as illustrated in Figure, 1 the framework of the six-week EFEPLC is displayed in Weeks 2 through 7 of the Appendix. These meetings are tightly connected to the weekly theme topics of classroom management, instructional strategies, and motivation/questioning. Through these topics, the teacher candidates focus their attention and direct their comments to more fully understand the context in which they as well as other teacher candidates are experiencing. These topics serve as underpinnings to the purpose of each of these meetings. The Appendix also houses specific tasks to be completed each week.

From Student to Teacher

In the past, without a concentrated focus provided by the EFEPLC questions, it was easy for teacher candidates to solely view themselves as students throughout the

early field experience. In order to situate the change process from student to teacher in front of the teacher candidate, a foundational question was posed during the first meeting. The question, "Why are we at this school?" was put on chart paper and teacher candidate comments were recorded (DuFour et al., 2010). Through eight PLC groups, a pattern developed in the discussions of why the teacher candidates are at the school. Students mentioned the following during their first week of this field experience:

- *practicing what we have learned and apply those skills*
- *completing assignments*
- *learning classroom management and gain experience*
- *experiencing a different perspective in school*

When asked for a second time during week four of the session why they were at the school, teacher candidates' responses appeared to change focus from student to more closely resemble teacher thinking. The following responses were stated frequently by students:

- *to create a positive learning environment*
- *build positive relationships with [K-6] students*
- *instruct [K-6] students*
- *encourage [K-6] students*
- *make the school a better place*
- *build relationships*

Stated another way, teacher candidate responses in week one seemed to have an inward focus, looking at themselves as students. Week four comments take on more of a K-6 student focus, looking at the specific teacher responsibilities they have taken on in the classroom. This discovery is very similar to what Fuller (1969) found nearly 50 years prior with student teachers. As stated earlier in her Developmental Teacher Concerns Model, Fuller (1969) describes three stages of development: (1) *covert concerns about self;* (2) *overt concerns about self*; and (3) *concern about students* (van der Lans et al., 2018, p 248-249; Wilkins et al., 2009, p. 82). A focus on themselves was prevalent at the beginning of the semester. Then toward the end of the semester, her research showed that student teachers were more concerned with the students (Snead & Freiberg, 2019). Possibly through classroom field experience and themed focused discussion questions examined during the sessions, teacher candidate's views of themselves in the classroom have been reimaged toward that of a classroom teacher. With classroom management, motivation and instructional strategies as central themes of the discussion questions, teacher candidates may see a clearer picture of their future as an educator.

Future Directions

The next logical step of this inquiry at this institution is to interview or survey teacher candidates about their specific involvement in the EFEPLC sessions. Learning more about teacher candidates' views of their experience and how the experience has impacted their learning and view of themselves as a teacher would be an insight worth

studying. Additionally, to add rigor to the process, it might be advantageous to have teacher candidates video record their lessons and then share the recording with another EFEPLC member than as an outside of class assignment provide each other feedback. Then during the EFEPLC time, the two students could share their feedback conversations with the rest of the group. This process would seem to align with Stone and Heen's (2015) belief that feedback is rooted in the "observations of your giver" (p. 54). Providing good feedback requires one to understand the context, namely, in this case, the teacher candidates' field experience classrooms.

Notably, during small group field experience exit meetings when asked what were the positives of the early field experience, all groups mentioned the value of the EFEPLC meetings. Knowing other teacher candidates were completing the field experience at the same school at the same time and being able to share teaching ideas with teacher candidates regardless of grade-level placement was most often mentioned as benefits of these meetings. It would seem appropriate that a future study includes questions inquiring specifically about the impact of this special PLC process on the experiential learning of the early field experience teacher candidate. In addition, it could also be beneficial to track a cadre of students through the remainder of their teacher education program to determine the lasting impact of these weekly meetings on their teacher preparation.

Finally, it would be worthwhile to expand this research to other teacher education programs in the future. Gathering a cohort of institutions that would be able to facilitate the EFEPLC might yield interesting results.

Conclusion

The authors believe there is generalizability to this process that could be beneficial for other teacher education institutions. The questions that frame the meeting sessions (see Table 1, p. 5) could simply be the focus of the discussion with any group. The early field experience teacher candidates within a program would not have to all go to the same K-12 school for their field experience; they could be paired and exchange video recordings of their lessons, providing feedback to each other. This method could provide multiple opportunities for early field experience students to gain insights into differing school contexts.

The EFEPLC process has provided the authors with a glimpse that teacher candidates can transition their focus from student to teacher. Focused classroom observations discussed during PLC meetings and based on questions that include points of reflection for the teacher candidate may activate future professional decision-making. Through modifying the questions described here this process can flex with each teacher candidate as well as individual teacher education programs. EFEPLC can be a conduit to teacher candidate decision making as they move from student to teacher.

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Appendix

General Course Schedule

Light gray rows indicate Early Field Experience Professional Learning Communities activities.

Week of TEACH 128	Lesson Plan / Schedule
Week 1	On campus seminar • School orientation • Develop group norms (Create chart) • Q1 Why are we at _____ School? Where are we? (Purpose) (Create chart) • Q2 What work do we have to do? (Create Chart) • (Shared Knowledge of Mission)
Week 2	In classroom • *Focus:* **Context and processes of the classroom** • Student Assignments: • Classroom observations and complete Task 2 of ESA – Lesson Planning
Week 3	Review responses to Q1, Q2 *Focus:* ***Classroom Management*** • Create a bank of inquiry-based questions to aid in the ESA – Lesson Planning • (i.e. What Common Core Essential Concepts and Skills will I teach?) • Discussion: **1. Classroom Management (see Table 1)** • Student Assignments: • Lesson ideas and dates.
Week 4	Review responses to Q1, Q2 *Focus:* ***Motivation/Questioning*** • Inquiry question list additions and review • Reveal lesson topics • Discussion: **2. Motivation/Questioning (see Table 1)** • Student Assignments: • Begin Task 3 construction and dates finalized

Week 5	Review responses to Q1, Q2 *Focus:* ***Instructional Strategies*** • Discussion: **3. Instructional Strategies (see Table 1)** • Task 3 Lesson Review • Inquiry questions review • Student Assignments: • Finalize Task 3 or 4 construction and delivery
Week 6	Review responses to Q1, Q2 *Focus:* ***Classroom Management*** • Discussion: **4. Classroom Management (see Table 1)** • Task 3 and 4 reflection and discussion • Student Assignments: • Lesson delivery
Week 7	Review responses to Q1, Q2 *Focus:* ***Instructional Strategies*** • *Discussion: Task 4 Lesson reflection and discussion.*
Week 8	• On campus experiential review • +/Δ What went well? What could be improved?

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Language Teachers' Intercultural Learning: A Sociocultural Perspective

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Abstract. Responding to the call to build teacher interculturality in more dynamic ways, this paper analyzes developmental trajectories of three pre-service teachers enrolled in a course on language and culture in a master's in second language teaching program at a U.S. university. From a sociocultural theory perspective, the article illustrates the various ways in which the pre-service teachers incorporated (or not) the mediational means available to them. The article findings support the claim about the sociocultural nature of human learning, while the analysis informed by a sociocultural perspective on learning explicates why intercultural learning can be more enriching for some participating pre-service teachers than for others. In line with the sociocultural perspective on human learning, the article highlights the importance of the affective dimension and activity for promoting teacher learning and argues for the need to better understand the process of teachers' application of new understandings into their practice. Besides, the article demonstrates the value of teacher educators' reflection on their work. It ends with pedagogical implications for language teacher educators.

In line with the recent call by Smolcic and Arends (2017) to build teacher interculturality in more dynamic ways, this article analyzes developmental paths of three pre-service teachers participating in a project introduced into a course on language and culture in a master's for second language teaching program at a U.S. university. Recent inquiries into teacher intercultural learning highlight the necessity to expose future language teachers to the fluid nature of culture rather than to learn about cultural differences and facts in the context of promoting culturally responsive pedagogy (Black & Bernades, 2014; Dervin, 2015; Hoyt, 2015; Jokikokko, 2010; Smolcic & Arends, 2017). Besides, we witness a shift away from the word *intercultural competence* since it pre-supposes an endpoint in the learning process about cultures and a preference for the term *intercultural learning* (Smolcic & Arends, 2017). A project reflecting these developments in the field was integrated into the course on language and culture offered to prospective language teachers in the master's program at a U.S. university with the following goals in mind: 1. to increase prospective teachers' self-awareness in terms of culture; 2. to promote re-thinking and re-design of one's teaching practices in the classroom given new understandings.

The study's unique contributions lie in: 1. proposing a way to engage prospective language teachers in conceptualizing culture in more dynamic ways; 2. investigating the unique developmental trajectories of participating pre-service teachers from a sociocultural perspective. In particular, while teachers' engagement in ethnographic interviews has been examined in the context of foreign language education (Allen, 2000), the research on English as a second language (ESL) and English as a foreign language (EFL) teachers' experiences with interviews is only emerging (Nelson, 2018; Smolcic & Arends, 2017). This study aims to add to this emergent body

of research by focusing on both ESL/EFL and foreign language teachers and explicating an innovative way to build teacher interculturality in more dynamic ways.

The study pursued the following research question: How do social interactions with individuals from different cultural backgrounds and/or an intercultural experience mediate the participating pre-service teachers' intercultural learning?

Literature Review

Studies on Interculturality and Teacher Intercultural Learning

Nowadays, the demographic trends in many places around the world account for the need to prepare teachers who enter diverse classrooms to teach students who may differ from them in several ways. Models of intercultural learning have been developed to explain the nature of intercultural learning in general (Jackson, 2012). The developmental model of intercultural sensitivity (Bennett & Bennett, 2004) focuses on the process during which individuals attain greater cultural understanding and therefore, is more relevant to this study than other models. According to this model, an intercultural mind is defined as "a mindset capable of understanding from within and from without both one's own and other cultures" (Bennett et al., 2003, p. 252). Individuals generally move from ethnocentric (where one's own culture is seen as a norm) to ethnorelative stages (greater acceptance of differences) as they develop intercultural sensitivity; yet, people rarely experience this process as linear and may regress to lower levels of sensitivity due to culture shock (Bennett, 1993, 2012, as cited in Jackson, 2012). In the post-intercultural approach to teacher education, the pedagogical emphasis shifts from teaching teachers about culture towards focusing on learner "identity as a process" (Dervin, 2015, p. 84), which may involve culture, gender, religion, and other learner self-identifications, realizing unequal power dynamics in society and in the classroom, and becoming aware of the crucial role of contextual factors (e.g., the teaching context, curriculum).

The process of teacher intercultural learning has been described as "a process that lasts a whole lifetime" and "is often informal and incidental" (Jokikokko, 2010, p. 14). This process may involve "strong emotional experiences" and crises and greatly depends on individual teachers' backgrounds, living environments, and the roles of others in this process (Jokikokko, 2010, p. 14). Borg (2003) also underscores the significance of contextual factors in what teachers think and do. Furthermore, researchers found that "going beyond studying culture in the classroom to collaborate with cultural others" can help prospective teachers "to develop greater cultural self-awareness" (Smolcic & Arends, 2017, p. 68). In particular, Smolcic and Arends (2017) engaged a group of pre-service language teachers in collaborative projects and discussions with students of English at an intensive English program at the same university. As a result of this partnership, the participating pre-service ESL/EFL teachers demonstrated some emerging understanding of the complexity of culture and identity and "critical cultural awareness" (Byram, 1997), such as the benefit (or, the privilege) of speaking English as the first language. Black and Bernades (2014) investigated the effects of teachers' participating in an international teaching practicum

and found it to be a transformational learning experience. The teachers came to question their previously held beliefs and assumptions and realized the necessity to globalize the curriculum by reflecting the interconnectedness of all people around the world. The authors conclude that teachers "influence a generation of students and must have a critical sense of global issues and intercultural perspectives to improve social justice and the human condition globally" (Black & Bernades, 2014, para. 3).

Recent developments in the field have been reflected in the research on second language learning and learning of culture (e.g., Bateman, 2002; Robinson-Stuart & Nocon, 1996). It has been found that even proficient foreign language speakers may not always be successful in intercultural encounters due to a lack of intercultural competence (Christie, 2007; Schenker, 2002), and therefore, ethnographic interviews (i.e., interviews with cultural others) can be used as a tool to provide more authentic cross-cultural experiences for language students (and teachers). Bateman's (2002) study shows that as a result of interviewing native speakers of Spanish, students' attitudes toward the target language and its speakers improved. In an earlier study, Robinson-Stuart and Nocon (1996) found that ethnographic interviews allowed students to develop greater awareness of their own culture and the culture of the Spanish-speaking world. Among the potential challenges that the use of ethnographic interviews may present in the classroom researchers note the additional time necessary to introduce students to the ideas related to the ethnography, ethnographic interviews, and the value of learning not only a foreign language, but also the target culture.

The use of ethnographic interviews with cultural others has been reported in the context of foreign language teacher education (Allen, 2000); yet, its adaptation into the ESL/EFL teacher education is only beginning to emerge (Nelson, 2018; Smolcic & Arends, 2017). By focusing on both ESL/EFL and foreign language teachers, this study aims to add to the emergent body of research on language teacher intercultural learning through interviews with cultural others. To respond to the need of preparing teachers entering diverse U.S. classrooms today and fulfill the research gap by tracking pre-service teachers' intercultural learning in an innovative course project in the context of both ESL/EFL and foreign language teacher education, this study reports on the developmental paths of three pre-service language teachers through a sociocultural theory perspective.

Theoretical Framework

A Sociocultural Perspective on Human Learning

The sociocultural views on human learning grounded in the works of the Russian psychologist Lev Vygotsky foreground the importance of social activities, interactions, and relations in which humans choose to engage for human development. Particular attention is paid to the various mediational means (tools) that facilitate the learning process and the role of expert others (e.g., educators) who provide mediation. The mediation varies from more direct to more implicit and is offered within the zone of proximal development (the ZPD) of learners. The ZPD has been defined as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through

problem-solving under adult guidance, or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). It is particularly important to pay attention to the ways learners respond to mediation and adjust it accordingly. In collaboration with a more capable other (e.g., a teacher, a peer), learners can "transfer" newly learned concepts and skills to solve more complex tasks, meaning that this new knowledge has been internalized. This collaboration to accomplish more difficult tasks has been defined as transcendence (Poehner, 2007).

The sociocultural perspective used in the context of teacher education gives us the means to "see" teacher learning (Johnson & Golombek, 2003) as it occurs in various contexts. Johnson and Golombek (2003) explain:

> Ultimately, we believe sociocultural theory enables teacher educators to see important aspects of the cognitive processes at work in teacher learning. … It enables teacher educators to see how various tools work to create a mediational space in which teachers can externalize their current understandings and then re-conceptualize and re-contextualize their understandings and develop new ways of engaging in the activities associated with teaching. (p. 735)

Various tools that teachers use in mediating their learning can involve expert knowledge, prior experiences as students and/or teachers, teacher journals, colleagues, and other resources, but they still need "to work through the transformative process in a personally meaningful way" (Johnson & Golombek, 2003, p. 735).

From this perspective, teacher educators can examine the process of novice teachers' learning to teach for the instances of emotional/cognitive dissonance that signal possible growth points in learning (Johnson & Worden, 2014). According to Vygotsky (1987), both the human mind and emotions represent a dialectic unity and therefore, cannot be separated from one another in the analysis. In his own words, "every idea contains some remnant of the individual's affective relationship to that aspect of reality which it represents" (Vygotsky, 1987, p. 50). The dialectic approach to development also presupposes the emergence of contradictions, e.g., emotional/cognitive dissonance. Through resolving contradictions, the learner can move forward developmentally. The Russian word *perezhivanie* has been used in the field to refer to the affective impact of past experiences on individuals (van der Veer & Valsiner, 1994). Any event is experienced differently (*perezhivanie*) by each person and therefore, it is impossible to understand the process of learning without considering the emotions of the learner. Johnson and Worden (2014) further argue that responding to "novice teachers' expressions of cognitive/emotional dissonance and framing them as growth points in the learning of teaching may prove to be a powerful step in creating initial learning-to-teach experiences that support and sustain productive teacher development in teacher education programs" (p. 147).

…a sociocultural perspective can be used as a lens to "see" teacher intercultural learning and to explicate why this process may be more beneficial for some participants than for others.

Overall, a sociocultural perspective can be used as a lens to "see" (Johnson & Golombek, 2003) teacher intercultural learning and to explicate why this process may be more beneficial for some participants than for others.

Data Collection

The data were collected during a one-semester academic graduate course from five enrolled students. At the time of the data collection, the course was offered as a pilot elective course. The students were recruited by a colleague of the researcher (also, the instructor of the course) to avoid potential issues with respect to coercion when working with one's own students. The researcher was not notified of the students' decision to participate (or not to participate) in the study until the final grades had been posted.

More specifically, the researcher collected pre-service teachers' background information (i.e., relevant personal and professional experience, prior education, trips abroad) and three course papers. The data collected included: (1) a short background information survey, (2) a paper containing analysis of an interview with a study-abroad learner, (3) a paper containing analysis of an interview with a foreign-born teacher teaching in the U.S., and (4) a short reflection paper where the participants reflected on their overall experience in the project. Also, the researcher used email exchanges with the focal participants to arrive at a better understanding of the data. While all five students allowed the researcher to use and to analyze their work for research purposes, three participants were chosen out of the pool of five participating pre-service teachers to illustrate the uniqueness and extent of the intercultural learning process.

Data Analysis

This study utilizes a qualitative methodology approach (Strauss & Corbin, 1998) with the two-fold purpose: 1. to "understand the nature or the meaning of the experience" of the pre-service teachers undertaking the discussed project (Strauss & Corbin, 1998, p. 11) and 2. "to offer insight, enhance understanding, and provide a meaningful guide for action" (Strauss & Corbin, 1998, p. 12). The data were analyzed using a content analysis technique (Miles & Huberman, 1994). The researcher (also, the instructor of the course) undertook a detailed content analysis of the relevant course papers of all participating teachers. As the sole instructor of the course, I had a deeper understanding of the situations of participating students (the insider's perspective), and these shared experiences in the classroom and beyond (i.e., field trips) helped me to gain a deeper understanding of the participating teachers' experiences in the course and with the project.

The papers were read and re-read repeatedly by the researcher throughout and upon the completion of the data collection period. While reviewing the data, themes from the participating teachers' papers were re-examined and either eliminated or created, as further analysis suggested. The themes were based on participants' language rather than the researcher's pre-determined categories. For example, one of the themes in a focal participant's (Sheila's) data had to do with increased understanding and empathy towards her learners. This theme could be traced across all the three papers that Sheila had submitted in the course. Here is a relevant quote from her paper about an interview with a study-abroad learner: "… but if people were able to understand the irreplaceable perspective and genuine empathy gained as a bi-product, I think the investment of studying abroad would be seen as lucrative as it

truly is." In her paper about an interview with a foreign teacher, she again returns to the same topic of being able to relate to her students' cultural and educational backgrounds: "As an ESL teacher, I learned that I should never assume that all of my students have been taught the way I teach and/or have had similar experiences with their education." Finally, in her reflection paper on both interviews, she concludes: "Teachers we should be sympathetic toward our students and draw from our own language learning experiences to encourage them. This year I have had the opportunity to do this with a student. The result has been a noticeable increase in their confidence."

Additionally, a series of subsequent email exchanges with the participating pre-service teachers served as a member check (Maxwell, 2004) and was used in the data analysis below. Therefore, the data analysis should be seen as co-constructed, and this strengthens the validity of the findings.

Study

Instructional Context

The project involved pre-service ESL/EFL and foreign language teachers in interviews with individuals from different cultural backgrounds and/or a cross-cultural experience and was integrated into a graduate-level course in the master's in second language teaching program at a U.S. public university. The program aims to prepare college-level language instructors and offers a variety of courses and practical experiences to prepare pre-service teachers. The course on language and culture engaged teachers in both theoretical readings (e.g., study-abroad language learning, ethnography, intercultural learning) and practical activities (e.g., designing a study-abroad program). The researcher was also the instructor of the course wherein the project took place.

The Project

The project involved pre-service teachers in two face-to-face interviews with individuals with distinct (from theirs) cultural backgrounds and/or an intercultural experience. The participants were encouraged to use open-ended questions with their interviewees, yet before the start of each interview, they were assigned to choose a possible focus for the interviews, which reflected their interests and potential gains from the project. The students were also encouraged to use their own earlier intercultural experiences (e.g., a study-abroad trip) to add to and to deepen their understanding of cross-cultural learning that individuals engage in throughout their lifetime.

They reported their findings and analysis in two separate course papers (one paper for each interview). Besides, they were asked to submit an overall reflection paper on this project. The post-interviews reflection required students to demonstrate a "deep reflection on implications for language learning and teaching in your classroom" (taken from the assignment directions).

As mentioned earlier, the project was aimed at: 1. increasing prospective teachers' self-awareness in terms of culture; 2. promoting re-thinking and re-design of one's teaching practices in the classroom because of new understandings. All the

participating teachers (except Iris) were teaching entry-level language courses at the same university at the time of the data collection.

Participant Profiles

At the time of the data collection, all three participants were young adults. Two of the three focal pre-service teachers were completing their second semester in the master's in second language teaching program at the time of the data collection. One of them, Sheila, was teaching a conversation class to a group of mixed-level ESL students, while the other, Carter, was teaching introductory Spanish classes. Before the start of the program, Sheila had taught for several years at a community-based ESL program, and Carter had some limited tutoring experience. Both Sheila and Carter are native English speakers. Sheila plans to continue teaching ESL, while Carter will teach Spanish upon program graduation. Before the start of the project, Sheila had a study-abroad experience in Spanish-speaking countries, while Carter had no such experience.

The third participant, Iris, was taking the course as part of her exchange program. Iris is a non-native speaker of English who was enrolled at a similar master's in a second language teaching program in a country in Europe. Iris plans to teach ESL/EFL and/or Spanish upon completion of her degree program there. Before this project, Iris went on a study-abroad program in Spain.

Regarding the project, Sheila chose an American student with a study-abroad experience in an Arabic-speaking country for the first interview and a foreign-born instructor teaching in the U.S. for her second interview. Carter interviewed a student from Spain currently living and working in the U.S. and an instructor from Spain for his first and second interviews, respectively. Iris chose a study-abroad student from a European country currently residing and studying in the U.S. for the first interview and a foreign-born instructor for her second interview.

Results

The results are first presented in the form of a cross-case analysis of the three participants (section 7.1), while the subsequent sections (sections 7.2, 7.3, and 7.4) focus on each teacher's individual trajectory (a modified case-study approach). Table 1 below previews some relevant background information and the resultant thematic categories for each participant.

Table 1
Participants' Teaching and Thematic Categories

Participant	Teaching Experience and Status	Thematic categories
Sheila	Some teaching experience, instructor of ESL	Re-thinking teaching beliefs and practices
Carter	Limited teaching experience, instructor of Spanish	Demonstrating emerging "critical cultural awareness"
Iris	No teaching experience, exchange student	Coping with culture shock

Main Themes

The following themes were prevalent in all participating pre-service teachers' data: 1. Learning a new language is a challenge. 2. Living in/experiencing a new culture is hard and requires learning new knowledge and skills. Besides, each participant experienced the intercultural learning process differently, focusing on distinct ideas that became salient to them through this process. While Sheila was able to "transfer" her newly acquired understanding to re-imagine her relationship with her ESL students, Carter was more focused on seeing his own culture from the perspective of individuals from other cultural backgrounds. Importantly, these new understandings correspond to the project goals described earlier. Finally, Iris did not demonstrate significant gains in terms of her understanding of her own culture, the cultures of others or connecting new understandings to teaching contexts.

Sheila: Re-thinking Teaching Beliefs and Practices

The salient themes that emerged in Sheila's course papers were related to learners' identities in a second language and empathy one can develop based on one's challenging experience with new languages and cultures towards people in similar situations. In the interview with an American student who went on a study-abroad trip in an Arabic-speaking country, she describes her interviewee's "feeling inadequate with the language and losing her sense of identity", as she started her program abroad. Sheila also compares this learner's experience to her own study-abroad trip to a Spanish-speaking country and notes that she "remembered feeling equally disillusioned as I left a language training center feeling confident with my Spanish only to later discover I couldn't even understand taxi drivers." In her first interview, the process of learning a second language is defined as "a struggle with Arabic" which "caused her [the interviewee] to experience a sort of identity crisis." The interviewee explains that "physically and linguistically you don't fit in and you just kind of feel dumb all the time."

The study-abroad learner whom Sheila interviewed is now teaching ESL students and acknowledges that "the biggest thing I got out of [studying] Arabic was I can relate so much more with the ESL kids I work with." In her turn, Sheila admits that she can as well relate to her ESL students more based on her own study-abroad experience in Spain. In her own words, "the increased empathy she reported having now for ESL students resonates deeply with me."

For her second interview, Sheila chose a foreign-born language professor at the same university. While this instructor teaches Chinese as a foreign language and therefore, focused on her professional experiences with this language, it is remarkable that Sheila was able to "transfer" some of her ideas on her own ESL context:

> ***As an ESL teacher, I imagine many if not all of my Asian students experience major culture shock while attending my English class[1].*** *… Culture influences*

[1] Here and hereafter, the text in bold indicates the most important segments for understanding the data.

> *every aspect of our lives including down to the way we learn and perceive the roles of students and teachers. As an ESL teacher, I learned that I should never assume that all of my students have been taught the way I teach and/or have had similar experiences with their education.* (Sheila's report about the foreign-born language instructor)

In this interview, the foreign-born instructor explained how she was able to change her professional identity from being an "authority" in a language class (a role expected to perform for teachers in Taiwan) to becoming more like "a friend" to her American students. Yet, as we witness above, Sheila projects these experiences on what her own ESL students might experience in her ESL classroom and draws conclusions for her teaching (i.e., "never assume that all of my students have been taught the way I teach and/or have had similar experiences with their education").

In her final reflection paper on this project, Sheila concludes:

> *I learned how challenging it can be for language learners and teachers to experience other cultures. … Language learning is hard. It takes time and can be emotionally draining as learners feel they sometimes lose their identity in the process as they are unable to fully communicate in the L2. …* ***Avoiding the urge to immediately assume that the student is lazy or does not care can save us a lot of trouble in the long run if we are open in communicating when an initial misunderstanding arises.*** *…* ***Empathy, patience, understanding, adaptability, and avoiding assumptions are all important takeaways from the interviews I did.*** (Sheila's final reflection paper on the project)

As Sheila's reflection in her final reflection paper above shows, she is able to develop a better understanding of the challenges of learning a second language her students might encounter and to re-think some of her prior beliefs about teaching and students (e.g., "avoiding the urge to immediately assume that the student is lazy…"). In the end, given this new understanding and greater empathy that she developed towards her students, Sheila can potentially start to engage in her classroom activities in new, more empathetic and culturally responsive ways.

Carter: Demonstrating Emerging "Critical Cultural Awareness"

For the two assigned interviews, Carter deliberately chose speakers of Spanish due to his personal and professional interest in the Spanish language and culture. In his interview with a study-abroad student (Carlos) who was also a TA in his Spanish course, he focuses on the nature of friendship in the two cultures (Spain vs. the U.S.):

> *"Here, relationships are colder. People are your friends, but they aren't really." Carlos does not feel like he has the same type of friends as he does in Spain due to the difference in culture. … Instead of going out every night and spending time bonding, American students are more likely to go home and work on homework. This made Carlos feel as though relationships were "cold" and slightly unauthentic.* (Carter's report about a study-abroad student)

Importantly, Carter reflected on a possible implication for him, as an instructor, and related to the challenge of living and studying abroad, as the following excerpt shows:

> ***As an instructor, I think it is extremely important to help international or study-abroad students find friends****. Spending time in a foreign culture is very difficult, especially if you feel like you are doing it alone.* (Carter's report about a study-abroad student)

In his interview with a foreign-born teacher, Carter continues to pursue his interest in the nature of relationships in the two countries and asks his interviewee, an instructor from Spain, about the nature of relationships between students and teachers:

> *The relationship that all the teachers have in Spain, every month they would do something with all the professors. Social acts are very important in Spain, here it is less important.* (Carter's report about the foreign-born language instructor)

In his final reflection paper on the project, Carter demonstrates his emerging "critical cultural awareness" (Byram, 1997) by realizing a different cultural view:

> *Understanding this fact led to greater intercultural competence for me and can help other students or instructors see just how important being social is in Spanish culture. … **I generally think of myself as nice and outgoing but my actions are not always viewed that way in the context of another culture.*** (Carter's final reflection paper on the project)

Overall, Carter develops "critical cultural awareness" (Byram, 1997) towards the end of the project. At the same time, he makes fewer connections (than Sheila) to his classroom teaching and therefore, does not seem to demonstrate major changes in his teaching beliefs and/or practices.

Iris: Coping with Culture Shock

In her interview with a study-abroad student, Iris focuses on the challenges this student faces, such as the linguistic challenges:

> ***This paper devotes to the challenges that foreign students may have before and during the exchange period. … However, writing is the hardest part of learning the language for her.*** *… Moreover, she says that this language problem increases the educational load. For instance, if a student whose L1 is English can read a text in a short time, she is to put many efforts and it may take much time for her.* (Iris's report about a study-abroad student)

Another challenge that Iris describes in her report concerns cultural shock. In her own words:

> *As for the cultural shock, she says that it is hard for her to get used to the fact that every person in the U.S. asks "How are you?", but in fact, it does not mean that this question is interested in them. During the discussion, the interviewee numerously said that it is difficult for her to make friends. Now she has friends from her home*

country and different countries but has little contact with indigenous students. (Iris's report about a study-abroad student)

Interestingly, in her interview with a foreign-born instructor, Iris continues to question her interviewee about the difficulties of living and studying abroad:

As for the culture, most of the teachers are not deeply interested in you, they just try to be polite and that is it. The first time that she spent in the U.S. was very difficult not only because of the cultural shock but also because of this hidden friendless. (Iris's report about a foreign-born instructor)

In her final reflection paper on the project, Iris concludes that "when you meet various people and spend time not only on studying, you develop the intercultural competence and get acquainted with the peculiarities of culture." In other words, she highlights the importance of informal interactions and relations for language and culture learning, yet frames the other culture somewhat negatively (i.e., "the peculiarities of culture"). She also admits the necessity to learn more about a target culture/country one visits: "When you go to another place, you are to know not only geographical features of it by also some customs and traditions."

Overall, Iris fails to connect newly acquired understandings to her potential teaching contexts. Her views about the U.S. culture also seem to be rooted in ethnocentricity, meaning that her own culture is seen by her as the norm, while the characteristics of the other culture are defined as "peculiarities." In other words, unlike other participants, Iris appears to be only at the beginning of her intercultural learning process.

Discussion

The study sought to find an answer to the following research question: How do the social interactions with individuals from different cultural backgrounds and/or an intercultural experience mediate the participating pre-service teachers' intercultural learning?

The social interactions that were included in the course on language and culture for pre-service language teachers mediated teachers' intercultural learning in several various ways due to the distinct backgrounds, prior personal and professional experiences, and the ZPDs of the three focal participants.

For Sheila, the experience in the project was very emotional. Not only did she recall the similar feelings of struggle with the target language, culture, and identity in L2, through this project, she was also able to pronounce greater empathy towards her English language learners. The dialectic relationship between the human mind and emotions (Vygotsky, 1987) can be traced here. While the emotions Sheila and her interviewee had experienced were primarily negative and confusing, they both learned to be more empathetic and concerned teachers through this process. In other words, their *perezhivanie* helped them to be able to better relate to and potentially connect to their ESL students. Similarly to the teachers in Black and Bernades' (2014) study, Sheila resolves to avoid making assumptions about her learners. In Vygotskian terms, in her engagement with the assigned interviews, Sheila relies on her prior experiences (a study-abroad trip) as a mediational means to develop her professional identity and

values. While we do not have the evidence that Sheila can effectively "transfer" her new understandings to the classroom, she externalizes a new understanding of her learners (greater empathy, avoiding assumptions), and this shows her potential to transform her academic knowledge into practical applications for her classroom teaching.

As discussed above, Carter develops "critical cultural awareness" (Byram, 1997) towards the end of the project. Unlike the participants in Smolcic and Arends' (2017) study, Carter does not focus on unequal power dynamics between various cultures and countries; yet, he is able to shift from more ethnocentric (i.e., seeing his culture as a norm) to more ethnorelative views (Bennett, 1993, 2012, as cited in Jackson, 2012). In terms of the mediational means, Carter's passion and interest (i.e., emotions) in Spanish language and culture seem to be one of the most important factors that trigger his deeper investigation into the cultural differences and possible reasons for those differences. Carter's ability to "transfer" (in Vygotskian terms) this newly co-constructed knowledge concerns his realizing the necessity of making friends in a study-abroad trip, yet we do not witness a deeper realization in regards to his classroom teaching here. In an email exchange at the end of the project, Carter shared that he had introduced similar ethnographic interview assignments in his Spanish language course to help students develop a better understanding of the target language and culture. In other words, Carter was able to "transfer" an instructional strategy that was effective for his own intercultural learning to his classroom. We do not witness Carter's deeper understanding of his students or teaching in his course papers; however, his teaching practices were mediated by the experience with the interviews he had had in the course.

In comparison, Iris, as a newly arrived exchange student, goes through a culture shock herself and therefore, seems to mainly focus on cultural differences and views the target U.S. culture somewhat negatively (Bennett, 1993, 2012, as cited in Jackson, 2012). As a result of her engagement in the interviews, Iris's ZPD expands, yet it does not allow her to "transfer" the knowledge to her potential teaching contexts. In terms of mediational means, Iris relies on her own experiences in the U.S. to structure and guide her interviewees through her interviews. Yet, unlike Sheila, she does not utilize her *perezhivanie* in an earlier study-abroad trip to Spain to enrich her understanding of her current situation. While the process of intercultural learning takes a lifetime (Jokikokko, 2010), Iris appears to be at the beginning of this experience and, in Vygotskian terms, is not "ripe" to be able to transform this knowledge into greater understanding of her own situation, teacher identity, students, and teaching overall.

Overall, the study continues to include the voices of ESL/EFL teachers in the emergent body of research on teacher intercultural learning through engagement with cultural others. Similarly to previous investigations into the nature of teacher intercultural learning (e.g., Black & Bernades, 2014; Jokikokko, 2010; Smolcic & Arends, 2017), the process of this learning was diverse, complex, and often emotional. The pre-service teachers were able to co-construct new knowledge together with their interviewees through creating interview questions, reporting and reflecting on what their interviewees had shared with them. In line with the post-intercultural studies in teacher education, the focus of intercultural learning was more on increasing cultural

self-awareness and realizing the "fluidity" of cultures and identities (Dervin, 2015) than learning facts about cultures. The sociocultural perspective applied in this study allowed us to "see" (Johnson & Golombek, 2003) each pre-service teacher's learning and analyze the possible reasons for the extent this learning occurred (or did not occur). While the aims of this study did not involve the analysis of the participating teachers' classroom practices, the participating teachers' reference to re-imagining their practices and relationships with students indicates a shift in their understanding. Borg (2003, p. 105) underscores that "we are interested in understanding teachers' professional actions, not what or how they think in isolation of what they do." A further investigation into whether and/or how pre-service teachers apply their newly constructed knowledge to their classrooms seems to be a viable direction in future research.

The study also sheds light on the importance of contexts for understanding teacher learning. Borg (2003) writes:

> Another central issue to emerge here is the role of context. Greater understandings of the contextual factors – e.g., institutional, social, instructional, physical − which shape what language teachers do are central to deeper insights into relationships between cognition and practice. The study of cognition and practice without an awareness of the contexts in which these occur will inevitably provide partial, if not flawed, characterizations of teachers and teaching. (p. 106)

In this study, we saw how pre-service teachers' experiences outside the classroom (i.e., Iris's status as an exchange student) impacted the extent and depth to which they could co-construct new knowledge from social interactions assigned as part of the course project. Iris's role as a newly arrived international student clearly "shaped" the ways she constructed her interviews and reflections on the project. Besides, her lack of engagement in actual teaching limited the extent of her making connections to teaching contexts.

Finally, a detailed inquiry into the nature of pre-service teachers' intercultural learning allows promoting further reflection on behalf of teacher educators. Borg (2003) underlines the importance of "the implications of all … research for the professional preparation and continuing development of language teachers", particularly as it applies to "the principles underlying the design of their programs…" (p. 106). In this particular case, one of the teachers (Iris) could have benefitted from an actual teaching experience to support her intercultural learning, while the two other teachers could have been further supported in their attempts to re-think and re-design their classrooms.

Limitations

As with any research investigation, this research study has its limitations. First of all, the scope and aims of the study did not lead to an analysis of the teacher educator's mediation provided to the pre-service teachers, and this could be explored in subsequent research. Besides, the researcher did not include the analysis of teachers' activity in the classroom, and this can as well be investigated in future research.

Conclusion

Overall, the process of intercultural learning through social interactions with people from different cultural backgrounds and/or an intercultural experience is enriching for participating language teachers and can lead to pre-service teachers' re-imagining who they are in the classroom, who their students are, and what their classrooms may look like. However, this process is also complex and can differ for participating pre-service teachers due to their backgrounds, personal and professional experiences, and the ZPDs. The study continues to draw attention to the importance of emotions for teachers' learning (Johnson & Worden, 2014) and shows how they can be a driving force for development. The paper also underscores the importance of the activity to promote learning. Teacher educators should be particularly attentive to whether and how pre-service teachers internalize new knowledge by applying it in their classrooms, i.e., the concept of transcendence (Poehner, 2007). From a sociocultural perspective, while the process of intercultural learning impacted the participating teachers to a different extent/depth, the participants ended the project as "not the same" people that they were before the start of it.

The investigation into the nature of pre-service teacher intercultural learning during a course project helps both the instructors and the program faculty overall to better understand the experiences of their teachers in the program and may lead to re-thinking of the mediational means available for the program participants. In particular, the quality and the extent of mediation offered to the most struggling (less successful) students (pre-service teachers) can be reviewed and be better adapted to the potential needs of incoming teachers.

Practical Implications for Educators

In view of the findings, it seems necessary to offer several practical implications that this study can present for educators and language teacher educators, in particular:

- Educators in the fields of global communication, languages, and general education may find ways to adapt the assignment involving ethnographic interviews to enrich students' learning experiences with authentic cross-cultural communication opportunities that the interviews represent.
- For language teacher educators, it seems particularly important to be able to allow pre-service teachers to engage in a real teaching experience (together with conducting ethnographic interviews) so that they are able to make connections and implement insights from the interviews into practice. Additionally, it is crucial to be explicit (on the part of teacher educators) about the necessity to make these connections. As expert others, teacher educators can share their cross-cultural experiences and insights and the ways that these insights can be incorporated to improve teaching
- Finally, as a possible modification for this project, pre-service teachers can be guided towards creating and teaching with instructional materials

or ideas that reflect greater cross-cultural awareness, empathy, and inclusivity towards their students within the same course.

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Choice in Learning: Differentiating Instruction in the College Classroom

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Abstract. This article addresses the importance of differentiated instruction in the college classroom. Additionally, it focuses on the results of the students' perceptions of differentiated instruction in the college classroom. Students in the college classroom were given choice boards to display their understanding on phonemic awareness, phonics, and morphology. The article discusses ideas for future direction based on the results from the action research project.

Imagine if we went into a shoe store and every pair of shoes were the same color, the same heel height, same price, and same brand. It would be awkward to see everyone walking around wearing the same shoes. It would also be frustrating for people because not all shoes fit the same. The choices in shoes allows everyone to differentiate based on their foot type whether it be narrow, wide, or medium width. Choice in shoes also provides each person the opportunity to purchase shoes that fit their budget and needs. This same analogy applies to the learning which takes place in the classroom. Each learner brings unique learning characteristics to the classroom with a preference on how they learn the content. Just like having choice in shoes, educators can provide choice in learning the content. This choice in learning is referred to as differentiated instruction.

At a Midwestern university, first semester senior level teacher candidates (TCs) in the elementary and early childhood education programs were given a choice board after instruction took place over phonemic awareness, phonics, and morphology. TCs from three different sections of the communication arts integration course were given the choice board assignment along with the scoring rubric after covering the learning modules. Each TC was required to complete two different choice board activities which included one focused on phonemic awareness and phonics and another one for morphology. TCs were invited to participate in a pre and post survey to gather their experiences and perceptions connected to choice in learning in the college classroom. It is the belief that differentiating instruction in the college classroom, specifically using product type, is an effective approach to engage students in learning the content.

This article includes a review of literature over differentiating instruction in the college classroom, student agency, self-determination theory, and supporting students' metacognition. Additionally, the three different types of differentiated instruction are included in the literature review with examples of activities instructors can implement and embed into coursework. The results of the action research are discussed with selected examples of completed student work. Lastly, ideas for future direction and research ideas are included.

Review of Literature

Providing choice in learning is one way to engage students in the content being taught. Allowing students the opportunity to select how they will learn the content is one way to increase engagement and boost student learning (Anderson, 2016). Differentiated instruction has been embedded in pre-kindergarten through twelfth grade classroom instruction, which has proven effective and is worth being implemented in the college classroom (Mintz, 2016). Using choice boards to differentiate instruction allows the student to actively engage in the learning by selecting an activity or activities to display their understanding of the content. Using choice in learning is one way to motivate and actively engage the students in the learning process.

Using choice in learning is one way to motivate and actively engage the students in the learning process.

Research on Differentiation in the College Classroom

While research reports positive results for differentiating instruction in the secondary classroom, limited research exists on the implementation in the college clasroom. Differentiation may not be the instructional practice of choice in the college classroom due to the commitment it takes to develop a variety of resources to appeal to the learning preferences of students (Lightweis, 2013). Adding to the research on differentiating instruction is imperative at the college level in order to provide engagement and student-centered learning, but more importantly it helps contextualize the learning to teacher and students' lives and experiences.

Students enter the college classroom with diverse learning needs due to the differences in life and educational experiences (Merriam et al., 2007). Dosch and Zidon (2014) stated, "The one-size-fits-all, traditional model of lecture-style teaching and teacher-driven education continues to dominate in college" (p. 343). Ernst and Ernst (2005) wrote that at the college level, fewer studies exist regarding differentiation for several reasons, which include 1) class sizes are typically larger than a K-12 setting; 2) the number of contact hours with students is minimal; 3) designing varying assessments takes time and can present challenges for instructors, and 4) ethical concerns such as grading creates controversy.

In a study completed by Livingston (2006), differentiation of instruction yielded positive results of 33 undergraduate pre-service teachers. The students wrote about how they enjoyed the constructivist approach of teaching and being able to choose how to complete the assignments based on their own learning preferences. In another study, Ernst and Ernst (2005) administered a survey about differentiation in an undergraduate political science course. A majority of the 35 students shared how they appreciated being given choice in learning and exploring topics connected to their preference of learning. Further, Santangelo and Tomlinson (2009) designed assessments and rubrics for five key course assignments and classroom activities to determine student mastery of the content. Results of the study were limited, but the in the course evaluations, students wrote that they benefited from the choices and options to display their knowledge.

Student Agency

Student agency is the ability to manage one's learning. It requires students to take an active role in their learning. Agency and cognition originated with Piagetian notion of constructivism (Piaget, 1967), where knowledge is seen as "constructed" through a process of taking actions in one's environment and adjusting existing knowledge structures based on the outcome of those actions. This is meaningful to the discussion on differentiation in college classrooms because student agency is the belief that student learning is transformed by learning experiences that are directed by the learner's motivations and existing knowledge. Bandura (2001) highlights the role of agency in the self-regulation of learning: "The core features of agency enable people to play a part in their self-development, adaptation, and self-renewal with changing times" (p. 2). Student agency provides students the sense that they have control and the power to affect their own learning. Agency can shape both the process and the outcomes of student learning. Falk and Dierking (2002) studied free-choice learning, where students can make decisions about what, where, and with whom to learn. A large part of agentic learning is the ability to make meaningful choices that impact our learning.

Self Determination Theory

Studies have shown that choice in learning does positively influence student motivation (Assor et al.,). Self-determination theory states there are three needs necessary for growth and integration, which are autonomy, relatedness, and competence (Ryan & Deci, 2000). When students connect feelings of autonomy, relatedness, and competence with choice, then choice in learning has positive outcomes in student engagement and self-motivation is present (Katz & Assor, 2007; Beymer & Thomson, 2015). Parker et al. (2017) discussed how autonomy, relatedness, and competence benefit student learning (See Table 1). Providing opportunities requires planning, but finding the structure that works best for the students can be a powerful mechanism to foster student engagement.

Table 1
Description of Autonomy, Relatedness, and Competences

Type	Description
Autonomy	Students feel autonomous when they believe the task aligns with their interests and goals, as well as their values.
Relatedness	A sense of relatedness stems from feeling like the person belongs to a group. When students feel a sense of belonging, they are more likely to make contributions to the group.
Competence	Students feel competence when they understand what they need to be successful.

Supporting Students' Metacognition

Metacognition (also called reflection) is the process of thinking about one's thinking. Metacognition helps one become aware of their own strengths and weaknesses as learners. Students who know their strengths and weaknesses can "actively monitor their learning strategies and resources and assess their readiness for particular tasks and performances" (Bransford et al., p. 67). As Chick (n.d) stated, "Connecting a learning context to its relevant processes, learners will be more able to adapt strategies to new contexts, rather than assume that learning is the same everywhere and every time" (para 12). College instructors can support their students' metacognition through active learning, which in return will promote reflection and motivation.

Costa (2008) stated that metacognition can occur before, during, and after instruction. Before learning, the learner determines what needs to be done, what options and choices are available, and how to go about learning and doing the task on hand. The learner creates a plan for reaching the learning target. During learning, the learner self-monitors (or self-regulates) thoughts and actions to keep focused on the goals and the best pathway to achieve them. During learning, the learner self-evaluates progress and takes steps to change direction if needed. After learning, the learner determines what worked well, what didn't work well and how things might be done differently to improve the process. Student choice and student agency provide students and way to self-regulate as well as to reflect on their growth as a learner in a metacognitive context.

Three Types of Differentiation

One way to support students' metacognition is providing them the opportunity to engage in activities that match their preferred way of learning. Dosch and Zidon (2014) support the idea that educators should provide students the opportunity to learn and engage in the course materials that matches their learning preference. "When offered choices about materials, activities, and assessments, students feel a sense of empowerment which enhances their interest in a course" (Turner & Solis, 2017, p.73). Instructors can provide instruction in a number of ways to engage students in learning' and meet their learning preference through content, process, or product differentiation (Tomlinson & Allan, 2000). Table 2 provides an overview of three ways to differentiate instruction along with examples to use in the classroom setting. Wormeli (2007) asserted, "Differentiation is foremost a professional and responsive mind-set" (p. 7). Differentiation is a student centered approach that can be embedded across all coursework.

Table 2
Ways to Differentiate Instruction

Type	Description	Examples
Content	Content refers to the what is being taught as well as how the students access materials (Tomlinson & McTighe, 2006). The instructor pre-assesses the skills to be addressed and then differentiates instruction based on the results to meet the learning needs of each student.	• Use of reading materials at various readability levels • Use of supplemental material such as auditory aids or visual aids (e.g., videos, charts, tape or CD) • Reteach content to those students who need more guidance and exempts those students who achieved mastery • Use of presentation styles connected to the students' learning styles (e.g. lecture, modeling, and demonstration
Process	Process refers to how the learner comes to understand the key facts, concepts, and skills of a subject (Tomlinson & Allan, 2000). Process differentiation also connects to the student's interest level or learning profile (Tomlinson, 2005). Process is also referred to as the activity the student completes.	• Using a variety of leveled activities to meet the students' learning needs (tiered lessons) • Provide opportunities for interactive journaling where the instructor and student exchange dialogue about the content being taught • Using graphic organizers which helps with visualizing and breaking down the information • Use of the jigsaw cooperative learning strategy where the students are placed in small groups to become experts on the topic
Product	Product refers to the culminating projects or assessments which allow students to demonstrate their learning and how they can apply what they learned after instruction has	• A portfolio of student work to demonstrate student learning • Choice boards, which are also referred to learning menus and tic-tac-toe boards

Table 2 Cont.

Type	Description	Examples
Product	taken place (Tomlinson, 2005). Instructors provide activities which include various modes of learning styles (auditory, kinesthetic, and visual) along with options that are analytic, creative, and practical (IRIS Center 2019).	○ Choice boards include a variety of activities to display understanding of content. ○ Instructors set the parameters of how many activities to complete • Allowing students to create their own project that connects to the content taught

Purpose of the Action Research

The purpose of this action research was to determine student perceptions when it comes to differentiating instruction in the college classroom. The students were given choice in learning on displaying their understanding of phonemic awareness, phonics, or morphology using choice boards, which is a type of product differentiation. These choice boards provided the students in the course the opportunity to pick two activities to display what they learned. Though this was a required assignment for every student, they were given the opportunity to participate and sign consent for taking a pre and post survey on choice in learning and to share their final product for the purpose of the action research.

The research guiding this action research project were:

1. What are college students' perceptions when offered choice to display their understanding?
2. Is there a significant difference in perceptions when offered choice in learning?

Participants in the Action Research

Participants from a Midwestern university included students enrolled in the senior level Communication Arts Integration course in the teacher education program either in one of the three face-to-face classes or the online class. All students were required to complete the choice board activities for a grade connected to the course. However, students had the opportunity to sign consent for participating in the collection of student samples and a pre and post survey connected to choice in learning. Of the 79 students enrolled in the Communication Arts Integration course, consent forms were collected from 38 participants. The pre survey included 25 of the 38 participants, and the post survey included 16 of the 38 participants.

Process of the Action Research

Before beginning the choice boards, the students participating were invited to complete the pre survey on choice boards. After completing the choice boards, participants were invited to complete the post survey. The survey was set up in a Google Form as a rating scale from 1-5 with 1 being low or never and 5 being high or always. The post survey included the same questions as well as three reflection questions. See Table 3 for the survey questions.

After inviting students to participate in the survey, all students enrolled in the course were given the assignment and the directions connected to using choice boards through the online learning management system used at the university. The choice boards included nine different activities connected to phonemic awareness, phonics, and morphology. From those nine activities, they were instructed to select two of those activities to demonstrate their understanding. See the choice board and the rubric located at the end of the article.

Table 3
Pre and Post Survey Questions

Pre and Post Survey Questions

1. My instructor let me demonstrate what I needed to learn in different ways
2. Choice in learning provides me different options to learn the content
3. Choice in learning connects to different learning styles
4. Choice in learning allows me to be creative
5. My instructor provides me a variety of choice in learning from when displaying my understanding of the content
6. Providing choice in learning motivates me to learn the content
7. I prefer instructor led assignments over the choices given for assignments
8. Choice in learning does not enhance my learning.
9. Given choices in learning does not connect to my learning style
10. Choice in learning does not provide me an opportunity to be creative
11. My instructors do not give me a lot of choices to choose from to display my understanding of content.
12. Choice in learning does motivate me to learn the content.

Post Survey Reflection Questions

1. What did you enjoy about the choice board activities?
2. What did you least enjoy about the choice board activities?
3. What was something you discovered about yourself as a learner when completing the choice board activities?

Note. Survey questions were based on a scale of 1-5 with 1 being low/never and 5 being high/always rate the following statements based on your experiences in the college classroom.

Pre and Post Survey Results and Discussion of Results

When reviewing the results of the pre and post survey, a paired samples t-test was conducted in SPSS. The significance level was set at $p < .05$. When reviewing the results of the paired samples t-test of the 12 survey questions, six of the questions had a p value of < .05.

- Question 1- Instructors let me demonstrate what I need to learn in different ways:
  $p = .021$
- Question 2- Choice in learning provides me different options to learn the content-
  $p = .029$
- Question 5- My instructors provide a variety of choice in learning to choose from when displaying my understanding of the content: $p = .001$
- Question 6- Providing choice in learning motivates me to learn the content: $p = .006$
- Question 7- I prefer instructor led assignments over the choices given for assignments:
  $p = .001$
- Question 12- Choice in learning does not motivate me to learn the content: $p = .000$

Table 4 provides descriptive statistics of the questions with a significant value of $p < .05$.

Table 4
Pre and Post Survey Results Paired Differences

Question	M	SD	SEM	95% CI for Mean Difference	t	df	Sig
Q1	-.875	1.36	.340	-1.600, -1.50	-2.573	15	.021
Q2	-.375	.619	.155	-.705, -0.45	-2.423	15	.029
Q5	-1.375	1.408	.352	-2.125, -.625	-3.905	15	.001
Q6	-7.50	.931	.233	-1.246, -.254	-3.223	15	.006
Q7	1.688	1.621	.405	.823, 2.552	4.163	15	.001
Q12	-2.063	1.769	.442	-3.005. -1.120	-4.664	15	.000

Note. These were the questions which yielded a * p < .05.

The results did provide a statistical significance in 6 of the 12 questions. Though the sample size was small (N=16), the results are still worth noting. The results from the pre and post survey revealed the importance of differentiating instruction in the university classroom. However, when reviewing questions 6 and 12, it became clear that students misread question 12. Question 6 was in regards that they are motivated to learn the content when given choice. Question 12 focused on not being motivated to learn the content when given choice. The mean results provided insights that students were in favor of the choice board activities. It was evident based on the survey and reflection questions that students had limited opportunities with differentiation during their college career. Teaching the aspiring teachers about differentiation in the classroom is necessary. Therefore, the opportunities in choice in learning allowed the students to see how choice boards can be used to differentiate instruction.

Post Survey Reflection Questions

When reviewing the three post reflection questions about the students' experiences and perceptions focused on choice in learning, themes emerged for each question. The patterns were important to discuss because they provide the instructors insights on future direction with differentiating instruction in the college classroom.

Question 1 asked, "What did you enjoy about the choice board activities?" For this question, 16 responses were submitted. Four of the 16 responses connected to the theme of enjoyment. A student wrote, "I enjoyed being able to explore different options to display my learning. I thought it was more enjoyable than simply writing a paper over the information. Also, it is much more visibly appealing than a paper would be to read." Another student submitted, "I enjoyed the creativity it allowed me to bring out in the assignments. I thought that it was fun to make the projects my own and really make them fun with the content included." Demonstrating learning of content was also a theme that emerged from the responses. A response from a student worth noting centered around this theme stated, "The freedom of choosing how I wanted to demonstrate my learning. I had options to choose from and was not just given something to do."

Question 2 focused on the following question: "What did you least enjoy about the choice board activities?" This question resulted in 15 of the 16 participants responding. This question was important to ask for the instructors to reflect on how to improve the delivery of the choice board activities. Two of the 15 students stated they enjoyed the activities offered while two others stated, "Nothing." However, some students suggested they would have preferred more descriptions of the choices given. A student wrote, "I would have liked to have had a say in what activities went in the choice board, or maybe a more in-depth description of some of the activities." Another student stated, "Some of the broadness it included; not always super specific." Two responses for this question centered around too many choices given. "My least favorite part about choice board activities is the amount of choices that are given. When there are too many choices given, it sometimes makes it harder to choose the best one." Another student considered how their peers may have felt by stating, "There were quite a few options, which could have been overwhelming for some." Though choice board activities typically have nine activities to choose from, it would be worth

adjusting the amount of choices while also including an option of creating a video to display learning.

Question 3 stated, "What was something you discovered about yourself as a learner when completing the choice board activities?" Students were given an opportunity through this question to share their experiences in learning. A student wrote,

> The only part that gave me uncertainty was deciding on what to do for each section and how to complete it to a 100% standard. I feel like it was difficult to ensure that it was the material that was wanted to be discussed. However, with that it gave more of an opportunity to display my thinking as a student without limitations. While I always thought of myself as a visual learner, I never realized how much I was until after completing the choice boards. Both choices that I completed were very visual options where I could manipulate everything to fit exactly as I wanted.

This response was worth noting because it provides insight on the importance of being clear in the expectations given to students, especially with giving options to display understanding of content. Additionally, it provided the instructors an opportunity to reflect on the importance of offering choice in learning during the semester. Some students enjoy options which allow them to be creative like this student stated: "I like to do things that require me to be creative with sorting the information that I learned." Other students enjoy options, but does not necessarily have to be creative, "read through every option, and typically picked the most straightforward approaches." Though only 13 of the 16 participants responded to the third question, the responses allow for critical reflection for the instructors. Reflecting on balancing the need for direct instruction and providing opportunities to students to present their level of understanding which works for their learning preference is important when planning for the course. Examples of the activities students completed along with the choice board and rubric are provided at the end of the article.

Discussion for Future Direction

When considering future direction in differentiating instruction in the college classroom, there are many action research projects to consider. With limited research on process, content, and product differentiation, these types of action research studies could benefit not only student learning, but also enhance instruction across content areas in the college classroom whether that be face-to-face, hybrid, or online. Additionally, reviewing and revising the survey is necessary to gather more student reflections on differentiated instruction in the college classroom. Collaborating with other instructors across the college campus is also important to gather their perceptions on differentiation. These collaborative conversations would be beneficial to determine other action research projects connected to differentiation. For future direction, the following is suggested for types of differentiation to expand and incorporate into the classroom along with survey suggestions and collaborative conversations with other instructors.

Suggestions for Types of Differentiation

Content

Content differentiation is one area to focus on not only in terms of research purposes, but for instructors to consider when creating course modules and lessons for delivering instruction. Discussion is one way to differentiate content in the college classroom. Discussion shifts the work from the instructor to the students (Howard, n.d.). One discussion strategy worth implementing and researching the effectiveness is the technique called Thoughts, Questions, and Epiphanies (TQE). This strategy provides the students the opportunity to work in small groups to discuss their thoughts, questions, and epiphanies over assigned readings for fifteen to twenty minutes (Gonzalez, 2018). TQE not only allows the students to be engaged in discussion but holds them accountable to the assigned reading. Providing opportunities for student-led discussions allows the students to become "co-creators of knowledge and understanding" (Howard, n.d., para 10).

Process

Process differentiation is also worth considering for future research. The differentiation of process includes the use of a variety of strategies to motivate students (Reis & Renzulli, 2015). The interactive journal strategy (IRIS, 2019) is an approach with which the instructor can engage in conversations with students by providing discussion prompts connected to the content as well as based on the readiness skills of students. These prompts can be given at the beginning of class or a module for the students to respond to activate prior knowledge as well as to formatively assess student understanding. Another strategy worth researching the effectiveness in the college classroom is the implementation of the jigsaw method. The jigsaw method is a collaborative approach to engage students in becoming experts on a portion of the content. After the expert groups have learned the assigned content, they meet with their home groups to teach the content. This method helps students breakdown the content being addressed and allows for students to be held accountable to coursework.

Product

When considering product differentiation, specifically the use of choice boards, there are some components to think about implementing in terms of instruction and in research. For instance, continuing the choice boards will be beneficial in the course along with informing instructors in college classroom the importance of choice in learning. After reviewing the items offered on the choice boards, there is a need to review the activities to ensure students have enough information to complete the item. Offering a free space on the choice board for students to develop their own project connected to content would be beneficial. This free choice would need to be discussed with the instructor before completion.

When reviewing the reflection responses, a couple of students stated they selected the choice which was easier to complete. Parker et al. (2017) affirmed, "When

people are confronted with too many choices or believe the selections is too complex, they opt for an easier choice method" (para 10). The instructor needs to make the "selection process appropriate for students in terms of the number of choices and the ways in which students are expected to choose" (Parker et al., para 10). Additionally, pre and post conferences can be held with students individually so they can create learning goals centered around selecting appropriate selection of choice activities. These conferences would assist the instructor and the student to create a meaningful plan focused on choice activities applicable to their context.

Surveys Connected to Differentiation of Instruction Pre- and Post-Survey

In terms of the survey given, the questions should be revised to ask about learning preferences. Additionally, including reflection prompts before instruction took place would be a way to gather what students know about choice in learning and if they can reflect on other opportunities that have been given to them at the university level. Questions to consider on the pre survey include:

1. Have you been given choice in learning by your instructors in the university setting? If yes, please explain.
2. How do you feel about being given a choice in assignments to display your understanding of content? Explain.

Further, it would be worth administering the survey at the beginning of the semester and again at the end of the semester. This would allow for the students to reflect on their entire experience during the course in terms of having choice in learning over more than one activity.

Interest Surveys for Instructional Planning

Administering interest surveys to students to determine learning preferences would assist the instructor in providing differentiated learning activities centered around the students' responses. For instance, when engaged in assigned readings, the instructor may offer various activities to reflect and summarize what the students have learned. The instructor could offer an option in note taking strategies. The instructor may allow students to display their learning through videos or using various graphic organizers. This does require the instructor to develop lesson plans along with a multiple of ways for students to engage in the content. The initial planning would take time. However, these ideas can be implemented in semesters that follow.

Collaborating with Other Instructors

To ensure validity and reliability of the survey as well as increasing participants for a larger sample size, inviting other instructors to collaborate is something to consider for future research. Additionally, collaborating with instructors at the university level in other programs would be a benefit not only to the students, but also for instructors to reflect on their teaching practices. It would also be worth considering surveying instructors on their understanding about differentiating

instruction in the university level classroom. This would allow for professional development and conversations on how university level instructors can differentiate instruction through choice in learning to increase student engagement in the coursework.

Summary of Future Direction

The ideas and next steps to consider in terms of differentiation in the college classroom will add to the limited literature connected to this topic. Though this action research was limited in terms of participants, it was beneficial because it sparked additional ideas to consider for research across the college classroom. This action research opened the need to have critical conversations with instructors across other content areas regarding the importance of differentiating instruction in the college classroom to benefit and enhance student learning.

Conclusion

This action research highlighted a need to reflect as an instructor on increasing differentiated instruction in the classroom. Further, this action research using choice boards as a means of differentiating instruction will add to the existing research. Additionally, it will provide instructors ideas on how they can differentiate instruction. Though planning for differentiation in coursework is time intensive, it has many benefits to enhance student learning in the classroom. Turner et al. (2017) stated, "When used by instructors, this teaching strategy promotes engagement, facilitates motivation, and helps students make the connection with what is being taught in the classroom to the things they value outside of class" (p. 491). Differentiating instruction places students at the core of the instructional planning process (Tulbure, 2011). Awareness and training in differentiating instruction are effective ways for creating instructional change in the classroom (Dosch & Zidon, 2014). It is important to have collaborative conversations across the college campus on the topic of differentiated instruction. This action research opened the door to critically reflect on differentiating instruction in the college classroom to promote active engagement in learning the content.

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Appendices

Appendix A

Example of Choice Board Menu Directions for Phonemic Awareness Morphology

Example of Choice Board Menu Directions for Phonemic Awareness and Morphology 1. Pick one activity to complete for displaying your understanding of phonemic awareness/phonics 2. Pick one activity to complete for displaying your understanding of morphology Note: You cannot pick the same activity twice. Pick one of the choices for phonemic awareness and one for morphology		
Write a parent letter about phonemic awareness/phonics or morphology. Include 2 images and 3 resources (i.e. websites) in the letter that connect to the topic at hand.	Create a game and with directions and summarize how this will help your students understand (1-2 paragraphs)	Create a PPT displaying your understanding of phonemic awareness/phonics or morphology (6-8 slides). Cite your sources (use at least 3 references)
Complete a R.A.F.T. (directions for a R.A.F.T: http://www.readingrockets.org/strategies/raft) Cite your sources	Create a detailed mind map displaying your understanding of phonemic awareness/phonics or morphology. Cite your sources	Find two articles connected to phonemic awareness/phonics or morphology. Synthesize and summarize the articles (1-2 pages) and create a top 5 list of things you took away. Cite your sources
Interview your cooperating teacher or reading teacher about how he/she teaches phonemic awareness/phonics or morphology? This could even include programs available. Summarize the interview and write 3 things you learned from your cooperating teacher.	Find 3 apps and/or online games that connect to phonemic awareness/phonics or morphology. Summarize each app or online game and how it could be used with your students or at home.	Research and write a summary of your findings about what should be included on a phonemic awareness/phonics assessment or morphology assessment. Also write how often these would be administered. Cite your sources

Appendix B
Rubric for Choice Board Activities

	20	15	10	5	0
Content	Content is accurate and all required information is presented in a logical order, and displays exceptional understanding	Content is accurate but some required information is missing and/or not presented in a logical order, but is still generally easy to follow, and displays understanding with little misconception	Content is accurate but some required information is missing and/or not presented in a logical order, making it difficult to follow	Content is questionable. Information is not presented in a logical order, making it difficult to follow.	Content is inaccurate. Information is not presented in a logical order, making it difficult to follow or lacks understanding of content addressed
Mechanics	8	6	4	2	0
	No spelling errors. No grammar errors. Text is in authors' own words.	Few spelling errors. Few grammar errors. Text is in authors' own words.	Some spelling errors. Some grammar errors. Text is in authors' own words.	Some spelling errors. Some grammar errors. Most of text is in author's' own words.	Many spelling and or grammar errors. Text is copied.

Appendix C
Student Examples

Student Example 1: RAFT Activity for Displaying Understanding on Morphology

Dear Students,

Hello there! My name is Murphy the Morpheme and I am here to teach you about morphology! Have you ever heard that word before? Let me make it simple for you! Morphology is the study of how words break down; it includes how words are formed, structured, and what they mean. Now let me tell you, I am just a single part of the Morphology family. There are so many of us and we each have our special characteristics and tasks.

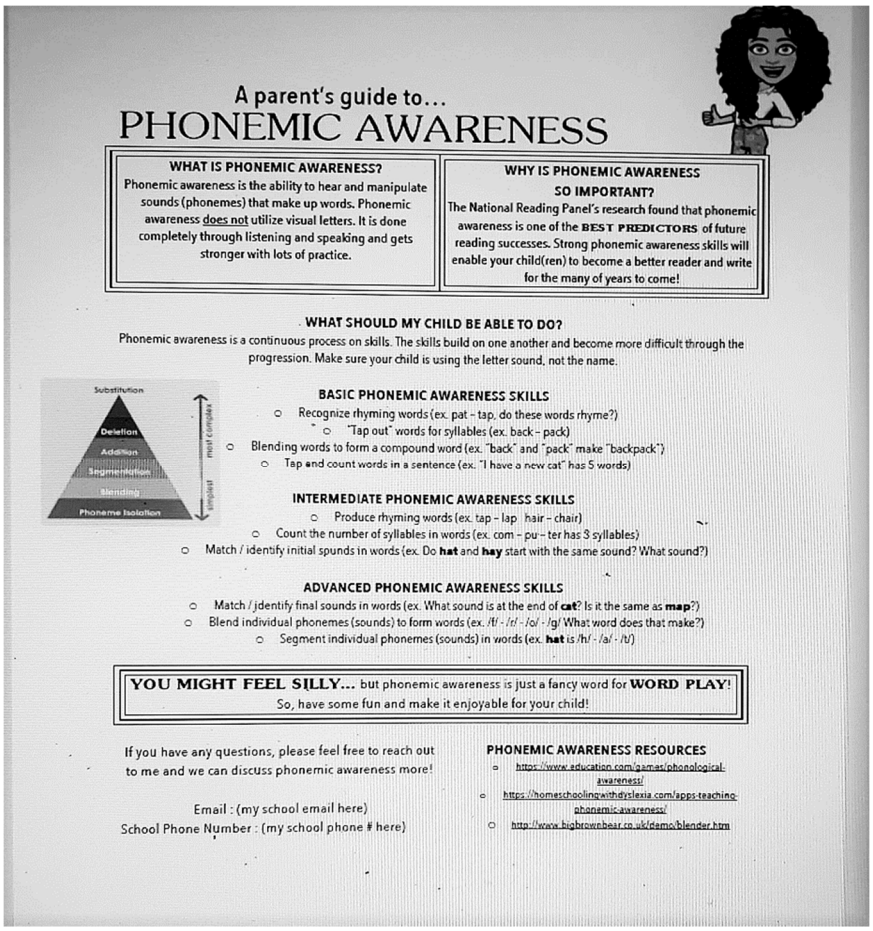
Like I said, my name is Murphy the Morpheme and I am the smallest person in my family, I represent words that are independent and can be broken into sub-parts. For example, I could be the word trainings, which has three morphemes:
train - ing - s. I represent all three morphemes!

Let's begin the family tree break down. We have the Closed Morphemes that never change, they can go from sentence to sentence and always be the same, such as and, he, she, may, can. Then we have the Open Morphemes, they change depending on the grammar and meaning of a sentence (usually adding -s or -ing). Next, we have my cousin, Freddy the Free Morpheme. Freddy is always alone during family gatherings (he is made of only one morpheme and can
Stand-alone like the words quick and up. My other cousin, Brandy the Bound Morpheme on the other hand is always bouncing from person to person during family gatherings (she cannot stand alone and must be attached to other free morphemes). Brandy has two younger siblings, Iris the Inflectional Morpheme who can walk into the room and change the entire feeling such as the words dog to dogs and walk to walking (she is suffixes, plurals, possessives, etc.). Then there is her twin sister Debra the Derivational Morpheme who also changes people in our family, but she changes the person completely such as the words healthy and unhealthy and love to lovely (she changes nouns to a verb and the meaning using prefixes and some suffixes).

There is something that you should know about my family; we must all be taught and continually practiced for you to be successful with your reading, writing, and finding meaning of words! Your teacher needs to let you listen, speak, read, and write us frequently for you to learn to your highest ability! Do not be afraid to study the different parts of my family individually! Some of us are hard to know about without learning about the other first. Just know that we all are a part of the English language and have important roles that allow you to break down words and determine the meaning and context we should be used in.

Happy decoding!
Murphy the Morpheme

Student Example 2: Parent Letter on Phonemic Awareness



A parent's guide to...

PHONEMIC AWARENESS

WHAT IS PHONEMIC AWARENESS?

Phonemic awareness is the ability to hear and manipulate sounds (phonemes) that make up words. Phonemic awareness does not utilize visual letters. It is done completely through listening and speaking and gets stronger with lots of practice.

WHY IS PHONEMIC AWARENESS SO IMPORTANT?

The National Reading Panel's research found that phonemic awareness is one of the **BEST PREDICTORS** of future reading successes. Strong phonemic awareness skills will enable your child(ren) to become a better reader and write for the many of years to come!

WHAT SHOULD MY CHILD BE ABLE TO DO?

Phonemic awareness is a continuous process on skills. The skills build on one another and become more difficult through the progression. Make sure your child is using the letter sound, not the name.

BASIC PHONEMIC AWARENESS SKILLS

- Recognize rhyming words (ex. pat – tap, do these words rhyme?)
- "Tap out" words for syllables (ex. back – pack)
- Blending words to form a compound word (ex. "back" and "pack" make "backpack")
- Tap and count words in a sentence (ex. "I have a new cat" has 5 words)

INTERMEDIATE PHONEMIC AWARENESS SKILLS

- Produce rhyming words (ex. tap – lap hair – chair)
- Count the number of syllables in words (ex. com – pu – ter has 3 syllables)
- Match / identify initial spunds in words (ex. Do **hat** and **hay** start with the same sound? What sound?)

ADVANCED PHONEMIC AWARENESS SKILLS

- Match / identify final sounds in words (ex. What sound is at the end of **cat**? Is it the same as **map**?)
- Blend individual phonemes (sounds) to form words (ex. /f/ - /r/ - /o/ - /g/ What word does that make?)
- Segment individual phonemes (sounds) in words (ex. **hat** is /h/ - /a/ - /t/)

YOU MIGHT FEEL SILLY... but phonemic awareness is just a fancy word for **WORD PLAY**! So, have some fun and make it enjoyable for your child!

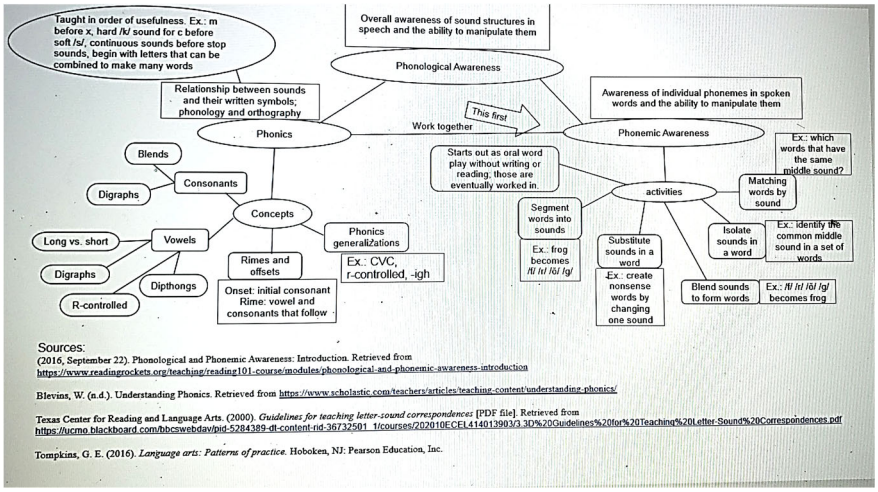
If you have any questions, please feel free to reach out to me and we can discuss phonemic awareness more!

Email : (my school email here)
School Phone Number : (my school phone # here)

PHONEMIC AWARENESS RESOURCES

- https://www.education.com/games/phonological-awareness/
- https://homeschoolingwithdyslexia.com/apps-teaching-phonemic-awareness/
- http://www.bigbrownbear.co.uk/demo/blender.htm

Student Example 3: Mind Map on Phonological Awareness



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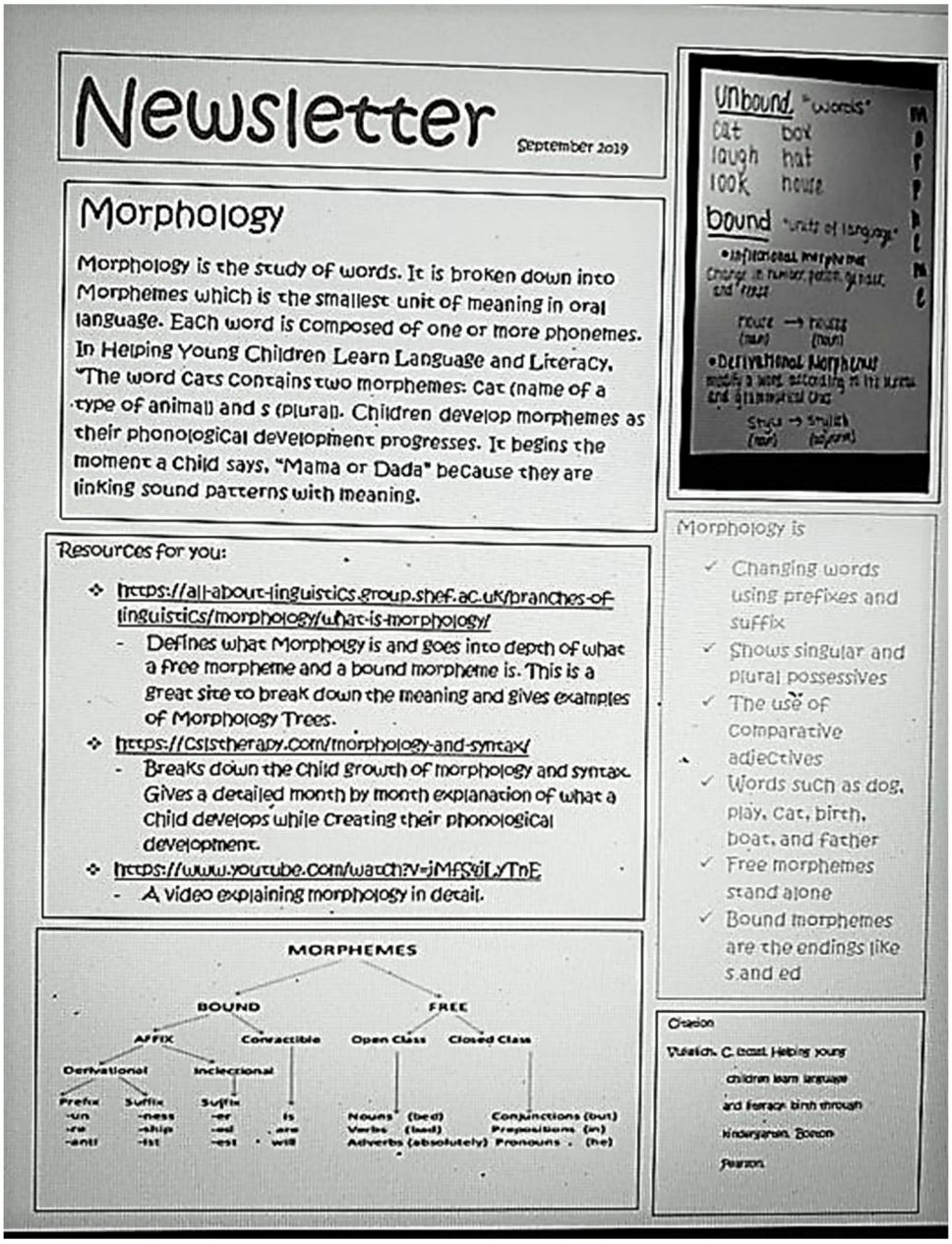

Newsletter

September 2019

Morphology

Morphology is the study of words. It is broken down into Morphemes which is the smallest unit of meaning in oral language. Each word is composed of one or more phonemes. In Helping Young Children Learn Language and Literacy, "The word cats contains two morphemes: cat (name of a type of animal) and s (plural). Children develop morphemes as their phonological development progresses. It begins the moment a child says, "Mama or Dada" because they are linking sound patterns with meaning.

Resources for you:

- https://all-about-linguistics.group.shef.ac.uk/branches-of-linguistics/morphology/what-is-morphology/
  - Defines what Morphology is and goes into depth of what a free morpheme and a bound morpheme is. This is a great site to break down the meaning and gives examples of Morphology Trees.
- https://cslstherapy.com/morphology-and-syntax/
  - Breaks down the child growth of morphology and syntax. Gives a detailed month by month explanation of what a child develops while creating their phonological development.
- https://www.youtube.com/watch?v=jMfSYiLyTnE
  - A video explaining morphology in detail.

MORPHEMES

BOUND: AFFIX (Derivational: Prefix -un, -re, -anti; Suffix -ness, -ship, -ist) | Connectible (Inflectional: Suffix -er, -ed, -est; is, are, will)

FREE: Open Class (Nouns (bed), Verbs (lead), Adverbs (absolutely)) | Closed Class (Conjunctions (but), Prepositions (in), Pronouns (he))

Unbound "words"
cat box
laugh hat
look house

bound "units of language"

Morphology is

- ✓ Changing words using prefixes and suffix
- ✓ Shows singular and plural possessives
- ✓ The use of comparative adjectives
- ✓ Words such as dog, play, cat, birth, boat, and father
- ✓ Free morphemes stand alone
- ✓ Bound morphemes are the endings like s and ed

Citation

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"Teaching does not need to be, should not be, a solitary endeavor. We need SOTL so we can retain and share the intellectual work being achieved by those seeking to foster student learning."
~Jessamyn Neuhaus (2019). *Geeky Pedagogy: A Guide for Intellectuals, Introverts, and Nerds Who Want to Be Effective Teachers*

Storytelling in a First-Year Seminar

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Abstract. Historically, storytelling has been a way to pass knowledge between generations and to facilitate an understanding of beliefs. The aim of this current research was to explore the value of storytelling in the higher education classroom, to address the question "how can sharing stories assist students in constructing new knowledge in the classroom?" The purpose of the study was to see if teaching students how to tell a story and having them tell a story in a Freshman seminar class would enhance and enrich the quality of the knowledge they gained in discussions as students. The research utilized the lens of constructivism and a community of inquiry. Findings shed light on the perceptions of the students and the level of classroom engagement after experiencing guided storytelling. The results demonstrated an increase in engagement in the classroom. Students did not feel they needed story telling guidance, but they did feel storytelling was valuable to their overall experience.

Storytelling is an ancient art used in many cultures both for entertainment and for education across generations and disciplines. Historically storytelling was used to explain complex interactions as the only means to share information about life and life's lessons between generations. In today's academic world, storytelling is gaining renewed attention from practitioners and academics across a variety of disciplines, as it expands into the formal pedagogy of education. Researchers are expanding specific theories and knowledge about the practice of storytelling as it applies to the formal classroom and education (Hamstra, 2017). Learning is a complex process, involving a number of different levels; using storytelling, the different levels are combined into a reflective technique with a human side becoming "both a student-support strategy and a learning activity…. and can be used as a cognitive construct" (van Rensburg et al., 2018, p. 608). Applying this complexity, storytelling in the classroom fosters critical thinking, communication, collaboration, and creativity (Cherry, 2017). When a student listens to a story, not only are the vocabulary areas of the brain activated but also the sensory areas of the cortex as the topic is given life through a story (Chow et al., 2014). According to Mar and Oatley (2008) the brain experiences the story in the same way it would as if the events were actually happening to the listener. In addition, stories foster empathy and allow us to understand the thoughts and feelings of others (Mar & Oatley, 2008; Zak, 2015). As a result, storytelling can create interconnectedness and a sense of community in the classroom.

Storytelling has been used in multiple formats in disciplines across higher education. Health care, especially nursing, has been using storytelling to enhance the learning opportunities of students as they develop their clinical skills (Keoning & Zorn, 2002). The use of storytelling in classrooms continues to grow, and research demonstrates this method works as an effective tool, provided the student is engaged and understands how to tell a story (Fahy, 2007). Previous research primarily focused on the instructor telling the story or a student with limited training in storytelling telling a story. This research focused on the impact of students learning how to tell stories. What difference does it make if a student learns how to tell a story, and what is the perception of the student in the storytelling assignment? In this research, a student is assigned to tell a story about an activity they engaged in on campus rather than just telling the facts about the activity. The student is then asked to relate this activity to the foundational literacies of the University. This activity encourages the student to deepen their understanding of the University liberal arts educational culture and its purpose in education.

…storytelling can create interconnectedness and a sense of community in the classroom.

In order to study the differences experienced in this assignment, half of the students were given a guide on how to tell a story. The other half were simply assigned to tell a story. The students were then asked to provide feedback through focus groups and survey monkey. The feedback requested was to ask if they felt having or not having storytelling guidance was helpful in telling a story. They were also asked if telling a story was beneficial both to hear other student's stories and to see if their story telling was enriching to their understanding of the literacies. In order to gain access to the student's information an IRB (Appendix A) was submitted and approved providing the guidelines to allow the students to participate.

Community of inquiry and constructivism of knowledge were combined to create the framework for the study. Community of inquiry provided the different levels as the assignment required a social and cognitive approach inside the learning community. This approach, along with the distance presence of stepping back to view the constructs, provided a lens to create the story, which is then used to develop or construct new knowledge that can be applied professionally (Phillips et al., 2017).

Community of Inquiry

The community of inquiry framework assumes learning occurs in a community of individuals with a common goal of constructing knowledge through critical reflection. Community of Inquiry model suggests that certain collaborative interactions create a "distance presence", which facilitates the emergence of a new educational experience (Garrison & Vaughan, 2008). This experience creates an ability to go beyond the previous understanding to a new level of being (Garrison, 2009; Garrison et al., 2010).

Previous research posits that the three presences (social, cognitive and teaching) found in a community are interconnected. Social presence is the interaction students would have with other students through the assignment, which is to attend an event on campus, thus creating a need to be socially present. The cognitive approach

is personal mental awareness, creating a deeply personal connection. Teaching is a presence of understanding a student's experience in a classroom setting (Sterman, 1991).

Each presence exhibits a unique level of being. These three presences may also have an influence on one another. The interconnectedness between the three presences underpins the concept that teaching presence has a regulatory role while social is the application that comes through behavior from the individual level of current understanding. (Garrison & Vaughan, 2008).

In our research, students are required to complete a social assignment and use a cognitive approach in telling a story. This allows a "distance presence" to the activity linked to the literacies. The distance presence provides a level for a student to reflect upon the experience and through this lens begin to construct a new level of understanding (Phillips et al., 2017).

In a community of inquiry, Sterman's (1991) requirements of a good model states that assessment should be made based upon utility for purpose rather than determining or grading a student response to an actual activity. For this study, the storytelling exercise was intended to create a convergence of learning through an online environment involving the students interacting socially through their own cognition. The story creates a distance from just the facts and provides applications and shared experiences. Together the students interact, sharing their own lived experience through a story, and through the distance presence developed by the story from the specific assigned memorization of facts. The goal was to build a sense of inquiry through storytelling about their lived experiences, thus creating an educational experience. As the story is told by the student about their personal experience, the construction of new knowledge is formed. This leads to the next lens for this research: utilizing student constructivism.

Figure 1

Community of Inquiry Model (Garrison et al., 2010)

Student Constructivism

Constructivist learning dates back to the 1930s as an educational philosophy (Pass, 2007). In an elementary sense, the constructivist model of learning assumes learning as a process of constructing or making something, usually through some sort of conceptual modeling. The premise of the model is that people learn by making sense out of the learning experience through encounters. Thus, curriculum that fosters the learning process requires mental engagement, not passive attendance in a typical student/teacher relationship. In essence, the student becomes an interpreter of the curricular content and incorporates the views of peer students into the construction of new knowledge. By creating a place where learners work together and support each other as they use a variety of tools (including storytelling), the researcher supports achievement of their learning goals.

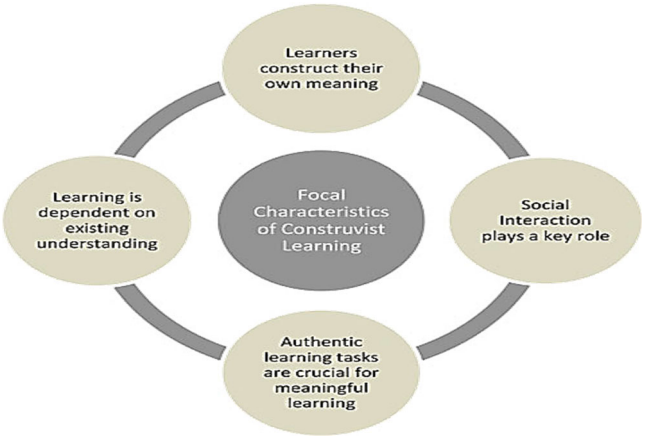
As educators we have control over what is taught, but less control over what students learn (Brooks & Brooks, 1999). At the same time, as the curriculum is designed to ensure that students construct their own meaning of the content, it is also designed to ensure that students learn the same concepts at the same time. Each student still constructs their own meaning through their own construction of knowledge.

In his early work Jean Piaget looked at children creating a transformative experience of constructing new knowledge, while learning through individual work on an assignment or activity. Similarly, Lev Vygotsky observed the learning process of constructivism, except he observed social interactions, with learning coming through those interactions with other students (Pass, 2007).

Over time, these two combined their ideas and developed a deeper understanding of the way in which students construct knowledge, combining the social and cognitive approaches (Pass, 2007). Vygotsky was focused on social constructivism and Piaget was cognitive, emphasizing the individual and how each constructs knowledge through learning behaviors. Vygotsky viewed learning and application in the classroom through social interaction approaches, interacting with the environment as a primary driver.

Figure 2

Student-centered Education and Constructivism (Krahenbuhl, 2016)



In the 1990s, constructivist theory increased its importance in the learning environment, combining the cognitive and social aspects of learning into teaching practice (Dunlap & Grabinger, 1996). Powell and Kalina (2009) state,

> There are different perspectives on learning and what constitutes an effective constructivist classroom. However, acquiring knowledge, experience or understanding is common to all of them. How to create an effective constructivist classroom and measure the successful results of students' learning, would include alternate teaching practices. (p. 248)

Thus, for the purpose of this research the Constructivist model is combined with the Community of Inquiry as the foundation for understanding the impact of storytelling.

Purpose of the Study

Normally storytelling consists of the instructor telling the story, so the students can learn from the storyline. It is a teaching tool that is commonly used in the lecture format, as the instructor demonstrates through a story the application of the concept being shared (Geres, 2016). We then asked, what if students applied the concepts of storytelling and created their own stories? Our overarching research question thus inquires: if a student learns how to tell a story and then tells a story in an online discussion, does this experience create or enhance the opportunity for construction of knowledge through a community of inquiry? This leads to the current preliminary study, endeavoring to understand from the students themselves if a guide to storytelling is beneficial in the construction of knowledge through the community of inquiry created in a class discussion (Cooper & Striven, 2017).

The purpose of this phenomenological qualitative study was to understand the perceived differences of students who have specific directions in storytelling as well as their own perception as to storytelling enhancing their discussions overall. Along with a community of inquiry created by the students, this study explored constructing knowledge through storytelling from two points of view: formal survey questions and focus groups. By examining the concepts of those who have been prepared in storytelling and those with no formal training, we can better understand the value of storytelling as a means to construct knowledge in this environment by addressing a specific topic and the skills one needs. Discussions are often challenging in assessing knowledge gained. The goal for this research is to see if there is value to teaching how to tell a story and then asking for a story rather than just an answer to a discussion assignment.

Methodology

Participants

This study describes the common meaning of experiences of a specific phenomenon. The researchers reported data that reduced the experience of storytelling to a central meaning (Creswell, 2013; Patton, 2015). Participants were recruited from two sections of a Freshman First-Year Seminar classroom at a liberal arts university in

the Midwest. The first section had 24 students with over 50% completing an online survey (see Appendix A). Another section of 17 students participated and took part in a focus group related to the online storytelling posts. The participants were between 18-24 years of age and primarily identified as Caucasian. There were almost equal numbers of females and males in section one (F= 13, M=11). Participants in the second section were primarily female (F= 15, M= 2). Both sections posted their responses to each story online, while one had a robust conversation as a focus group in class rather than completing the survey. The focus group was used for the second section to help the researchers obtain more in-depth information about the storytelling experience and also to triangulate the data. The same questions were covered in both formats. All students had to complete the assignment, but not all were required to answer the questions or discuss in the focus group. Two of the researchers were instructors in the class, with a third external researcher to guide the activities. From the focus group discussion, field notes were recorded that augmented the online survey. Survey results were compiled using Survey Monkey. No identifiers of respondents or specific responses were reported. The focus group data was collected by the faculty through note taking during class. This data was then coded based on recurring themes and comments. The survey data and the focus group data were then analyzed and are reported in the results section of this paper.

Procedures

The research was conducted in a face to face classroom; the assignment was completed in the Canvas learning management system through a discussion board although students shared in the face to face classroom as well. All participants were asked to tell a story about an experience in which they were engaged at the University, such as attending a sporting event or guest speaker on campus. Students were given the story telling procedure as outlined in the next paragraph, and then asked to relate this story to one of six literacies, which included Analytical and Critical Thinking, Community and Civic Responsibility, Scientific Inquiry, Ethics and Values, Literary and Artistic Expression and Interdisciplinary and Integrative Thinking. For a more detailed explanation of the literacies, please refer to Appendix A. The outcome desired for this assignment is for the students to develop knowledge about the University's culture and purpose in education through a discussion about an activity they attended on campus or were engaged in on campus. One of the learning outcomes for the Freshmen First Year seminar course is to provide a foundational understanding of the importance of a liberal arts education. This assignment is designed to enhance this understanding and knowledge for the students through a lived experience they can share in the discussion.

Telling a story was the assignment for the student to complete. A storytelling guide was developed and shared with half of the participants (see Appendix B). The guide was based on a summary of *The Art of the Nudge*. In this book the authors describe the very clear steps needed for interaction of readers that can then lead to construction of knowledge (Geraci & Miles, 2015). The main criteria for storytelling based on this book include the following summarized list which was expanded with detail in Appendix B for the students.

Beginning:

Character, Scene, When, Struggle, Difficulties, who is affected

Turning Point:

Event, AH HA Moment

New Beginning:

Today, Significant difference, Outcomes, Results

Half of the students received guidance on how to tell a story, while the other half had no formal storytelling guidance. The purpose was to see if the storytelling guide assisted students as they prepared their story. Once the students had the story telling guide, they were then directed to tell their story in writing and share it in the discussion board based on their experience of the social event they attended as it applied to the literacy. Students were then asked to reply to each other in the discussion board asking clarifying questions about the personal stories written. Once the assignment was completed, students were then asked to share their thoughts about the experience of telling a story as an assignment in constructing knowledge. Questions were also asked of the students about their perception of the use of a guide or lack of use of a guide as well as their perception of using stories in the discussion.

The faculty reviewed the stories in the learning management system and noted the relation to the University literacy as well as the interaction and responses between students. In one section students were invited to participate in a survey through a letter shared with them in class once they completed the assignment. Participants were asked a series of questions about their experience after they completed the storytelling exercise (see Appendix C). The results were reported in Survey Monkey. In a second section students were asked to share their thoughts about the guide as well as the overall learning opportunity through the story telling activity. All students were given the story telling guide after the research was completed to ensure that all participants received the same classroom learning information. The survey and notes provided qualitative data that was analyzed to compare the difference in the experience for the students constructing the story in the guided storytelling and the unguided storytelling discussion assignment as well as their perception of the value of storytelling overall.

Results

Triangulation

Data was triangulated through three means: student surveys, focus groups, and literature. In the literature, Garrison et al. (2011) noted that collaboration in an educational experience creates an emergence of knowledge through self-efficacy which leads to an environment where the learning that occurred through storytelling was shared with others. This was demonstrated by student stories that were shared with others in class; this helped develop the student's learning experience. As an example, responses from our student focus groups were consistent with those on the survey. These responses also supported the literature that an emergence of knowledge can be developed through storytelling. The survey indicated that students found storytelling to be a means of creating opportunities for knowledge and understanding beyond their

previous understanding of the topic they reported. Although a storytelling guide was offered to one group of students, others told the story without being offered the guide. In each instance, students did not have a significant feeling either for or against the guide. Most students mentioned that they felt they already knew how to tell a story, either through tacit or implicit direction prior to receiving the guide for the study. Only two students reported the guide was useful.

The focus group was engaged to compare the thoughts from the students who received the guide to those which appeared on the survey. The learning from the storytelling exercise and the creation of knowledge showed similar results, regardless of whether they had the storytelling guide as well as others who participated in the focus groups.

Positive Experience

The results from the study demonstrated that storytelling in the classroom was a positive experience and that it did enhance the level of overall classroom participation.

Question 4 in the student survey asked: *Did you find you extended your storytelling of the topic of discussion in class by creating a story?*

Around 70% of the responses were considered positive. One student shared, "Yes I understand now we are always having group chats which involves us with the class even if we had a different thinking…all came to an understanding." Another shared, "It was a different way to approach an activity for this class, which was fun." It appeared the interest in storytelling led to an increased level of activity, with postings by students beyond the required post and response.

The online discussion provided an opportunity for students who are not comfortable in social settings an opportunity to interact as well. When the faculty introduced the storytelling concept to students, some students were reluctant to engage in the exercise. A few students shared with the faculty their hesitation to speak in class, but the online storytelling environment allowed them the opportunity to share without having to be what they perceived as being "social."

Engaging through a Community of Inquiry

Students shared that they felt it was easier to engage with the topic being shared overall. It appeared students felt the exercise improved their understanding and recognition of a community of inquiry. Question 6 of the survey asked: *Did you find you understand the topic in a new way by listening to other stories?* The responses in question 7 also benefitted the notion of a Community of Inquiry. The question asked: *What are your overall feelings (or thoughts) on storytelling in a discussion assignment?* Students had this to say when reflecting on the Community of Inquiry: "I thought it was a cool way to interact with others. I also think it was nice to read what others thought." This creates a social interaction for the student that Lev Vygotsky (Pass, 2007) viewed as necessary to provide an environment for constructing new knowledge. Another noted: "I replied to their stories and attempted to put myself in their shoes to better understand the

stories being told" which built the community. Students overall felt more engaged with the classroom as stories were being shared, and the faculty noticed this as students asked questions of each other in the classroom both online and in person. As one student wrote, "I think reading the other stories was good to see effective ways to tell my story." It helped students feel connected to the group. The faculty noticed a different level of discussion after the assignment. The classroom became a new "community" that was still discussing some of the stories shared, with additional inquiry through the students' own cognitive understanding in an educational setting.

The connection of the cognitive process of storytelling, along with the social aspect of sharing a story with others and reading other stories in a learning environment, created the opportunity for a positive educational experience (Garrison et al., 2010)

Expanded opportunity for Constructivism

The interaction in the classroom along with the stories shared as they related to the literacy increased the amount of activity in the storytelling assignment. Question 6 probed the student by asking: *Did you find you understood the topic in a new way by listening to others' stories?* The limited study does not provide enough evidence to confirm this; however, when students were asked, they did feel this was a way to construct knowledge through storytelling. Further comments included: "I could see how it impacted them and how literacies can be applied to many aspects of our lives" and "I believe that reading classmates stories provided me with a new understanding of different literacies and the people themselves." One student mentioned she was intimidated but still enjoyed the opportunity to communicate via storytelling. Another student noted he enjoyed learning by "hearing" the stories of others. As a means to make sense of the assignment, he often would reference certain aspects of his home environment to augment the learning process, demonstrating his construction of knowledge based on his understanding.

Teaching Storytelling

A large part of this study was seeking to understand if it helped to teach students how to tell stories. However, the findings and results demonstrated that this did not appear to help, nor did the students appear to feel they needed the assistance. There were a few challenges, one being that not all students responded. The majority of students shared they already knew how to tell a story: "I already knew how to tell a story" and "we learned how to tell stories in high school." One student shared, "I am already good at telling stories." Only two students shared that "I used the handout as a guide and it was helpful" and the guidance "taught me a new way of storytelling." In the focus group one student shared she was excited to tell a story as a means to share and learn with the class. Others in the focus group did not share as much enthusiasm as many felt they were proficient in storytelling. Some mentioned they learned storytelling techniques in high school while a few others thought it was somewhat common sense. The focus groups and those with specific instructions on storytelling as

well as those with no instruction appear to agree that teaching this skill had little influence on their ability to tell a story.

Conclusion

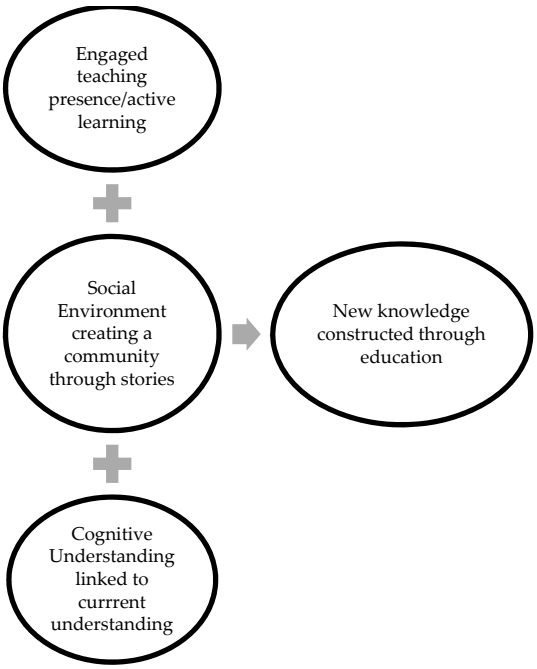
Historically, storytelling has been a standard for communication to assist students in learning cognitively (Hamstra, 2017). Its deep roots in graphical illustration, word of mouth, written and other formats has constructed knowledge and depth of understanding for thousands of years. While storytelling is not new to higher education, this research addressed the perceived effect on students of providing specific directions on storytelling in relation to making sense of the story and constructing knowledge through a community built using the online discussion forum (Cherry, 2017; Powell & Kalina, 2009). The fundamental research question can then be posed: Does guided storytelling enhance the community of inquiry by providing an environment for the construction of knowledge by the student in the classroom? The researchers found that the majority of students in the study felt they already had an understanding of the components of storytelling, so teaching them how to tell a story was not valuable in their minds. However, they did appreciate the guidance on how to complete the assignment, and the overall experience of telling a story was a positive experience. Taking this same process and replicating it with additional assignments would provide an opportunity to expand on the educational value of the story telling added to other disciplines. It was evident that this discussion enhanced the level of engagement on the assignment, building a community of social interaction in an educational setting.

Those who were not given directions on how to tell a story noted that they used previous experiences as a guideline. They either used learning from past experiences or just said what came to mind. While members of each group told stories based on their understanding of the components and principles of storytelling, each respondent felt storytelling generated a significant new understanding of the topic. Those who responded to the survey shared a positive, enhanced learning experience.

In the community of inquiry model, there are three pieces: cognitive, social and teaching, which culminate in the educational experience. In the constructivism model there are social learning tasks, and personal understandings, similar to the community of inquiry. The storytelling discussion board assignment is used to provide an environment for knowledge to be constructed through the educational experience. Students created a social environment by telling stories in the online discussion board. From there the learning can occur by constructing new knowledge based on their own cognition. While this is a limited study, it does appear these three areas are important as students socially interact, creating a community where new knowledge can be constructed based on the stories shared.

Figure 3

New Model Created Out of the Combined Community of Inquiry and Constructivism Model



Further Research

Further research on using storytelling in online discussion boards would help to confirm that the construction of knowledge does exist through the development of a social community. Additionally, new research may focus on whether university students continue to construct knowledge through storytelling as they move closer to graduation and if this becomes a valuable tool in the work place. There is also an opportunity to explore the use of storytelling as a tool for students to explain complex issues or to encourage a community of inquiry when working on group projects, sense-making exercises, or presenting a unique or new idea. Additional research could also add value to see if online versus face-to-face applications of storytelling would be different. One student shared how storytelling created a "safe space" which could be further researched. The current study shows that the use of storytelling did create a positive learning opportunity overall from the perception of the students.

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Appendices

Appendix A

Analytical and Critical Thinking

The student with critical thinking literacy will be able to gather, evaluate, and communicate information effectively; meet the basic computing demands of contemporary life; recognize varieties of problem-solving strategies; and be able to contribute to desirable changes or help preserve and transmit knowledge for the good of society.

1.1 Demonstrate mastery of the basic skills in communication, technology, and information management. 1.2 Recognize diversity in the processes and methods of critical thinking and problem-solving. 1.3 Differentiate the variety of approaches for examining and using information, and their technological applications in contemporary life. 1.4 Utilize tools for gathering, retrieving, evaluating, and communicating information and data for various purposes. These tools should include the basic skills in writing, speaking, listening, computing, and problem solving. 1.5 Synthesize knowledge gathered from different cultures in communication and problem-solving efforts.

Community and Civic Responsibility

The student with community and civic literacy will be able to see the complexity of social, political, and economic systems and problems on the national and international scene, and then develop ways that would contribute to the solution of such problems through effective citizenship participation.

2.1 Demonstrate understanding of the workings of American social, political, and economic systems. 2.2 Recognize the existence of diverse alternative systems and their necessary global relationships. 2.3 Trace the geographical and historical roots which are shaping these systems. 2.4 Analyze the tools for responsible citizenship involvement and for participation in economic and social endeavors. 2.5 Describe the diverse values, beliefs, ideas, and worldviews found globally into personal community and civic activities.

Scientific Inquiry

The student with scientific literacy will demonstrate an appreciation of science as a means of acquiring knowledge; scientific knowledge being the cumulative result of applying logic to sensory data for the purpose of developing theories that explain natural phenomena.

3.1 Apply appropriate science concepts, principles, laws, and theories to interact with the universe. 3.2 Utilize the processes of science in solving problems, making decisions, and furthering one's own knowledge of the universe. 3.3 Demonstrate the ability to make informed personal decisions about issues that involve science (i.e., health, the sustainable use of resources, etc.) in ways that are consistent with the values that underlie science. 3.4 Demonstrate numerous manipulative skills associated with science and technology (i.e., measurement, data collection, and interpretation of results). 3.5 Analyze and critically respond to the ways that science is represented in

other disciplines, in popular culture, and in the media. 3.6 Demonstrate understanding of the multicultural history and experimental nature of scientific knowledge.

Ethics and Values

The student with ethical literacy is sensitive to questions about ethics and values, appreciatively and critically aware of differing systems of ethics and values, in possession of tools for analyzing questions about ethics and values, and engaged in the process of putting these things together into a consistent set of personal and socially responsible values that one feels comfortable upholding and perhaps revising throughout life.

4.1 Discuss the importance of ethics and values in human life, how both interact with attempts to objectively and subjectively understand the world. 4.2 Identify and deploy methods for analyzing and resolving disputes about ethics and values. 4.3 Recognize the diversity and similarities in value systems held by different cultures and co-cultures. 4.4 Demonstrate the ability to seek common goals and principles through which different cultures can work together to solve common problems. 4.5 Develop a personal and socially responsible system of ethics and values that one feels comfortable revisiting and perhaps revising throughout one's life.

Literary and Artistic Expression

The student with literary and artistic expression is one who is acquainted with various aesthetic human experiences and expressions in their historical and cultural contexts, is able to enjoy them with informed judgments, and also able to contribute to such experiences and expressions.

5.1 Identify the great themes and metaphors of human experience in various forms of aesthetic expressions to enhance the understanding of life. 5.2 Discuss diversities in the visual, verbal, and performing arts and the origins and reconciliation of such diversities. 5.3 Compare and contrast the role of various art forms from a range of societies as both records and shapers of language and cultures. 5.4 Engage in perceptive and open-minded enjoyment of aesthetic experiences. 5.5 Create aesthetic works that reflect awareness of self and social contexts.

Interdisciplinary and Integrative Thinking

The student with interdisciplinary and integrative literacy possesses the ability to make connections across courses and connect coursework to his/her academic, professional, and civic lives. The student will be able to consider problems from several different perspectives and develop and test his/her holistic understanding of an issue, evaluate how various disciplines would conceive of solutions, and relate his/her learning to issues outside of academia.

6.1 Compare differences and similarities among the disciplines in terms of central concerns, values, methodologies, and relationship to public life. 6.2 Synthesize diverse perspectives to achieve an interdisciplinary understanding. 6.3 Discuss the relationships among academic knowledge, professional work, and the responsibilities of local and global citizenship. 6.4 Utilize multiple modes of inquiry, expression, and processes for decision-making.

Appendix B

Storytelling Condition:

Please share in the discussion board information about an activity you were engaged in at the University, apply at least one of the literacies and discuss how this impacted you as a person and a student at the University by telling a story in the discussion posting. This portion will be worth 20 points. Then read other student's postings and reply to at least two other students for an additional 20 points, for a total of 40 points.

DO NOT SHARE THE FOLLOWING WITH OTHERS:

Please review below how to tell a story:

How to Tell a Story:

Has a beginning, a middle and an end with a character who changes by the conclusion. Please follow the outline below to share your story about your engagement at this University.

Beginning
Character
Scene
When
Struggle
Difficulties
Who is affected
Turning Point
Event
AH HA Moment
New Beginning
Today
Significant difference
Outcomes
Results
CI Squared LLC (2015)

Control Condition:

Please share in the discussion board information about an activity you were engaged in at the University, apply at least one of the literacies and discuss how this impacted you as a person and a student at the University by telling a story in the discussion posting. This portion will be worth 20 points. Then read other student's postings and reply to at least two other students for an additional 20 points, for a total of 40 points.

Appendix C

Did you receive any guidance or information from your faculty or classmate on how to tell a story? Please explain.
If yes, did you use the guidance and was it helpful? Please explain and give feedback or suggestions on the guidance received.
If no, how did you develop your story to tell? Please explain.
Did you find you extended your understanding of the topic of discussion in class by creating a story? Please explain.
Did you participate in the discussion when classmates told their story?
Did you find you understood the topic in a new way by listening to other stories?
What are your overall feelings (or thoughts) on storytelling in a discussion assignment?

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Opening Up Hispanic Literature: An Open-Access Critical Edition Assignment

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Abstract. Pedagogical research into cooperative learning and open educational resources supports an expectation for strong learning outcomes in both cases. This article is a guide to the implementation of a group assignment in a college introductory Hispanic literature course where students create critical editions of literary texts. The critical editions project described in this article focuses on team-building and training in group dynamics in addition to the skills of literary research. This project's relationship to the Open Education movement is an important part of its success, in that it both uses Open Educational Resources (OER) through public domain literary texts as the objects of study in the course, and also asks students to produce OER through their critical editions of literary texts in the public domain. In this essay, we describe a group activity in which students in an introductory literature course research and create digital critical editions of literary texts, which are in turn collected and published online in an open-access anthology. Over the course of a semester, students are engaged in establishing and maintaining group dynamics, learning the basic skills of literary research, and presenting their research findings with the goal of creating a public good.

Many Spanish degrees granted in the United States require a particular course which may go by one of several names, usually including the terms "Introduction," "Hispanic," "Literature" and "Culture." The course intends to not only introduce students to a wide variety of literary texts in Spanish, but also to train them in the skills of literary analysis. Generally, this course is a gateway between lower-division language skills courses and upper-division literature and culture courses, though there is significant overlap between these focuses throughout the curriculum. The course often includes units on drama, essay, narrative, and poetry and may include a unit on cinema as well. As a bridge between courses that focus mainly on language skills and literature courses, this course presents an opportunity to introduce students to the practice of literary research.

In order to make use of this opportunity, in Ward's sections of SPAN 3853: Introduction to Hispanic Literature and Culture, taught at the University of Oklahoma, students complete an assignment that introduces them to the skills and principles of literary research. The class usually has 24 students, most of whom have taken Spanish courses with a focus on language skills up to this point. They encounter the field of

Hispanic literary and cultural studies through a group assignment in which students create scholarly editions of Hispanic literary texts for online publication in an open-access anthology. Each group selects a text from the syllabus; writes a critical introduction on the literary and historical contexts of the text and author; annotates the text with literary interpretations, definitions, and historical connections; and creates discussion questions and a bibliography for further reading. After the editions are turned in and vetted, they are published in the open-access *Antología abierta de literatura hispana 'Open Anthology of Hispanic Literature'* (*AALH*). The assignment, therefore, requires an in-depth study of the author's life and literary and socio-historical context of the work in addition to literary analysis and interpretation. By giving students hands-on experience in literary research, this assignment prepares them to undertake later research projects in upper-division literature and culture courses.

In this essay, we describe a group activity in which students in an introductory literature course research and create digital critical editions of literary texts, which are in turn collected and published online in an open-access anthology. We explain the motivations for developing the assignment, give an overview of its implementation, and reflect on student learning and the shift in focus toward students as researchers. This project addresses the challenge of introducing students to literary studies as a field of research. Over the course of a semester, students are engaged in establishing and maintaining group dynamics, learning the basic skills of literary research, and presenting their research findings with the goal of creating a public good. This group project was only one of many activities completed throughout the semester. We provide links to an online critical edition assignment implementation guide, as well as to the current edition of the finished project, the *AALH*. It is our hope that readers will find inspiration to implement research-based and open-access literature projects in their own classrooms, possibly contributing to the *AALH*. This project was based on pedagogical research into cooperative learning and open educational resources, which supports an expectation for strong learning outcomes.

Relevant Background Literature

Much research has been published on the effects of incorporating cooperative learning in the undergraduate classroom. We use Neil Davidson and Claire Howell Major's definition of cooperative learning. In their review of the literature on cooperative learning, they find that

> The main idea in all the cooperative learning approaches is that students work and learn together actively in small groups to accomplish a common goal in a mutually helpful manner. Cooperative learning combines active learning and social learning via peer interaction in small groups on academic tasks. (Davidson & Major, 2014, pp. 14-15)

Cohen and Lotan (2014) advocate for group learning because of its contribution to higher-order, conceptual thinking tasks, stating that "People of any age deal with the uncertainty of a challenging task better if they consult fellow workers or students than if they try to work by themselves" (p. 12). Cohen and Lotan (2014) also find that "Cooperative tasks are an excellent tool for […] the learning of language and the

improvement of oral communication skills" (p. 17). Many researchers find that cooperative learning contributes to student success, as the ability to collaborate determines real-world success (Johnson & Johnson, 1994; Michaelsen et al., 2014; Nilson, 2016). Investigators find that it is, nevertheless, important to implement cooperative learning properly in order to reap the identified potential benefits. For example, several researchers point to the fact that it is necessary to provide what Cohen (1994) calls "training for cooperation" (p. 30). Nilson (2016) recommends that instructors "[t]each [students] some basic principles of group dynamics, like communication patterns" (p. 181). Johnson et al. (2014) advocate for formal learning groups in which instructors take the following steps:

1. Make a number of pre-instructional decisions. […]
2. Explain the task and the positive interdependence. […]
3. Monitor students' learning and intervene within the groups to provide task assistance or to increase students' interpersonal and group skills. […]
4. Assess students' learning and helping students process how well their groups functioned. […] (pp. 104-105)

The Critical Editions Project described in this article implements the suggestions above, including a focus on team-building and training in group dynamics in addition to the skills of literary research. Additionally, this project could be categorized as what Bennett and Watson (2006) call "Renewable Student Projects," given that it focuses on "entire life cycles, modularization and teamwork, and open source strategies [. . .]" (pp. 289-290). Although Bennett and Watson's projects deal with information systems development, the principle of the renewable group project nonetheless applies to the Critical Editions Project as well since it also has an open access final product that is updated by students enrolled in future sections of the course, as well as students from other universities.

This project's relationship to the Open Education Movement is an important part of its success in that it both uses Open Educational Resources (OER)[1] through public domain literary texts as the objects of study in the course and also asks students to produce OER through their critical editions of literary texts in the public domain. Several scholars have demonstrated the benefits of using OERs in the classroom. Hilton (2016) completed a synthesis of 16 studies that examine OERs in higher education contexts and found that "The decision to employ OER appears to have financial benefits to students (and the parents and taxpayers who support them) without any decrease in their learning outcomes" (p. 588). These tentative findings are bolstered by Hilton and Laman's 2012 study showing that students who used an open textbook

[1] OER are defined by the Hewlett Foundation and UNESCO as

> teaching, learning, and research resources that reside in the public domain or have been released under an intellectual property license that permits their free use or re-purposing by others. Open educational resources include full courses, course materials, modules, textbooks, streaming videos, tests, software, and any other tools, materials, or techniques used to support access to knowledge. (Atkins et al., 2007).

rather than a traditional textbook had better outcomes: "The grade point average and final test examination scores of students using the free book improved. Retention rates were also improved in classes that used the open textbooks" (p. 268). Another study by Hilton and others tracked community college students over four semesters and found that those who used OERs in face-to-face courses "do no worse academically" and "were significantly less likely to withdraw from a course and more likely to receive a C or higher in the course than their peers" (Hilton et al., 2016). The authors conclude that their

> study adds to the body of research suggesting that OER are a promising avenue for reducing the costs of higher education without compromising academic success. It may be that increasing student access to learning materials is connected with their increased academic success. (Hilton et al., 2016)

UNESCO and Commonwealth of Learning urge academic staff to "Consider publishing OER [, … a]ssemble, adapt and contextualise existing OER [, … and e]ncourage student participation" (2015, pp. 9-10). While OERs are not without their limitations and require careful theorization (Knox, 2013; Olcott, 2012), there are clear academic benefits to their use and production by students.

This article adds to the literature regarding OER use in foreign language classrooms. The Critical Editions Project addresses what Thoms and Thoms (2014) have identified as limitations of OERs by producing student-created OERs that are both level-appropriate and sustainable. Our findings support the idea that OER use in foreign language classrooms benefits from the support of TAs and university librarians (Thoms & Thoms, 2014, p. 144). Bringing the Open Education Movement to foreign language classrooms stands to benefit students and institutions alike by increasing availability of current, relevant, and free course materials.

Contexts

The institutional context for this assignment is the University of Oklahoma (OU). OU is the flagship state university, with enrollments of 21,200 undergraduate and 3,707 graduate students on the main campus in Fall 2017. The Spanish program is housed in the Department of Modern Languages, Literatures, and Linguistics (MLLL) and offers BA, MA, and PhD degrees. In 2017, there were 35 bachelor's degrees in Spanish conferred, 3 master's degrees, and 3 doctorates. In 2017, 33% of students enrolled at the main campus indicated race/ethnicity other than white. In the Department of MLLL in 2017, 34% of majors self-reported as male and 66% as female (no majors self-reported as non-binary/not reported). In the same year 49% of all students reported as male and 50% as female; less than one percent of students self-reported gender as non-binary/non-reported. Sixty-two percent of students on the main campus were considered state residents for tuition purposes in 2017. The average age of undergraduate students was 21.3 years. There were 1,983 international students enrolled on the main campus. The average class section size in the College of Arts and Sciences was 37.7 students; upper-division Spanish course enrollments are capped at 24 students. The two sections of Spanish 3853: Introduction to Hispanic Literature and

Culture that completed the assignment described here had 20 and 23 students enrolled at the beginning of the semester.

At OU, where this project was first implemented, the course Spanish 3853: Introduction to Hispanic Literature and Culture is a junior-level course and often the first course students take that focuses principally on literature rather than Spanish language skills (though lower-division language courses do incorporate literature and culture, and upper-division literature and culture courses also emphasize language skills). Most of the students who enroll in this course are third- or fourth-year students; many students, however, take the course as first-year students after having completed a departmental placement exam that indicates they have an intermediate language level. A large number of students who enroll in Spanish 3853 are pursuing a minor or major in Spanish. Spanish 3853 counts as an elective course for the Spanish minor and is a requirement for the major in Spanish. It is also a prerequisite for other upper-division major courses. Generally, three sections of the course are offered per semester, and all three tend to fill. According to the catalog description, this course

> [i]nitiates students into the literatures and cultures of the Hispanic world, both in Spain and Latin America. Teaches how to analyze literature by literary genres and movements. Emphasis on all four language skills (hearing, speaking, reading, and writing) and culture. (Enrollment Services, 2017)

The following paragraph is included in the syllabus for courses taught by Dr. Ward:

> This course is designed to improve reading comprehension and to introduce the language techniques of literary and cinematic analysis. Representative works from various literary genres in Spain and Latin America will be studied, including narrative, poetry, drama, essay, and film. It prepares students for more advanced analytical and interpretive work in upper-level survey courses in the Spanish major at OU. In addition, students will gain strong analytical skills to apply to many types of written discourse and media.

The course is a three-hour credit course and usually meets face to face on campus two or three times a week for 16 weeks.

While the Critical Editions Project was an important component of the coursework, other activities included: 1) regular reading at home and an online pre-class reading quiz, which could be taken repeatedly to maximize correct answers; 2) participation in weekly online discussion forums in which students reflected on the readings and respond to each other's posts; 3) a research paper of 2800-3500 words written in Spanish about a literary text, preferably the text that the student's group worked on in the Critical Editions Project; 4) final comprehensive exam with identifications of authors, works, and movements, and essay questions. It is in this context that the Critical Editions Project described here was implemented, though it has also been successfully adopted in similar courses at other institutions with varying student populations and curricula.

Project Description

The first step for implementing this project is forming student groups. In the first week of the course the instructor followed the suggestions outlined in Oakley et al.

(2004) for establishing groups, including instructor-formed teams that "are diverse in ability levels and who have common blocks of time to meet outside class" and "avoid isolating at-risk minority students on teams" (p. 11). The instructor used the web-based tools offered by the Comprehensive Assessment of Team-Member Effectiveness (CATME) to create groups of 4-5 members based on compatible schedule availability and avoiding isolating minority students. This same system was later used for peer evaluation. Before class students read a *New York Times Magazine* article by Charles Duhigg reviewing research about successful groups, "What Google Learned from Its Quest to Build the Perfect Team," in preparation for our discussion of group work. In class we read "Coping with Hitchhikers and Couch Potatoes on Teams" (Oakley et al., 2004, pp. 33-34) and discussed group work in general using these questions:

- *¿Cuál es tu opinión en general del trabajo en equipo en las universidades? [What is your general opinion about group work in college?]*
- *¿Cuál ha sido la peor experiencia con el trabajo en equipo que has tenido? ¿Por qué fue difícil? [What is the worst group work experience you've had? Why was it difficult?]*
- *¿Cuál ha sido la mejor experiencia con el trabajo en equipo que has tenido? ¿Por qué fue excelente? [What is the best group work experience you've had? Why was it great?]*

We discussed strategies for addressing possible difficulties with group work proactively and went over team policies. Each group created a set of "*Normas y expectativas del equipo de trabajo*" [Rules and expectations for working in the group], and the instructor (Ward) reiterated each group's right to dismiss any group member who was not pulling their weight or each student's right to leave a group under similar circumstances, per Oakley et al.'s instructions. Students discussed their experiences with group work in the past and made plans to avoid pitfalls. Finally, students learned how team evaluations would affect project grades for individuals; if a team member did not receive an average of an 80% rating from their teammates, they would not get credit for the Critical Editions Project.

The assignment itself is presented to the students as a project that will help them build their skills in literary research and explanation. Its purpose is to create a scholarly, annotated edition of a Hispanic literary text studied in class. This edition will allow future readers to understand allusions and references, literary structures, and socio-historical context. The intended audience of the critical edition is students and teachers of Hispanic literary texts (high school and postsecondary). To frame the project, students were asked to imagine a person coming across their selected text for the first time. What would they need to know in order to have a good understanding of its meaning and significance? Each critical edition was to include the following elements:

1. **Introduction.** A 300- to 400-word introduction to the text in Spanish. This should include, at a minimum, the following information:
    i) Date of publication
    ii) Biographical information about the author
    iii) Historical context, including location and relevant sociopolitical information

iv) Relationship to other literary production of the time (e.g., national and international literary movements, other works by the author)

2. **Title.** The original title of the text and citation of public domain source.
3. **Author.** The author's name and, in parentheses, their birth and death dates.
4. **Annotations.** At least ten annotations to the text in the form of footnotes. There should be at least one of each of the following categories:
   i) *Definition* of unusual words, slang, or words in local dialect or languages other than Spanish
   ii) *Explanation* of a literary allusion or historical or geographical reference
   iii) *Comment* on literary style or form, and what it exemplifies or means
5. **Image.** At least one properly cited image from the public domain that will help readers to better understand some aspect of the selected work. The image should be accompanied by a caption that describes the image as well as its pertinence to the text, and a bibliographic citation.
6. **Citations.** In-text, parenthetical citations for all bibliographical references, as well as a separate Works Cited page in MLA Style.

In the original implementation of this project, students were not required to write discussion questions about their texts, a task that was added in later iterations.

After dividing into groups and strategizing for successful teamwork, as described above, we dove into the project. The first step was to define the term "critical edition." Students examined several examples of critical editions of Hispanic literary texts using a worksheet (see Appendix A) to guide them. In class, the instructor first elicited preliminary definitions of critical editions. Then, students used the example critical editions to answer the questions on the worksheet. Finally, they presented their editions to the class using their worksheet responses. At this point we revised the preliminary definitions of critical editions, highlighting the distinction between the role of the editor and that of the author. The instructor explained that each group would be creating a smaller-scale version of the critical editions they just examined by choosing one text studied in class that semester and writing an introduction, providing annotations, and including relevant illustrations and bibliography. The instructor also explained that successful entries could form part of an open-access textbook if the students gave their permission.

The next step was for each group to select the text that they would edit for their project. In this case, the instructor had the support of a graduate student to aid in the research project, and each group met with her to discuss their interests and which texts would best suit them. Because students were selecting from the assigned texts, a list of possible choices was created ahead of time during syllabus design. The criteria for assigned texts were:

- **Diversity of genres.** The course included examples of drama, essay, narrative, poetry, and film, though copyright issues preclude the inclusion of critical editions of films (see "Public domain" below).
- **Geographic diversity.** The list includes authors from all over the Spanish-speaking world to avoid any regional concentrations.

- **Gender diversity.** The list of assigned texts includes as many women authors as men.
- **Public domain.** Because the students' critical editions would be published as an open-access anthology, it was important that the texts they edited be in the public domain.
- **Length.** The texts were short enough to be read or viewed in one sitting by a reader at the upper-division level. This included one-act plays, brief letters or essays, short stories, and short poems.

The most challenging part of meeting these criteria was providing equitable representation of women authors whose works are in the public domain due to historic suppression of women's writing. Pollack (2006) argues convincingly that "[t]he public domain is inherently feminist; by enlarging and protecting the public domain, society would move towards a more feminine, i.e., a more humanist, culture" (p. 619) and that "[a] feminist-friendly public domain can be theorized as an owned public domain where the 'ownership' interest each community member holds is the right not to be excluded" (p. 625). The anthologizing effort of the *AALH* attempts to participate in this kind of public domain, where women writers have the right to inclusion. As Rich (1972) says, "We need to know the writing of the past, and know it differently than we have ever known it; not to pass on a tradition but to break its hold over us" (p. 19). By giving students the freedom to choose from a diverse collection of writers and writings, this anthology contributes to a new and more inclusive conception of the Hispanic literary tradition.

The remaining efforts of the project were divided over weeks 3-10, and involved check-ins on team progress; a visit from the Open Educational Resource librarian, who presented on Creative Commons licensing and public domain; a visit from the subject librarian, who discussed research strategies and MLA formatting; an in-class work day which included a check-list for groups to determine whether they were on track to successfully complete the project; a peer review day in which groups exchanged their complete drafts and gave each other feedback based on the project criteria, within the university Learning Management System (Canvas); and finally the presentation of the final projects. This took the form of a poster-style session in the main campus library. Each group had a screen on which they could display the word-processor version of their critical edition. Visitors from the Office of Undergraduate Research and the University of Oklahoma Libraries, as well as the students themselves, engaged with each group to hear what they learned about their author and text. This event was fulfilling for both the instructor and the students; they gave presentations in both Spanish and English, depending on the audience, and were truly authoritative experts on their subject matter. Each section of the class voted for their favorite critical edition, and that group won a "Premio Popular."

The Critical Editions Project was graded on a pass/fail basis (see Appendix B) as part of a specifications grading system. The project counted for 10% of the student's final grade in the course. For comparison, the research essay accounted for 15% of the final grade. According to the grading system for the semester, no partial credit was awarded for either the Critical Editions Project or the research essay. Students' work had to meet the assignment criteria in order to be awarded credit.

Once the semester had ended, Ward worked with two undergraduate research assistants who fact-checked the introductions and annotations, double-checked the public domain status of the source texts, and formatted the entries to a standard style sheet we developed together. Finally, they uploaded the texts using the Pressbooks platform, developed and supported by the Rebus Community. It has been a distinct pleasure to work with the Rebus Community, who have coordinated the reproduction of this assignment at various institutions around the United States. The resulting critical editions from those institutions are currently being edited and uploaded by volunteers with the Rebus Community, and an update to the *AALH* was released in Summer 2018. The Critical Editions Project has enjoyed such success that it has been adopted for use at our institution and others. It is our hope that this open educational resource will increase the accessibility of Hispanic literary texts to students and instructors around the world, as well as inspire others to assign the project in their own classrooms and contribute to future editions.

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Evaluation of Effectiveness

Three of the professors who brought the Critical Editions Project to their own institutions have shared their experiences implementing the assignment, and their feedback has been used to assess its effectiveness. Pilar Munday, Associate Professor of Spanish at Sacred Heart University, a private institution in Fairfield, CT, noted that

> Students learned more from this project than from a regular paper. I felt that they learned through each other as they collaborated and the level of enthusiasm was very high. The idea that this could be published in the book we actually used for the class made all the difference, in my opinion. (personal communication, October 29, 2018)

Munday's experience echoes the research findings that promote the creation of authentic products in class as impactful learning experiences.

David Lisenby, Associate Professor of Spanish at William Jewell College, a private liberal arts college in Liberty, MO, was impressed by the students' research experience with the Critical Editions Project. He commented,

> Program assessment data previous to this experience had indicated that students did not always feel that they were making progress toward our SPA program learning outcome related to independent research skills and the ability to incorporate research findings into textual analyses. Without a doubt, this project was helpful for equipping students with better research skills. (personal communication, November 8, 2018)

Equipping students with the tools to conduct their own literary research is one of the most positive outcomes of the project and prepares them to continue work in Hispanic literature and culture and other humanities courses.

Edma Delgado-Solorzano, Assistant Professor of Spanish at the University of Arkansas, Little Rock, an urban public institution, wrote,

> By participating in this project, my students learned about critical editions, copyright laws, creative commons, research, writing, and editing. One of the most valuable skills that they practiced this semester was teamwork and executing team projects. During the semester, the students worked together and kept each other accountable for their work. (personal communication, May 10, 2018)

In this class, as in others, the group work element was important for student learning. Collaboration and accountability allowed for creativity and a higher motivation for completing a high-quality assignment.

Instructors were overall satisfied with the Critical Editions Project, but two of them felt that their students' submissions needed further work to be suitable for publication; however, both felt that they should have intervened more in the final stages of the project to achieve better results. One professor's comments address the changes he will make when implementing the project in the future.

> One change I will make is to have the "final" draft due a few weeks earlier. I was not satisfied with the level of polish in students' final drafts, and I feel that they need more direct feedback from me in order to make their drafts submission-ready. I likely relied too heavily on the peer review process the first time around. (D. Lisenby, personal communication, November 8, 2018)

Overall feedback indicates that the Critical Editions Project allows students to develop improved research skills and enhance the ability to work in teams. To achieve success, however, it is important to provide students with access to resources and to train students to work in groups before beginning the project. This feedback confirms our own experience and intentions that through implementing a positive group-work experience and providing the opportunity for creating authentic materials, students have improved engagement with course content.

Conclusions

Impressions of the assignment reveal that it positively contributes to undergraduate attitudes toward literary research and improves their research and writing skills. Through completing this project, students learn the critical skills of literary research, interpretation, and analysis. They may also see their work published in an OER, which motivates them in ways traditional classroom-based assignments do not. In this way, the assignment promotes what Manchón (2011) calls "writing-to-learn" content. Manchón's research shows that "learning and teaching L2 writing may entail the co-existence of aims related to writing itself [. . .], to learning disciplinary subject-matter in the content areas [. . .], and/or to engaging in writing as a tool for language learning [. . .]" (pg. 4). The Critical Editions Project promoted writing for a general and wide audience, learning content and skills in literary studies, and also promoted improved Spanish language skills through writing.

Future research plans include a comparative study on student perception of learning and confidence and student performance between a class that completed the

Critical Editions Project and a class that instead completed a traditional research paper. Besides the benefits of involving undergraduate students in literary research and producing an authentic and useful OER, described here, we hope to additionally discover the effects of this assignment on student learning.

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Appendices

Appendix A

Worksheet

Exploración de Ediciones Críticas

Nombre:
Grupo:

1. La obra.
¿Cuál es el título de la edición crítica?

_____

¿Quién escribió la obra primaria?

_____

¿De qué género literario parece ser?

_____

2. La introducción
¿Quién escribió la introducción a la edición crítica?

_____

¿Cuándo se publicó la obra primaria por primera vez?

_____

¿Qué tipo de información se incluye en la introducción?

_____

3. El texto
¿Qué tipo de información se incluye en las notas a pie de la página?

_____

4. La bibliografía
¿Se incluye una bibliografía? De ser así, ¿qué tipos de textos se incluyen en la bibliografía?

_____

5. Otros elementos
Anota aquí cualquier otro elemento o información que observas en la edición crítica.

_____

6. Definición
Con tu grupo, basándose en sus observaciones y conocimiento previo, elaboren una definición para el término "edición crítica":

_____

Appendix B

Critical Edition Assignment Sheet

[NB: There are references to *fichas* in the grading scheme of this assignment; this comes from Linda B. Nilson's concept of tokens in "specs grading" (Nilson, 2014)]

Edición Crítica

Critical Tasks:
Literary Research and Explanation
Purpose:
To create a scholarly, annotated edition of a Hispanic literary text studied in class. This edition will allow future readers to understand allusions and references, literary structures, and socio-historical context.
Audience:
Students and teachers of Hispanic literary texts (high school and postsecondary).

If a person is coming across your selected text for the first time, what do they need to know in order to have a good understanding of its meaning and significance?

Genre-specific Tips:

- Have a look at this video for an introduction to the genre of *edición crítica*.
- Check out examples of critical editions of other texts to see what kind of information they include and how they present it. Are glosses provided in the margins? Is historical context provided in footnotes?
- Always keep in mind your audience: future students of [CLASS TITLE]. What information do they need to successfully comprehend, analyze, and interpret the text?

Ideas for Content
Your critical edition will include the following elements:

- An introduction
- Information on the work's original publication
- Information on the author
- Historical context
- Comments on form and style
- Explanations of allusions or other references
- Definitions of unusual words

Suggestions for Research
Several people on campus can help you get started with research for your critical edition. You and your fellow group members should meet with:

- me (your professor)
- X (TA)
- Y (subject librarian)

- Z (digital resources librarian)
- Consultants at the Writing Center

Be sure your information comes from credible sources, and always cite them using MLA style so that future readers can follow your tracks and read what you did if they need more information. Please see these links for more information on how to evaluate and cite sources:

- [Internet Sources from University of Oklahoma Writing Center Website]

Formatting

You and your group members will produce your critical text on a shared Google Drive document within Canvas.

The document should include the original text. Be sure to preserve formatting where it is critical, such as line breaks in poetry, italics in short stories, or block quotes in essays.

Use Google Drive's footnote function to add critical information. Any information you provide that requires a citation should include an in-text parenthetical citation (see MLA Handbook, Eighth Edition).

Include a Works Cited page at the end of your text that follows MLA Style guidelines. Please include hyperlinks to online sources.

Requirements and Evaluation

The critical edition will be graded using a pass/fail rubric. Any group whose critical edition does not meet the following criteria may exchange 2 fichas/group member to correct the project and turn in a new version by [DATE].

A passing critical edition will fulfill the following criteria:

1. **Introduction.** Includes an error-free 300- to 400-word introduction to the text in Spanish. This should include, at a minimum, the following information:
    a. Date of publication
    b. Biographical information about the author
    c. Historical context, including location and relevant sociopolitical information
    d. Relationship to other literary production of the time (e.g., national and international literary movements, other works by the author)
2. **Title.** Includes the original title of the text. (Do not use quotation marks or italics, as you are creating a primary source.)
3. **Author.** Includes the author's name and, in parenthesis, their birth and death dates.
4. **Annotations.** Provides at least ten annotations to the text. There should be at least one of each of the following categories:
    a. *Definition* of unusual words, slang, or words in local dialect or languages other than Spanish

b. *Explanation* of a literary allusion or historical or geographical reference
c. *Comment* on literary style or form, and what it exemplifies or means

5. **Image.** Includes at least one properly cited image from the public domain that will help readers to better understand some aspect of your selected work. The image should be accompanied by a caption that describes the image as well as its pertinence to the text, and a bibliographic citation.
6. **Discussion Questions.** Include 5-6 open-ended questions for analysis and interpretation of the text. You might look at Bloom's Taxonomy for ideas for the kinds of verbs to use in your questions--try to focus on higher-order tasks like analysis, synthesis, and evaluation.
7. **Citations.** Includes in-text, parenthetical citations for all bibliographical references, as well as a separate Works Cited page in MLA Style (see Formatting).
8. **Presentation.** The digital product is presented by the group in a ~7-minute presentation of their critical edition to the class. The presentation involves the participation of each group member, and highlights three of their annotations and the group's process for arriving at them.
9. **Group Participation.** Each group member will be evaluated by their peers on their overall contribution. Group members who receive lower than an 8/10 rating from their team will be required to spend one *ficha* per point needed to reach the minimum of eight (e.g., a student who receives a 6/10 must spend two *fichas* to pass this assignment).

Due Dates [FILL IN FOR THE FOLLOWING ASSIGNMENTS]:

- Meet in group with instructor/TA to determine subject work for critical edition.
- Complete Team Work Analysis and Review Process in class
- Mid-term Peer Evaluation Due
- Meet with instructor/TA; Go over draft of introduction and list of 10 planned annotations
- Bring seven printed copies of your scholarly edition to class for peer review (4-5 for peers, one each for instructor and TA).
- Final version of *Edición Crítica* Due; In-class Presentations of *Ediciones Críticas*
- Final Peer Evaluation Due

Appendix C
Template for Critical Edition

Ejemplo del Formato de la Edición Crítica

Fulana de Tal, Fulano de Cual, Zutano de Tal y Mengana de Cual
Profesora X
Clase 1234
24 de octubre de 2016

"Título de obra": Edición crítica

Introducción. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas ultricies fringilla rhoncus. Cras enim odio, placerat a volutpat eu, congue nec mi. Integer orci orci, dapibus at dictum quis, commodo eget ante. Etiam ac ipsum tellus (Álvarez). Proin venenatis porta elit, in tempor risus venenatis vel. Sed maximus, augue at efficitur pellentesque, ipsum quam interdum ante, at mattis odio odio eget urna. Sed non sagittis odio, vitae aliquam lectus. Aenean dapibus, lacus in mattis aliquam, magna arcu vestibulum augue, non imperdiet dolor dui ac lorem (Beltrán). Morbi cursus odio in bibendum iaculis. Nam cursus, velit id tempus mollis, sem neque bibendum ipsum, vel venenatis elit tellus vitae mauris. Aenean quis libero quam. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae (Cordero 28); Phasellus id condimentum sem, non tincidunt orci (Domínguez Fernández 34). Nam feugiat erat a velit imperdiet, ut rhoncus magna tincidunt.

Figure 1
Library de Stewart Butterfield. Imagen utilizada bajo licencia CC BY http://bit.ly/2dDkN8V

Sed dolor nisl, condimentum vitae sem ut, commodo consequat urna. Ut neque sem, interdum quis orci sit amet, consequat consectetur nulla. Sed efficitur orci nec leo congue, in scelerisque nibh fermentum (García y Hernández "Proin malesuada" 63). Vivamus sollicitudin placerat odio (García y Hernández "Sed elementum" 1283). In in nunc erat. Integer molestie vehicula feugiat. Etiam iaculis a diam sed porttitor. Sed ultrices pretium ipsum et pretium. Maecenas accumsan sapien ac orci elementum finibus (Irving 98). Vestibulum euismod leo a

turpis malesuada laoreet. Proin elementum magna sit amet tristique eleifend.

Nullam eros orci, vulputate eu tellus a, ullamcorper eleifend sem. Nam rutrum risus sit amet turpis lobortis semper. Duis congue sollicitudin arcu, vitae hendrerit eros auctor ut. Maecenas ut imperdiet mauris, id eleifend massa (Lamar). Mauris lobortis leo sem, id ullamcorper tortor aliquet ut. Duis lobortis massa ac erat pellentesque efficitur (Marín 43). Nullam vestibulum libero nec sem auctor ornare. Vivamus sodales enim id lobortis fringilla. Curabitur nulla diam, porta vitae mi eget, gravida mattis sem.

Vivamus nisl purus, dapibus sed blandit et, suscipit non augue. Cras nec aliquet urna. Nulla ut nunc massa. Nulla pulvinar maximus arcu id consequat. Fusce id dui venenatis, venenatis leo vitae, varius mauris. Vivamus rhoncus tortor nibh, vel pulvinar lorem tristique eu (Irving 99). Donec accumsan metus feugiat rutrum tempus. Praesent eget accumsan nisl, in dictum est. Donec mauris enim, ullamcorper eget est vel, feugiat imperdiet metus. Nam lacus ligula, maximus imperdiet pulvinar sagittis, dapibus eu elit. Integer vitae imperdiet justo. In facilisis aliquet nunc (Núñez 333). Vivamus condimentum scelerisque ante nec iaculis. Mauris vel rutrum lorem. Praesent aliquam finibus tortor in pretium. Sed ut mi auctor, scelerisque tellus quis, congue justo. Quisque semper pulvinar.

"Título del texto"

Nombre y Apellidos del Autor

Lorem ipsum dolor sit amet, consectetur adipiscing elit.
Fusce id nunc ultrices, placerat enim vitae, pretium velit.
Donec a sem pellentesque, placerat libero sed, molestie augue.
Donec ut magna eget urna placerat vulputate.

Cras eu mauris pretium, venenatis nisi ac, dictum nunc.
Proin interdum turpis ullamcorper Faucibus Sagittis.
Sed a felis consequat, gravida sapien non, vestibulum orci.
Phasellus eget lectus vel massa faucibus eleifend.

Vestibulum cursus ipsum sed dolor mattis, sit amet interdum ligula tristique.
Etiam volutpat ligula id felis suscipit ornare.
Donec eget turpis placerat, sagittis dui at, iaculis nisl.

Sed eu magna porttitor, consectetur elit in, efficitur lacus.
Proin ornare tortor vitae felis consequat suscipit non ut augue.
Aliquam nec velit finibus, tempus arcu vel, efficitur felis.

Preguntas de análisis e interpretación

1. Describe el uso de …. en el texto.
2. Da ejemplos del texto de …
3. ¿Cuál es la relación entre … y … en el texto?
4. Compara y contrasta la representación de … y … en el texto.

5. Crea una respuesta al poema desde la perspectiva de …
6. ¿Cuál es el mensaje principal del poema en tu opinión? Justifica tu respuesta con ejemplos textuales.

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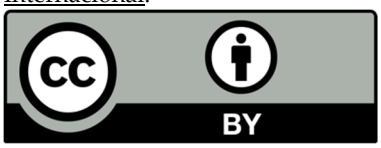

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Madison Doyle is an undergraduate Research Assistant at the University of Oklahoma in Norman. She is a senior pursuing majors in Linguistics and International Security Studies with minors in Spanish and Arabic.

"SoTL made me a more reflective teacher and forced me to examine my practices in the classroom…[and] provided me with a deep sense of satisfaction that I am part of a continuous exploration of teaching and learning."
Diana Sturges (2013). To SoTL or Not to SoTL? *International Journal for the Scholarship of Teaching and Learning*

Poetic License: Using Documentary Poetry to Teach International Law Students Paraphrase Skills

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Abstract. In this article, I show how the study of the poems of Charles Reznikoff – a 20th century American lawyer – helps teach the critical art of paraphrase to International law students, lawyers from The Temple's LLM Program. Scholars have acknowledged the difficulty of teaching paraphrase to students from civil law countries, acknowledging that it too often results in patchwriting or mere recitation, drained of any text-based policy analysis. Drawing on the fields of ESL, Composition, and Legal Writing, I show how the study of the poetry helps my student learn US-style legal writing. We use the poetry of Reznikoff, who, during the 20th century, wrote poems about reported cases in which race played a dominant role. The students summarize Reznikoff's poems into prose form and reported cases into poetry. Moving from one genre to another enhances the students' paraphrase skills, which they then apply to a modern search and seizure problem raising the issue of racial profiling. The students now demonstrate improved paraphrase skills and are more familiar with policy analysis – skills that will greatly enhance their ability to practice law. Students in the humanities, sciences, and social sciences – any field that values critical thinking and writing – will also benefit learning these skills.

"The Economy of presentation in this writing is a reassertion of faith that the combined letters – the words - are absolute symbols for objects, states, acts, interrelations, thoughts about them. If not, why use words?" (Zukofsky, 1931, p. 285)

Teaching students to write clearly and effectively can be quite daunting. A culture that values 280 word "tweets" does not lend itself easily to more extended prose efforts. Yet, writing remains a valuable skill in certain professions, especially in law, where attorneys must compose briefs, memoranda, and motions. This kind of "adversarial" writing largely reflects counsel's ability to sort out facts and analyses in a manner most favorable to the client. This means adversarial writing – like all persuasive writing – turns on counsel's ability to paraphrase. Yet, understanding "paraphrase" as a concept, and actualizing that concept, are among the most difficult of prose writing tasks. After much trial and error, I have determined that students can use the reading and writing of poetry to help them improve their prose, especially in the area of paraphrase. In this essay, I discuss how the poetry of Charles Reznikoff (a twentieth Century American lawyer) can help students better grasp the concept of persuasive paraphrase.

…adversarial writing – like all persuasive writing – turns on counsel's ability to paraphrase. Yet, understanding "paraphrase" as a concept, and actualizing that concept, are among the most difficult of prose writing tasks.

The Importance of Paraphrase

Legal writing is often adversarial. The writer trying to persuade a judge or a panel of judges is usually representing one side of a legal dispute or another: in civil cases the client is either the plaintiff or the defendant; in criminal cases, either the "state" or "government" (i.e., the prosecuting authority) or the person charged with a crime (also called the defendant). In advocating for a client, each lawyer is obligated to state the facts and the law most favorably to the client, taking care not to misstate or misrepresent. The result is a written version of putting one's best foot forward.

For instance, in describing the facts of a traffic accident, a neutral party might write that several people saw an SUV cruising briskly along with other vehicles on an urban avenue strike a pedestrian trying to cross the avenue. Describing the same event, counsel for the pedestrian (the plaintiff) would likely emphasize that several witnesses saw the SUV travelling at high speed when it struck the plaintiff. Counsel for the driver (the defendant) would likely emphasize that those same witnesses said that the SUV was travelling at the same speed as all the other vehicles.

Both lawyers are describing the same incident but emphasizing different facts and necessarily using different language; they are paraphrasing.

To learn effective written American-style legal advocacy, law students must learn this critical skill of paraphrase.

The Elusive Art of Paraphrase

I teach legal writing to students enrolled at a Philadelphia law school. These students hail from all over the world. Most return to practice in their home countries, where an American degree can be valuable. Others obtain the LLM degree as a means of qualifying to practice law in the United States.

Learning American legal idiom can be demanding for all students, especially for those who speak English as a second language. Learning how to use that idiom to paraphrase can be especially demanding. Despite my best efforts to teach good paraphrase practices, initial efforts often produce "patchwriting" – a form of paraphrase practiced by students with less developed reading skills – that leads to charges of plagiarism (Howard, 1995; Howard, 1999). Legal writing texts and handbooks object to patchwriting, but scholars increasingly argue that it might be a necessary stage in gaining professional writing skills (Howard, 1999). Although I accept that patchwriting may be a "necessary stage" for some students, I argue here that legal writing teachers – and, indeed, all writing teachers -- might incorporate a different genre, in this case poetry, into their courses to give students opportunities to replace re-hashed ideas with paraphrase that reflects full immersion in the source.

Foreign law students, particularly those from civil law countries (including most of Europe, China, and South America) are prone to patchwriting because, at American law schools, they are usually required to read, analyze, and summarize legal documents more complex and policy-laden than what they are used to. Further, instructing students to use synonyms and alternative syntax often leads to diminished understanding of the source itself, and so is of limited use. Fields like English for Academic Purposes, English for Specific Purposes, and English for Legal Purposes are

helpful here. For example, in a recent dissertation, Esain (2015) describes difficulties in learning paraphrase. Citing to Wette's research, Esain notes,

> When they [students] had to discuss the tasks that they had carried out, most of them agreed on paraphrasing being the most demanding one. The most frequent challenges reported by students were: 1) keeping in mind that a paraphrase should be the result of working on a certain idea, 2) understanding the meaning of the source so as to stay faithful to it, and 3) the high English proficiency level required to accomplish an accurate paraphrase. (Wette, 2015, as cited in Esain, 2015, p. 158)

Esain also draws on linguists who stress teaching students to recognize "reporting" verbs – verbs having different connotations (some denotative, some evaluative) – as a kind of direct teaching for helping students improve paraphrasing and avoid plagiarizing (Thompson & Yuying, 1991).

I certainly agree with prioritizing paraphrase development as a primary skill for writing students. My method of implementing that priority is drawn from composition theory and the dual goals of "knowledge telling" – presenting appropriate text material, and "knowledge transforming" – developing source material into a larger piece of writing, where the writer uses source text material more substantively as a means to develop a larger theme or argument (Bereiter & Scardamalia, 1987). This method may use techniques such as "text interviews" and "talk-aloud protocols." Nilon (2006) states, "By reading a case in a "Talk-aloud protocol, the students will determine whether he can analyze. As a basic composition skill, the talk-aloud protocol is invaluable for working through any difficult task" (p. 34).

Legal Pedagogy and Literature

Using literature (and in my case poetry) as a springboard for teaching legal writing, seminar papers, and doctrinal courses is a method well established in the legal pedagogy literature. The "law and literature" movement arguably began in 1973 with the publication of James Boyd White's seminal work *The Legal Imagination: Studies in the Nature of Legal Thought and Expression*. (White, 1973). Through the 1980's, the movement grew and was gradually accepted as legitimate within legal academe. It continues to proliferate with district strands and offshoots. Skeel (2009) summarizes the first strand as "law as literature" or, as he says "with a bit more bombast, the 'hermeneutical approach'." "Like White," says Skeel "scholars writing in this mode use the resources of literary criticism to examine statutes, judicial opinions, and other legal writings" (p. 926).

Skeel describes the second and third strands and cites the work of Robin West, and Martha Nussbaum, writers who highlight work that, quoting Nussbaum, "invites the readers to put themselves in the place of people of many kinds and to take on their experience" (Skeel, 2009, p. 927). This "empathetic" view leads to the third strand, "law and narrative" or "legal storytelling," practices by scholars such as Derrick Bell. This strand is associated with critical race and feminist theories. Law and storytelling "substituted literary prose for the discursive analysis of traditional legal scholarship" (Skeel, 2009, p. 928).

> I hesitate to situate my approach to teaching lawyering skills within any strand of law and literature but come closest perhaps to the work of "applied legal storytelling" as practiced by some legal writing instructors. Robbins draws the preliminary conclusion about the connection between Law and Literature and Applied Legal Storytelling: the two forms of legal dialogue can exist in parallel or can exist in overlap and all that really matters is that the applied aspects of legal writing storytelling are used by lawyers and judges, taught to future lawyers, and discussed by people who care about everyday lawyering. (Robbins, 2008, p. 11)

The Legal Poetry of Charles Reznikoff

Among the definitions of poetry is this one from the Oxford English Dictionary: "The expression or embodiment of beautiful elevated thought, imagination, or feeling, in language adapted to stir the imagination and emotions, both immediately and through the harmonic suggestions latent or implied by the words and connections of words actually used…" (Poem, 2020). For present purposes, poetry may be described as a most powerful form of paraphrase, by which the essence of human experience may be captured through the use of language. The human experiences American "objectivist" Charles Reznikoff sought to capture through the language of poetry were disputes. A lawyer by training, Reznikoff published *Testimony*, a book of poems addressing race and the American criminal justice system during the late 19th and early 20th centuries. Reznikoff based his poems on actual written court decisions. A more contrastive example of paraphrase – poetry vs. legal prose – is difficult to imagine.

Use of Reznikoff's Poetry to Help Students Learn Paraphrase

I argue that to learn effective paraphrasing, students must first create a temporary conceptual structure – a "scaffold" – of reading and writing tasks using both case materials and alternatives to case materials: in this case documentary poetry based on court cases. The "scaffold" comprises 1) reading five Supreme and Circuit Court decisions addressing when police, consistent with the Constitution's 4th Amendment, may permissibly "stop and frisk" a person suspected of committing a crime; 2) extensive discussion of the policy implications of these decisions, especially the role that race may play in police action; 3) careful review of U.S. v. Thomas Smith, a criminal procedure problem raising issues related to the 4th Amendment and racial profiling; 4) brief written assignments, in which each student, having been assigned the role of prosecutor or defense counsel, must analyze the facts of Smith to favor her client; 5) written legal analysis of Smith, reflecting the holding in each appellate decision as it is assigned; and 6) oral argument of Smith as either a prosecutor or defense counsel.

All law students studying U.S. law learn to recognize tensions between the U.S. legal system and individual liberties against the background of race. International law students, however, may benefit particularly in navigating contested cultural values when reading and writing prose and poetic alternatives to judicial opinions. Spanbauer

and Lewinbuk (2009), for example, note how Martin Luther King's "Letter from Birmingham Jail" can be contrasted to the judicial opinion Walker v. City of Birmingham (1967) to demonstrate "a stark example of the judicial opinion which frequents tells a very small part of the story of the event and impact on the litigants" (p. 249-50).

In my model, as the students climb this scaffold, they review and discuss Reznikoff's poems and the written court decisions on which the poems are based. Throughout, students complete exercises in which Reznikoff's poems are seen alongside the case reports on which the poems are based. The students address what language Reznikoff has removed in his factual description, what language remains, and why the poet made the changes he did. I also ask students after reviewing other case reports and Reznikoff's related poems to convert Reznikoff's poems into prose narratives from the point of view of the defense and the prosecution.

Testimony is an unusually apt model for my students because of its hybrid approach to U.S. social history from the 19th century through the post-War I period. Testimony, then, can be seen as a kind of masterclass, showing the ways in which witness's testimony and the apparatus or frame of jurisprudence glance off each other, in effect producing meta-judgments and rulings. The genius of Reznikoff's poetry is its "negative capability" to resist any absolute reading that purports to be the culmination of a process (Keats, 1818).

Using Reznikoff's poetry as a guide, we may help students understand the ambiguity at the heart of adversarial writing. By acting as "readers" of historical cases as translated into "facts" by Reznikoff, my students also learn to 1) develop tools of concision; 2) pay closer attention to the cultural construction of meaning inherent in any record of the facts, especially with respect to race in the United States; 3) recognize that good fact writing walks the fine line between persuasion and prevarication. Because the *Smith* problem is the focus of the student assignments, I will set it out here in some detail.

Teaching Paraphrase – The Thomas Smith Problem

Each student – designated as a prosecutor or defense attorney – will write a legal memorandum in which they adapt the facts of a "stop and frisk" problem arising at the intersection of race and law. Typical is Philadelphia's stop and frisk policy, derived from Chief Justice Warren's opinion in Terry v. Ohio (1968). There, the Supreme Court held that, for their own safety, police could, on less than probably cause, pat down, ("stop and frisk") an individual whose behavior is "suspicious." The decision has spawned a wealth of case law and scholarship that my students are required to read: California v. Hodari (1991); Florida v. J.L. (2000); Illinois v. Wardlow (2000); Terry v. Ohio (1968); U.S. v. Navedo (2012).

In using a Philadelphia-based federal case, I try to preserve the "real world" setting. I have adapted the judge-found facts to enhance their ambiguity and help ensure that students will interpret events, not just recite them. The problem is rife with policy issues: racial profiling, the balance between individual liberties and law

enforcement, and always shifting Fourth Amendment concerns. It is this balance that the students must strike as they take on their roles as prosecutors and defenders.

Like Reznikoff, students learn to recognize tensions between the U.S. legal system and individual liberties against the background of race. Before writing anything, however, students must read 4th Amendment decisions mentioned above – all of which address either in the majority or dissenting opinions the problems of racial profiling and the Constitution. Students were then given the judge-found facts of the U.S. v. Smith (2015):

> At 9:30 on the Evening of August 1, 2017 Philadelphia Officer George Henson and his partner, Officer Eric Parry – both in bull police uniform – were patrolling a high-crime area in North Philadelphia in their marked police vehicle. They saw a group of males – Defendant, who is African-American, and his three friends, who are Caucasian – gathered outside Norm's Bar near the 1910 block of Cecil B. Moore Avenue. The police had received numerous complaints of drug and gun crimes occurring outside the bar. Accordingly, the officers ordered the group to disperse.
>
> Defendant's three friends immediately ran in different directions. One appeared to be holding something dark in his hand. The officers did not follow any of the three. Rather, the officers drove off. Some ten minutes later, the officers returned and saw that Defendant was standing alone in front of the bar. The officers stopped and got out of their vehicle. As they did so, Defendant began to run down Cecil B. Moore Avenue. Officer Henson, who was within 10 feet of Defendant, could see that he was holding something in his waistband with both hands. Believing that Defendant – consistent with the complaints received of gun and drug crimes -- was carrying a gun or drugs in his waistband, Officer Henson ran after Defendant. He chased Defendant for several blocks, remaining within 10 feet of him and never losing sight of him throughout. Throughout the chase, Officer Henson shouted, "Halt; police."
>
> Officer Parry pursued Defendant in his marked vehicle. After running for several blocks, Defendant hurdled a ten-foot fence. Officer Henson could see that as Defendant landed, he turned and said, "Ok, you got me," and discarded a large black handgun. Officer Henson recovered the gun – a 9mm semi-automatic pistol – and Officer Parry then drove up to the Defendant and arrested him.

Students must then, in their own words, summarize the facts of U.S. v. Smith to favor the prosecution or the defense.

Initial Resistance to Paraphrase

Most students offer "summaries" taken nearly verbatim from Smith itself, regardless of whether they were writing for the prosecution or the defense. Typical was their use of identical words and phrases: "Officer Parry pursued Defendant in his marked vehicle. After running for several blocks, Defendant hurdled a ten-foot fence."

To a degree this is understandable – it is difficult to replace a word like "hurdle" using an English/foreign language dictionary. My greater concern, however, was their apparent inability even to recognize the inconsistent police behavior in failing to follow the white suspect "holding something dark in his hand." As often as not, students omitted important facts, thus demonstrating their belief that the point of paraphrase was to use only the facts that would help their client and ignore those facts that hurt. One typical example: "The police ordered the four persons to disperse. Three, who are Caucasian, immediately run away. The police then drove off." This prosecutor failed to note that Thomas Smith is African-American, nor does he mention that the police see "something dark" in the white suspect's hand. This student defender sought to improve on the judicially found facts by making up a few of his own: "Thomas Smith simply did not recognize the men as police officers. He ran before he thought they could rob him." Another student writing for the defense drew conclusions in the effort to be persuasive: "That police did not pursue white people is racial discrimination." These students obviously had not yet grasped the concept of effective paraphrase, but given the challenges presented to them, immediate results were hardly expected.

I next tried to help the students understand, as did Reznikoff, the kind of "collective witness" that might be found in the facts of a reported case. After several exercises using Reznikoff's poetry, the students returned to the facts of Thomas Smith. I have set out those exercises in some detail.

Morgan v. Lamb – Description

Reznikoff based his poem "Railroads" on Morgan v. Lamb (1915), a decision of the Georgia Court of Appeals. The African-American plaintiff, Mr. Morgan, sued a rural Georgia railroad for his son's wrongful death. A white witness testified that the deceased had been thrown from the moving train by the white conductor and porter. The son's body was later found, his head "broken in and his brains knocked out." Several white trial witnesses contradicted the first witness' version, suggesting that the decedent had never been on the train.

The trial court overturned the jury's $100 verdict for the plaintiff and retried the case. After the second jury returned a $5,000 verdict for the plaintiff, the trial court again granted a new trial, and Mr. Morgan appealed. In a wordy, repetitive opinion – which the students read – the Court of Appeals upheld the trial court's ruling, closely dissecting the evidence and concluding that the plaintiff's evidence was "weak and unsatisfactory."

This is how Reznikoff described the case in his poem (also assigned to the students):

> "Railroads"
>
> A young black, sixteen years of age earned a dollar and a half a day, and gave almost all of it to his father but kept the rest to spend on himself, with which to make his cigarettes. The train would stop for a while at the flag station and he went into the car for colored people where the "news butch" kept the newspapers, candy, tobacco, and whatever else was sold on the train and the young black bought what he wanted, and stood there talking to the "news

butch" until the train was about to start and then he was walking to the platform to get off.

Just then the conductor and the porter, about to enter the car for white passengers, saw him and hurried up to him – train was running pretty fast – shoved him out the door and threw him off the train.

"That damned n##### didn't mind hitting the cross-ties," said the conductor, and he and the porter turned back, and the porter laughed. The young black's body lay near the tracks, his head one or two feet towards the ditch: the head badly bruised of the forehead and the skull broken.

One of the passengers in the car for whites saw what had happened, but he was advised by his friends that the less he had to say about it the better.

My students first consider why this was a civil trial – why the conductor and the porter were not charged criminally. Students thus learn that in the early 20th century, there was little possibility that a white citizen of Georgia would be charged with murdering a black man.

I then asked the students to write their own poetic versions of "Railroads." I urge them not to repeat Reznikoff's words, but to use their own words. They were, thus, compelled to paraphrase. The results were surprisingly good.

One student addressed the decision of the white passenger to say nothing about the murder he had just witnessed. "In the car for whites, People were eating, chatting, focusing on their own things. One of the passengers saw what had happened. Anxiety made him uncomfortable. He looked around, but finally did not say a thing." Another student chose to paraphrase with rhyming verse:

It is never without a sorrow, When a man will not see the morrow,
To blame someone without proper evidence however, Now that is never clever,
How has the one witness claim to have seen, Something that never have been.

There was more here than met the eye. Unlike Reznikoff, this student employed sarcasm to express his skepticism of the events accepted by the trial court. Similarly, this student sought to paraphrase through rhyme:

A railroad that sees thousands pass every day, Sees a man pass away
As it has so many times before, And one race wants to make it something more

Once again, the student sought to be emphatic, explicitly attributing the death to race.

Prose Paraphrase Efforts

Students were then asked to "Compare the facts as found in Morgan v. Lamb with the facts that Reznikoff included in his poem 'Railroads'." They must "focus on

style, accuracy, what is included, what is missing, or anything else that contributes to your understanding of each document."

> One student's observations were telling:
>
> There are many differences between the court report and the poem. In the poem we have a kind 16 years old kid. The Morgan case ignored the victim. Secondly, the poem has the victim legally on the train with details of what he did. None of this was in the case report. The cases' mention of the body is not descriptive. The poem's description is.

By making these factual distinctions, this student has begun to lay the foundation of paraphrase.

The students must set out the facts from the standpoint of the defendant's and plaintiff's counsel. In these roles, the students understood the need for emphasizing some facts and deemphasizing others. For instance, as plaintiff's counsel, one student offered the following:

> Sixteen-year-old Ira Morgan made little money which he used to support his family.
>
> On July 26, 1914 got on a train in a car for colored people. He wanted to buy something from the "news butch." Morgan then stood in the colored car with the "new butch."
>
> The train conductor went to Morgan in the colored car. The conductor said "That damn negro don't mind hitting the cross-ties!" They threw Morgan off the train onto the tracks, where they found his broken body.

Assuming the role of defendant's counsel, another student sought to criticize the poet's emphasis on unfavorable facts.

> The poem is not fair or accurate. The poet says facts that make the boy innocent and dutiful. The poet ignores the testimony of the three witnesses in favor of a single witness. How can this be accurate? Was the boy trying to steal his ride? Accidentally did he fall off the train? The poem exaggerates the conductor's wickedness to make him look guilt. Can a single witness really see everything that happened?

This example is significant because the language is so overblown. The student used his own voice because he was trying to persuade the reader and so sought to correct what he believed to be Reznikoff's unfair treatment of the facts. Another student offered a similar complaint about Reznikoff's lack of "objectivity:"

> The poem makes an emotional appeal. The author leans on facts that make the boy look good. He gives money to his father. This made him more than just the victim. But Reznikoff is not objective. How does he know what the conductor said or a look on his face? The court opinion is objective and more complete, not the poet.

The student is making Reznikoff's point precisely, and in doing so is defining a method of paraphrase. As an "objectivist" poet, Reznikoff says:

> I see something that moves me – if I've portrayed the object well – somebody will come along and also be moved, and somebody else will come along and say, "what the devil is this this?" And maybe they're both right. But what I've written here will perhaps answer your question more directly. By the term "objectivist" I suppose a writer may be meant who does not write directly about his feelings but about what he sees and hears; who is restricted almost to the testimony of a witness in a court of law; and who expressed his feelings indirectly by the selection of his subject-matter and, if he writes in verse, but its music. (Dembo & Reznikoff, 1969, p. 194)

It is the music that the students began to hear.

Finally, I asked students to explain whether the poem "Railroads" or the reported facts of Morgan v. Lamb better persuade the reader. One student offers the following:

> Railroads and Morgan v. Lamb are persuasive, but in different ways. The poet describes tragedy in short moving phrases. The Judge describes the death of the boy logically with fewer details about how the boy died. The judge is more objective, concentrating on important facts, not details like how poor the boy is.

It thus appears that the students have developed a more sophisticated appreciation of how a story can be told from different perspectives.

Follow-up Assignments

The exercises I have described convince me that requiring students to recite in one genre (i.e. prose) events that have initially been described in another genre (i.e. poetry) compels the use of paraphrase. Depending on the size and ability of a particular class, I asked them to do new assignments much like those that they have already done. In addition to "Railroads," Reznikoff wrote poems about other reported cases in which race played a dominant role, for example, Green v. State (1898), Ridge v. State (1911), State v. Brown (1905), State v. Flutcher (1902), State v. Powell (1904), State v. Trammel (1894), Stell v. State (1900), William v. State (2000).

Accordingly, I again asked students to restate poetic facts into prose. The repeated review of cases and poems addressing the law and race necessarily reveals the use of synonyms, related concepts, similar adversarial ideas – all of which improves the students' paraphrase skills in the act of composing (Bereiter & Scardamalia, 1987).

Finally, the intersection of race and law in all the poems and cases imparts a vocabulary of policy – often lacking in foreign law discourse – and allows students better to understand those same issues in U.S. v. Thomas Smith.

Even more interesting results are had when students restate legal prose into poetry. Among the cases students read at the outset is Terry v. Ohio. In ruling that the Fourth Amendment allowed Cleveland Police Detective McFadden to pat down Messrs. Terry and Chilton based only on reasonable suspicion (a weaker standard than" probable cause"), the Court broke new ground. Because it seems to provoke the greatest student interest and discussion, I made another Terry the focus of student

efforts to write poetry. I asked each student to compose a brief poem restating facts recited in Chief Justice Warren's opinion. The results were fascinating.

> One student concentrated on facts mindful of those in U.S. v. Smith:
>
> Terry, just stood on [a Cleveland] street corner, just walking up and down the same street and doing nothing he may be attracted by the goods of a store so periodically peer into a store window Just because Terry peer into the window he did nothing. The police officer found his behavior suspicious. Suspected the men of planning to rob the store.

This student did not think Terry's actions gave rise to reasonable suspicion. Another student emphasized other facts and came to the opposite conclusion.

> The old detective…(on)…the street he had been assigned to patrol for more than 30 years for shoplifters and pickpockets. There are two men, Chilton and Terry back and forth along an identical route, pausing to stare in the same store window 24 times. Every time there was a conversation. Then, they were joined by a third man, who left swiftly, after another conversation.

Plainly, this student's selection of facts casts Terry's actions in an entirely different light. Indeed, another student explained that after observing Terry, "Detective McFadden…did not know why, but it just did not feel right." Accordingly, "[h]e patted down [the suspect's] coats and removed two pistols on the first two men. A robbery was nipped in the bud." Another student wrote that the Cleveland Police "[o]bserved two strangers in a high-crime area."

Significantly, the students did not ignore the case's racial aspects. One student wrote:

> Two black men standing in the corner of the street, and talking with each other. One called Terry, the other is Chilton…Very far away a man in plainclothes, observed the…men…He did not know them, but he did not like them.

Another student was more emphatic:

> [McFadden] questioned them just like they were already criminals, Terry and Chilton felt reluctant to answer his annoying interrogation but dared not say a definite LEAVE US ALONE

Other decisions the students read earlier in the semester also figured in their paraphrase efforts. In Illinois v. Wardlow, for instance, a closely divided Supreme Court extended Terry v. Ohio's "reasonable suspicion" standard to "unprovoked" flight from the police in "high crime neighborhoods." The majority thus upheld the police search of Sam Wardlow, who was carrying an illegal weapon. In his dissent, Justice Stevens observed that in minority communities, flight from the police to avoid racial profiling was not "unprovoked." In restating Wardlow's prose analysis into poetry, the students again recognized significant facts. Like Justice Stevens, this defender took issue with the majority's concept of provocation:

> Those who aren't discrimination subject, Those who think the cops are friendly, Those people are never "provoked" to run from police.

A student prosecutor also focused on the Court's language, albeit in different language:

> The high crime neighborhood the police patrol Is dangerous to one and all,
> When someone sees a cop and runs So the police won't find he has a gun.

At this point in the semester, students have repeatedly reviewed and restated legal prose and poetry – restating facts set out in one genre into facts set out in another. They have also been required to consider the effect of race on the law. These additional exercises suggested strongly that the students would see the facts of U.S. Thomas Smith in a different light.

Return to Thomas Smith

As I have discussed, students were initially unable to restate the facts of Smith in ways favorable to their clients. Their patchwriting and verbatim repetition of the judge found facts confirmed that paraphrase – especially in connection with social/legal policy issues – was not within their ken.

Having stated and restated the facts provided in Reznikoff's case reports and poetry, however, the students' efforts to state the Smith facts persuasively began to bear fruit. For instance, a student-prosecutor describes the Smith setting as follows: "Police saw Mr. Smith on a spot of considerable crime involving guns and drugs. Naturally, the presence of four men in this setting at night created suspicion." Another prosecutor concentrated on the actions of Smith himself: "Having failed to obey the police order to leave, Smith then left in a hurry and refused to halt." Similarly, another prosecutor also looked closely at Smith's actions: "He was holding something in his waistband, running from the cops, and disobeying their orders to halt. Isn't that suspicious?" Not to be outdone, a student-defender cast facts in a different light. "The police drove through the Temple University area at night. They think any minority in that area was probably involved in a guns or drugs." In thus learning how to emphasize facts, students are attempting to paraphrase.

The officers' failure to pursue the white suspect (surely the fact most helpful to the defense) became the focus of this student-defender's paraphrase: "Two men fled from police that night. They are both 'holding' an object. Yet, the officers let the Caucasian's pass and pursued Smith only." Faced with facts strongly suggesting racial profiling, this student-prosecutor tried to emphasize other facts: "Of the four men the cops witnessed, Smith acted the more suspicious. Unlike the others, he ran from them only when they left their patrol car looking like they would search him." Once again, by emphasizing (but not distorting) facts, this student, tried to make the best of a bad situation – often the advocate's role.

As I have discussed, before they began writing exercises, the students were assigned several judicial opinions addressing law and race. Before reading and restating the Reznikoff poems and case reports, students made virtually no mention of those decisions in their failed efforts to re-state the facts of U.S. v. Smith. After completing the Reznikoff exercises, this student-defender sought to explain her client's flight from the police as follows: "In pursuing the only black man, Mr. Smith, the police emphasized with Judge Stevens wrote in Wardlow. That in minority neighborhoods, people can run from police because they are racist." A student prosecutor emphasized

certain facts in a way reminiscent of the majority opinion in Hodari D.: "Smith ran from the officers for no reason. As the Hodari D. Justice wrote, only the guilty run unprovoked from police."

Having initially ignored policy considerations, the students now argued policy concerns vigorously. This defender viewed the suspect actions of the police in a broader context. "That the cops failed to take any actions connected to the white suspects is a reflection of society's woes. Why should the police be free from a problem everybody else has?" Another defender was able to combine policy and paraphrase most convincingly:

> High crime areas, citizen complaints, corner discussions with friends, fear of police, running from police – these are all perfectly innocent things happening in minority neighborhoods. If they are called suspicious," it is just an excuse to justify police of search all those who live in minority neighborhoods.

Students have yet to learn how to separate legally significant facts from legal arguments. Considerable law and literature scholarship suggest that the skills of persuasive fact writing can be learned given appropriate instruction in the legal writing classroom (Foley & Robbins, 2001).

Conclusion

The students' improving paraphrase skills are encouraging, up to a point. After Reznikoff's emphasis and re-emphasis on race and the law, it is not surprising that students draw more heavily on race and policy when returning to the Smith facts. Still, however modest, their new- found ability to restate facts persuasively is undeniable. Moreover, scholarship suggests that language ease and familiarity as a concomitant of paraphrase are all transferable to writing and speech generally. Such skills would be valuable to students in myriad disciplines. Literature exists on the difference in the rhetorical structure of abstracts, in particular in the human sciences, and emphasizes the need for students to describe their activities with greater clarity and reason (Stotesbury, 2003). In a creative example of a cross-disciplinary use of method, one writer draws on Swales and Feak's 2009 model of social science abstract writing and applies it to writing in the humanities (Troutman, 2019). Troutman notes that "Abstracts provide a remarkable rich platform for teaching key academic writing practices – concision, clarity, summary, paraphrase, and selective quotation" (Troutman, 2019, p. 16). Other scholars have provided accounts of the genre of social science research articles with focus on how academic writing processes are constructed in a text (Lewin et al., 2001). Students in all these fields would thus benefit greatly from learning how to paraphrase – to restate the words, actions, results, data propounded by others.

The use of poetry to impart discipline to the thinking and writing of students in many fields is thus an idea whose time may have come.

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Professor Robin Nilon received her PhD in English from Temple University in 1993 and has taught writing and English at Temple and other universities since 1985. She played a key role in reforming the Composition component of the undergraduate curriculum at Temple. In 2002, Professor Nilon began teaching legal research and writing to International LL.M. and Exchange students at Temple Law. Professor Nilon also teaches the scholarly writing process to International students. She teaches legal research and writing to students from Temple's Master of Law's Program at the Beijing campus and during their eight-week semester in Philadelphia. She is the Director of Temple Law's Writing Center for International Programs.

Call for *InSight* Papers

Volume 16: *Scholarly Teaching and Learning*

InSight: A Journal of Scholarly Teaching is a scholarly publication designed to highlight the work of postsecondary faculty at colleges and universities across the United States. It is a refereed scholarly journal published annually by the Faculty Center for Innovation (FCI) at Park University that features theoretical and empirically-based research articles, critical reflection pieces, case studies, and classroom innovations relevant to teaching, learning, and assessment.

InSight articles focus broadly on Scholarly Teaching in the higher education environment. Faculty are encouraged to submit original manuscripts that showcase scholarly teaching processes or critically discuss the scholarship of teaching and learning (SoTL) as a scholarship paradigm. While reports of scholarly teaching projects are welcome, *InSight* is also committed to continuing broader conversations about SoTL's value as a tool for advancing student learning and demonstrating faculty commitment to teaching.

Faculty are encouraged to submit manuscripts related to:

- Challenges/Responses to the SoTL paradigm
- Developing institution or discipline-specific understandings/definitions of SoTL
- Status reports of SoTL's role in a particular discipline (and what other disciplines might learn from the report)
- Guidance to faculty new to SoTL (on developing inquiry questions, determining methodologies, making SoTL work public, etc.)
- Examples of SoTL projects at the college/university course or discipline-level
- Intersections of SoTL and service-learning, eLearning, learning communities, and other learning initiatives
- Future directions in SoTL
- Cross-disciplinary and cross-institutional collaborations for promoting SoTL

Submission Requirements

- IRB – Any studies using human subjects or artifacts as examples should submit Internal Review Board (IRB) approval or exemption.
- STYLE – All manuscripts must be formatted in APA style.
- LENGTH – Manuscripts may range from 2,000 – 5,000 words (not including abstract, references or appendices). Authors are encouraged to include appendices that promote application and integration of materials (i.e., assignments, rubrics, examples, etc.).
- ABSTRACT – Each manuscript must be summarized in an abstract of 50 to 100 words.
- AUTHOR – Each author should provide his/her full name, title and departmental affiliation, campus address, telephone number, and email

address. Each author must also include a brief biography (no more than 100 words per author).

- FORMAT – All manuscripts must be submitted in Microsoft Word or Rich Text Format and follow the journal's formatting guidelines (single spaced, justified alignment, 9 pt. font, Helvetica Neue for headings, and Palatino Linotype for the body). Do not include personal identifiers within the manuscript. Include contact information only on a separate cover sheet. Each manuscript will be assigned a unique identifier for blind review processes.

Submission Process

Manuscripts will be submitted via *InSight's* submission/editorial platform, Scholastica. Click on the "Submit via Scholastica" button, located on the *InSight* website at http://insightjournal.net/, or submit via the Scholastica website at https://submissions.scholasticahq.com.

Submission Deadline

All submissions must be received by 4:00pm on March 1, 2021 (CST) to be considered for inclusion in Volume 15. However, submissions are accepted on a rolling basis.

Review Procedures

Submissions will be subject to a double-blind peer review. A manuscript is evaluated based on relevance, practical utility, originality, generalizability, clarity, significance and the extent to which the subject matter contributes to the ongoing development of the scholarship of teaching and learning. Review process and publication decisions will require approximately 12 weeks. Referees' feedback and editorial comments will be provided to the author when revisions are requested. For additional information regarding the review process, please visit https://insightjournal.net/peer-review-guidelines/. FCI retains the final authority to accept or reject all submitted manuscripts. The publication will be distributed both in print and online in fall 2020.

Copyright

Manuscript submissions are accepted with the assumption that they neither have been nor will be published elsewhere. Authors and FCI will hold joint copyright to all published manuscripts.

Contact

All inquiries should be directed to: innovate@park.edu.

Please visit our website at: http://insightjournal.net.

Call for *InStruct* Papers

We invite submissions for *InSight's* new section, ***InStruct,*** that focuses on practical teaching strategies accompanied by short essays associating the instructional material to the scholarship of teaching and learning (SOTL). The purpose of *InStruct* is to showcase the innovation of all higher education faculty (full-time, adjunct, distance, online, undergraduate, graduate, etc.), and to provide a repository of research-based teaching and learning materials that could be used or adapted by instructors from a wide array of disciplines. The goal is to provide a space to celebrate and share pedagogical content that demonstrates the practical application of SOTL principles.

Pedagogical materials might include but are not limited to innovative assignments, lessons, classroom activities, course designs, or service-learning projects. Submissions should include the relevant teaching artifacts such as prompts, lesson plans, any audiovisual materials, etc.

Teaching and learning content needs to be accompanied by or embedded in a short reflective essay (1500-2000 words) that situates the instructional materials in the scholarship on teaching and learning. Given *InSight's* interdisciplinary audience, teaching material should be useful or easily adaptable to other disciplines.

Any inclusion of student artifacts or examples will require proof of IRB approval or exemption by your institution (and we strongly encourage getting student consent to publish student work).

Editorial Process

All submissions to *InStruct* will be blinded, then peer-reviewed by editorial board members based on relevance, significance, originality, clarity, practical utility, generalizability to other disciplines, and grounded in the scholarship of teaching and learning.

More detailed information on our review criteria can be found at: https://insightjournal.net/peer-review-guidelines/

InStruct uses rolling submissions. Accepted pieces will be published online as soon as they are prepared for final publication. We will also include titles, abstracts, and links to the full online article in *InSight's* annually printed publication, available in early fall. Any *InStruct* articles accepted prior to April 30th each year will be included in that year's volume of *InSight*. Those accepted after April 30th, will be rolled over into the next year's volume of *InSight*.

Submission Requirements

- STYLE – All manuscripts must be formatted in APA style.
- LENGTH – Reflective essays may range from 1500-2000 words (not including abstract, references or accompanying instructional materials).
- ABSTRACT – Summarize your submission in an abstract of 50 to 100 words.
- AUTHOR – Each author should provide their full names, title and departmental affiliation, campus address, telephone number, and email

address. Each author must also include a brief biography (no more than 100 words per author).

- FORMAT – Reflective essays should be submitted in Microsoft Word or Rich Text Format. Do not include personal identifiers within the manuscript. For teaching artifacts, examples, or activities, please stick with non-proprietary or easily accessible formats, for example, mp3/mp4 for audio/video, jpeg, gif, or png for images, PDFs /Word documents. For submission of web or other kinds of digital content, contact the editors to discuss the best form of submission.

Submission Process

Manuscripts will be submitted via *InSight's* updated submission/editorial platform, Scholastica. Click on the "Submit via Scholastica" button, located on the InSight website at http://www.insightjournal.net/, or submit via the Scholastica website at https://submissions.scholasticahq.com.

Copyright

Manuscript submissions are accepted with the assumption that they neither have been nor will be published elsewhere. Authors and FCI will hold joint copyright to all published manuscripts.

Contact

All inquiries should be directed to: innovate@park.edu

"A good head and good heart are always a formidable combination. But when you add to that a literate tongue or pen, then you have something very special."
~Nelson Mandela

QUICK TIPS: PREPARING MANUSCRIPTS FOR *INSIGHT*

The following "Quick Tips" provide suggestions and guidance for preparing manuscripts for potential publication in *InSight: A Journal of Scholarly Teaching. InSight* is a peer-reviewed publication highlighting the scholarly contributions of postsecondary faculty. As is the nature of refereed journals, acceptance and publication of original manuscripts is a competitive process. The goal of the following information is to assist faculty in preparing manuscripts in a manner that maximizes the chances of publication.

Preparing the Manuscript

The organization and style your manuscript will be largely dictated by the type of submission (e.g., theoretical, empirical, critical reflection, case study, classroom innovation, etc.). Thus, while guidelines will follow to assist you in preparing your manuscript, the key to successful submission is clear, effective communication that highlights the significance and implications of your work to post-secondary teaching and learning in relation to the target topic. To prepare and effectively communicate your scholarly work, the American Psychological Association (2019) provides the following general guidelines:

- Present the problem, question or issue early in the manuscript.
- Show how the issue is grounded, shaped, and directed by theory.
- Connect the issue to previous work in a literature review that is pertinent and informative but not exhaustive.
- State explicitly the hypotheses under investigation or the target of the theoretical review.
- Keep the conclusions within the boundaries of the findings and/or scope of the theory.
- Demonstrate how the study or scholarly approach has helped to address the original issue.
- Identify and discuss what theoretical or practical implications can be drawn from this work.

There is no mandatory format for *InSight* articles; rather authors should organize and present information in a manner that promotes communication and understanding of key points. As you write your manuscript, keep the following points in mind:

- Title - Generally speaking, titles should not exceed 15 words and should provide a clear introduction to your article. While it is okay to incorporate "catchy" titles to pique interest, be sure that your title effectively captures the point of your manuscript.
- Abstract - Do not underestimate the importance of your abstract. While the abstract is simply a short summary (50-100 words) of your work, it is

often the only aspect of your article that individuals read. The abstract provides the basis from which individuals will decide whether or not to read your article, so be certain that your abstract is "accurate, self-contained, nonevaluative, coherent, and readable" (American Psychological Association, 2020).

- Body - Within the body of a manuscript, information should be organized and sub-headed in a structure that facilitates understanding of key issues. There is not a mandatory format for *InSight* articles; rather authors should use professional guidelines within their discipline to present information in a manner that is easily communicated to readers. For example:
  - *Empirical investigations* should be organized according to the traditional format that includes introduction (purpose, literature review, hypothesis), method (participants, materials, procedures), results, and discussion (implications).
  - *Theoretical articles and literature reviews* should include an introduction (purpose), subheadings for the relevant perspectives and themes, and a detailed section(s) on conclusions (applications, recommendations, implications, etc.).
  - *Classroom innovation and critical reflections* should be organized via an introduction (purpose, problem, or challenge), relevant background literature, project description, evaluation of effectiveness (may include student feedback, self-reflections, peer-insights, etc.), and conclusions (applications, implications, recommendations, etc.). If describing classroom-based work, please include copies of relevant assignments, handouts, rubrics, etc. as appendices.

The limited length of *InSight* articles (manuscript should be no more than 5000 words, not including abstract, references or appendices) requires authors to focus on the most significant, relevant factors and implications.

- References - Select your references carefully to ensure that your citations include the most current and relevant sources. As you select your references, give preference to published sources that have proven pertinent and valuable to the relevant investigations. The goal is not to incorporate ALL relevant references, but rather to include the most important ones.
- Tables, Figures, Appendices & Graphics - Authors are encouraged to include supporting documents to illustrate the findings, relevance or utilization of materials. Particularly relevant are documents that promote easy, efficient integration of suggestions, findings or techniques into the classroom (such as rubrics, assignments, etc.). Supplemental information should enhance, rather than duplicate, information in the text.

The importance of clear, effective communication cannot be highlighted enough. Many manuscripts with relevant, original, applicable ideas will be rejected because authors do not communicate the information in a manner that facilitates easy understanding

and application of key points. The value of a manuscript is lost if readers are unable to overcome written communication barriers that prevent use of the knowledge. With this in mind, authors are strongly advised to seek informal feedback from peers and colleagues on manuscripts prior to submission to *InSight*. Requesting informal reviews from relevant professionals can highlight and correct many concerns prior to formal submission, thus improving chances of publication.

References

American Psychological Association. (2019). *Publication manual of the American Psychological Association* (7th ed.). Washington, DC: Author.

American Psychological Association. (2020). *Journal manuscript preparation guidelines*. Retrieved from https://www.apa.org/pubs/journals/resources/manuscript-submission-guidelines

"…faculty engaged in SoTL is increasing, and their important work has broad implications for the measurement and improvement of college teaching and learning outcomes."

Susan L. Rowland & Paula M. Myatt (2014). Getting Started in the Scholarship of Teaching and Learning: A "How To" Guide for Science Academics. *International Union of Biochemistry and Molecular Biology Journal*

"Originality is the essence of true scholarship. Creativity is the soul of the true scholar."
~Nnamdi Azikiwe