

A Handbook of Ideas:  
Teaching Nudges from  
the English Discipline



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Dear colleagues,

This handbook is an incomplete collection of ideas shared and appreciated in our workshops, institutes, readings, and community of practice events from 2017-2020. It is divided very loosely into three sections, the first two of which we hope will be broadly applicable across the Language, Humanities, and Social Sciences division, with a third section more focused specifically on teaching composition (though there may be useful nudges there for any writing-based course).

While the very first sub-section gives an overview of some, but not all, of the principles and values that are foundational to many of these ideas, there is no specific section on equity, maximizing student success, teaching from a capacity mindset, privileging student voice, or many of our other principles – hopefully these values are embedded throughout the activities, though sometimes they are explicitly acknowledged and other times they may not be.

These ideas are not exhaustive – I hope you will annotate and add your own! – but they are good beginnings. Each section highlights 2-5 ideas, strategies, or practices (and in some sections where we had more than that, we have a running list that follows the highlights). Also, these categories overlap – some of the grammar activities also are good strategies for building community and student ownership, for example. The goal here was to offer a concrete, though incomplete, collection of ideas that you might try if you have not already to expand your teaching toolbox in order to increase student success, and especially for minoritized groups that are highlighted by our equity data about student success. Hopefully this handbook offers some suggestions when you have done some of the reading and thought, “Okay, but HOW do I do that?”

The bibliography at the end of this handbook offers many other resources for further reading and expansion of your principles, values, strategies, activities, and teaching practices. Further, there are resources within resources in some of the items in the appendix. But the greatest resource has been all the faculty who have attended and conversed and participated and shared at all of these events over the last three years. I tried to give credit where possible, but this handbook ultimately represents a collective of ideas, sometimes from multiple sources; credit might be attributed to one or no source that actually belongs to multiple sources, and while I scoured years from FLEX sign-ins and attendance zooms, surely there are some participants who I inadvertently left off of our contributor list. Thank you to all members of the English and Media Studies department and members of the LHSS division who joined us at any number of these events.

Thank you,  
Kelly Douglass  
Associate Professor of English  
AB705 Coordinator for English, 2018-22



We have learned so much together over the course of the last three years, and of course we've been on an accelerated learning curve throughout this first half of 2020 with the shift to online teaching and learning and the imperative to really make the equity work we are engaged in central, not just one of several topics. Thank you to all of you for the conversation, the questions, the ideas, the ongoing willingness to learn and improve and share! I've gotten a wealth of ideas, specific strategies I could try right away, strategies/ approaches I'm building in as I plan for next semester, food for thought, and books to read to help me continue to learn from this work we've done together. That all of you have maintained the momentum, the commitment to continuing to learn and to improve our practice over the period of time represented by this handbook is a testament to the passion and genuine care for our students in this department.

As I look to next semester (and the next, and the next), I keep reminding myself that what I plan, what I want to try needs to be chosen strategically and intentionally with this question in mind: *how will this positively transform my students' experience of and in my class?* We all want more of our students to succeed, and we want to do everything we can to support them and give them a strong foundation as they move forward. But even if they don't pass the first time around or even if they withdraw—things happen as Spring 2020 clearly showed us—what was their experience in my class and how do they come out of that feeling about whether or not they belong in college, whether they have what it takes, their capacity to continue to learn and grow? So the student experience, for me, is my key focus. The principles, strategies, and materials in this handbook all have this element of centering the student experience, and they provide an invaluable resource for all of us.

Thank you to all of you who contributed, and a special thank you to Kelly for her efforts in developing, presenting, collating, (wrangling paperwork!), helping us stay motivated and focused on improving our practice as teachers so that we are able to co-create the best learning experiences we can with our students. I am looking forward to continuing to build on the work here as we move into our ongoing community of practice work in the upcoming year!

Sincerely,  
Kathleen Sell  
Professor of English  
Chair, Department of English and Media Studies

## Getting Started

### Principles and Values

- Culturally Responsive, Sustaining, and Relevant Teaching: “Culturally responsive teaching can be defined as using cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant and effective for them. It teaches to and through the strengths of these students” (Gay).

#### FIVE KEY CULTURALLY RESPONSIVE TEACHING MOVES

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Here are some quick tips from *Culturally Responsive Teaching and the Brain* by Zaretta Hammond


1. **Build authentic relationships.** They are the on-ramp to engagement and learning.
  2. **Use the brain's memory systems for deeper learning.** Connecting new content through music, movement, and visuals strengthens the neural pathways for comprehension.
  3. **Acknowledge diverse students' stress response** from everyday micro-aggressions and help calm the brain.
  4. **Use ritual, recitation, repetition, and rhythm** as content processing power tools.
  5. **Create a community of learners** by building on students' values of collaboration and connection. It creates intellectual safety, reducing stereotype threat.
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WWW.ready4rigor.com

- Connecting Through Emotions: Cavanagh makes the point throughout her book *The Spark of Learning* that students already feel emotions about being in class (fear, anxiety, excitement, dread, and hope) so the more you can engage their emotions in class (through humor, empathy, optimism, and more) the more you can make use of that emotional energy to empower students to meet their goals. You can “boost” student “cognition by tapping into emotion using your classroom techniques because emotion is already present in all of experience, perhaps even particularly so in cognition” (24).

- Equity at RCC: “Faculty are not just responsible for the students in their majors. They are not just responsible for the students in their respective classrooms on any given day. . . . [F]aculty become key members of the support teams that guide students through advising, mentoring, career and personal development. Faculty are also responsible for implement best practices in pedagogy and curriculum design to increase student success and decrease disproportionate achievement gap” (“Student Equity Plan”). Luke Wood noted in a 2018 Student Equity Summit at RCCD that the idea that “a rising tide lifts all boats” is *incorrect*. “Some boats have holes.” He went on to explain that we have to be intentional and specifically address the minoritized groups who are negatively affected by our equity gaps (Harris and Wood, “Understanding Our Students”).

Equity-Minded Teaching and Support Practices	
• Embrace “anti-deficit” perspectives.	• Assess students’ authentic interests in meta majors, academic programs, and careers.
• Build authentic relationships with students.	• Conclude counseling/advising sessions with a check for clarity and next steps.
• Learn students’ academic strengths, interests, and significant past experiences in education.	• Create a culturally-affirming learning experience.
• Humanize yourself.	• Use collaborative and experiential learning.
• Employ proactive and intrusive support practices.	• Engage in equity-minded professional learning experiences.

  
 THE COMMUNITY COLLEGE EQUITY ASSESSMENT LAB

slide 61 from presentation to RCCD by Dr. Frank Harris and Dr. J. Luke Wood, “The Influence of Masculinities on Student Success for Men of Color”

- Self-Awareness, Student Awareness, and Responsive Reflection: “Awareness of *what is*, learning and continually relearning it, is foundational to effective teaching. Nothing that *is* about our teaching context is unimportant but [there are four realities that] are essential: identity is important, learning is hard, who our students are, and who we are. Really observing what is happening right in front of us will allow us to understand, really understand, what is happening right in front of us. Resisting the four central realities of our teaching circumstances will cause us suffering. We will get stuck on what we *want* it to be, not what it *is*” (Neuhaus 47).

- Some general principles for student engagement and classroom activities:

RCC  
Eng. & Media Studies  
Fall 2019 Institute  
September 19&20, 2019

# Classroom Strategies for Student Engagement

## STARTING PRINCIPLES / VALUES:

- Students learn the most when they are the ones teaching.
- Activities should give students a chance to model to each other the best practices of reading/writing/grammar/being academic.
- Offer opportunities for ownership; honor their experiences as relevant and pre-existing knowledge.
- Physical and tactile learning engages the brain differently and offers opportunities for learning through repetition.
- Value student ideas first.
- Offer low stakes practice of key skills. Low stakes and community or group based work also allow for confusion and experimentation -- important states for students to build strategies to work their way through.
- Students are likely to feel less alone as they build community in the classroom pursuits; they worry less about right/wrong
- Encourage students to build a tool box instead of seek a single right answer.

# Building Your Syllabus

## Reading and Revising Your Syllabus for Tone and Intentionally Supportive Language Covers a Lot of Territory.



### Supportive and Encouraging Tone

Read your syllabus to check for language and tone that is supportive, encouraging, and welcoming, as opposed to regulatory and punitive. Language should emphasize a supportive climate that reflects themes of student belonging and success. Examples shared from Star Romero's syllabus revision work: she changed "Classroom Behavior" heading to "I Value a Safe and Respectful Environment;" "Class Requirements" changed to "You Can Do Well... here's how;" "Grading Scale" became "Grading Scale: Strive for the A!;" "Office Hours" was changed to "My door is open;" other faculty have referred to Office Hours as Drop-in Hours or Open Conversation Hours (Star Romero from Speech Communication shared materials for our August 2018 department retreat).



### Principles

One researcher tells faculty to focus on three principles: plain and direct language, friendliness, and humility. "Giving a syllabus a friendlier tone can be as simple as adding a few personal or affirming phrases. For instance, instead of saying, 'If you need to contact me,' the 'friendly' syllabus said, 'I welcome you to contact me.'" Further, author Canada draws on Bain for research on humility and notes that a humble approach in which faculty acknowledge difficulties, and even their own struggles to acquire their knowledge, it can help to build a positive student-professor relationship: "As long as the student appreciates what the professor has to offer – more knowledge and experience, if not necessarily more basic intelligence or human value – the resulting relationship can be positive. A humble syllabus says to students, 'I'm with you. In fact, I used to be you'" (Canada 38-39).



### Supportive and not just Neutral Language

Researchers looking at neutral vs. supportive language found that "students were more likely to express willingness to seek support from an instructor when the instructor explicitly offered outside help on the syllabus," **and that** "younger students were significantly less willing than older students to seek help in the neutral condition."

- Neutral language: "This course is enjoyable but demanding. There is a large amount of material, and it can be overwhelming at times. Please do not let yourself fall behind. It is very important that you keep up with the readings."
- Supportive Language: "This course is enjoyable but demanding. There is a large amount of material, and it can be overwhelming at times. If you find yourself doing poorly in the course, please come talk to me. Any time during the semester that you have problems in this course, I want to know about it. Together we can try to pinpoint the problem and get you off to a better start" (Perrine and Lisle).

- Create a Learner-Centered Syllabus: “A learner-centered syllabus requires that you shift from what you, the instructor, are going to cover in your course to a concern for what information and tools you can provide for your students to promote learning and intellectual development” (Richmond et al. 6). See the IDEA paper by Aaron Richmond and evaluate your syllabus using the instructor self-assessment rubric:

**Table 2 • A Self-Assessment of How Learner-Centered Your Syllabus Is**

<i>Directions: Please fill out the self-evaluation below based on how often you provide this information in your syllabus. Scale: 4 = Always, 3 = Often, 2 = Rarely, 1 = Never</i>		Your Score
<b>Community</b>		
1. You are available for multiple office hours, and by multiple means of access, including phone(s), e-mail, fax.		
2. You hold open hours in locations other than office (e.g., library or student union).		
3. You provide rationales for assignments, activities, methods, policies, and procedures that are tied to learning outcomes.		
4. Collaboration is required through group work in class, team projects, or encouraging your students to learn from one another in other ways.		
<b>Power and Control</b>		
5. You encourage students to participate in developing policies and procedures for class and to provide input on grading, due dates, and assignments.		
6. Students are expected to provide outside resource information for class.		
7. You require that students take responsibility by bringing additional knowledge to class via class discussion or presentation.		
8. Your syllabus is weighted toward student learning outcomes and means of assessment.		
<b>Evaluation and Assessment</b>		
9. Your grades are tied to learning outcomes.		
10. You provide opportunities to achieve extra points.		
11. Not all work done in the course is graded.		
12. Your syllabus provides clear and complete information about course grading/assessment.		
13. You employ periodic feedback mechanisms to monitor learning (e.g., graded and nongraded quizzes, tests, lecture-response systems, tests, reflection papers).		
14. You have both summative and formative evaluations (e.g., oral presentations, group work, self-evaluation, peer evaluation).		
15. You allow students to revise and redo their assignments.		

Note. This self-assessment is modified and adapted from Cullen and Harris (2009, pp. 123–125).

- Use the CUE Syllabus Review Tool to review your syllabus for equity-mindedness: This is an online tool mentioned at the May 28 “How to Express Care with a Focus on Racial Equity” webinar (and perhaps others) of the CUE Webinar Series in Spring 2020 on Racial Equity in Online Environments. “The Syllabus Review tool is an inquiry tool for promoting racial and ethnic equity and equity-minded practice.” You can access the tool for free at <http://cue-equitytools.usc.edu/>.
- Put a communication expectations note in your syllabus (and/or make a video for your Canvas shell): Tell students the ways they can reach you (and try to have more than one method) and when and how often you typically answer email and whether or not you answer messages over the weekend. You can even coach students on how to contact you (“if this is a time sensitive red-alert question, use remind-text or Canvas messages; if it is not time-sensitive, email or a voicemail is fine.”)

- Transparency: Students can experience confusion about ideas that are new for them, but not about where they are going. Controlled confusion when combined with curiosity can create productive tension but there shouldn't ever be confusion about course requirements, grading criteria, what will be graded, and further WHY you do what you do in class (Cavanagh). Tell students why they are working in groups. Tell students why you have mini-deadlines before the final paper is due. Give low stakes exposure to what you want in an essay (a 1% draft of a paper that is A/F – you give notes and they turn it in for an earned grade) or how you construct a final exam; for example, consider reading quizzes that mirror the components of your final.
- Consider how class policies might contribute to inequitable outcomes: “For example, a rigid lateness policy is more likely to penalize students who rely on public transportation than those who own cars. So instead of teaching as if every student has the same life circumstances, [the instructor quoted in the article] says she now allows students who miss class to make up or turn in work during her office hours: ‘I think about the individual students in my class and try to give them what they need’” (Henson 7).
- Remember that “It’s in the Syllabus” shuts down conversation: While we put so much info in the syllabus for students, we know we also will still get questions about the syllabus. Avoid the trap to reply only that the answers are in the syllabus. “It’s possible that students *did* check the syllabus but are emailing you with a question that’s fully answered on the first page of your carefully crafted syllabus simply because they’re seeking a little reassurance and/or low-stakes interaction” (Neuhaus 67). Some advice for navigating these questions: “Have a polite, formulaic answer ready: ... ‘I appreciate your attention to keeping up with assignments. The assignment for Tuesday is blah blah blah and noted on the syllabus. Please let me know if you have any further questions or if I can clarify anything else on the syllabus. See you in class!’ Basically, we have to dial down our defensiveness, increase our awareness, and prepare accordingly. ... The syllabus can be a starting point for communicating one-on-one, building rapport, and demonstrating approachability” (Neuhaus 68).



## Before the Semester Begins and First Day/Week Activities

- Email students before the first class:  
Introduce yourself to students, and ask about them (you might collect a specific detail that you tell them will be shared in a class mixer game like Bingo, such as tell me something fun you did or something you are proud of yourself for or a fear you overcame in the last year). Give them info about the class (books, WRC, first-day attendance) but keep it warm and inviting and encourage them to email you with any questions they have before class begins. (Nov. 2018 workshop; April 2019 Rethinking 1A workshop)
- First day attendance/names:  
Instead of calling out names, go around the room and ask students to tell you their name or introduce themselves including last name. You will find them on the roster and you will hear preferred names and pronunciations (Wendy Silva at Spring and Fall 2019 institutes).
- James Lang's First Day Principles:
  - Academic and intellectual **curiosity**
  - Foster **community** by humanizing yourself and give students the chance to engage with each other as well as with you.
  - Introduce **learning** by having students do a cognitive task on the first day (as composition instructors, this often happens right away with some first day writing.. but have the writing overlap with these other goals as well)
  - Share **expectations** by sharing key info that illustrates what the course is from the syllabus so they can make decisions about the course. (Lang, "How To Teach a Good First Day of Class" via Kathleen at April 2019 "Rethinking English 1A" workshop)
- First-day learning activities:
  - Ask a big question that rules the course and do ten-minute freewrite (turn in as diagnostic), then a five minute pair share, then a group discussion and/or poster or other presentation.
  - Look at an exciting, dense, on-theme quote and dissect it, first in groups, then as a whole class.

### Pre-semester email

#### To the whole class:

- Welcome / Overview of course theme
- Options for books and materials
- WRC info (especially with holidays)
- Campus resources you want to highlight
- Syllabus (?)

#### To individual students:

- Answer any replies
- Name pronunciation check



- Emphasize and affirm transfer and career goals:
  - “Where do you want to transfer? Welcome to \_\_.”
  - Values statement: In Claude Steele's *Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do*, Steele explains a sociology experiment in the "Reducing Identity and Stereotype Threat" chapter: Students were asked "to write down their two or three most important values (for example, family relationships, friendships, being good at music, or their religion) and then write a brief paragraph about why these values were important to them -- that is, to put these values in the form of a personal narrative." Then they put it in an envelope and gave it to the teacher (who never even looks at it). He goes on to explain that the affirmation exercise "improved the grades of all but the strongest black students" and stopped or slowed the decline associated with the racial equity gap in school performance (Steele 74).
  - A “Who are You Here For” variation on Steele’s values statement -- this can be done as a first day diagnostic. Tell students: write about who you are here for and who you want to be. Professor makes no comments or only encouraging comments – you get the writing diagnosis you need; make some notes for yourself about early WRC use or interventions. Save the letter for week 6 or 7 or so when student energy tends to fall or dip and return to students as a motivating text. Directions for students: Please get out a piece of notebook paper – you are going to turn this in to me, but not for a grade or anything. Who are you here for? Write a letter to that person, or to yourself about that person, explain who you are here for and why.
  - Ask about student majors – make a map on the board of how writing well connects to their major. Illustrate to students the value of their voices and their composition skills to their life and career goals.
- Setting Foundations: Use the opening week or weeks of a class to build community with various interactive and engaging activities to build community, reduce anxiety, increase “college knowledge,” and help students build their academic mindset by setting goals, addressing concerns, and developing a supportive classroom environment. Some opening readings that might work for this include Ken Bain, excerpts from *What the Best College Students Do*, Rebecca Cox, “The Student Fear Factor” from *The College Fear Factor*; Skip Downing excerpts from *On Course*; Carol Dweck, “Brainology” article from NAIS; Cox is especially helpful as her text has excerpts from community college students.
- Opening week community builders:
  - In class scavenger hunt: (a person with Converse, a person with a pop-socket, someone with a reusable water bottle, etc. – introduce names)
  - Ask what their expectations of you are, listen and respond; share main course expectations, community guidelines (create together), communication expectations.
  - Use multiple games (ice breakers) in the first few weeks

- Connecting the Class to their Major: Ask students what their majors are and list on the board. Then look at students learning outcomes for the course, and connect those and other “soft skills” students gain from your class to how they can be useful in that major. (i.e. even in the hard sciences, you have to write a convincing clear grant application to get a lot of projects funded!)
- Facing fears: Generate a group list of fears about the class, or collect class fears in a jar or box. Go through the list indicating what fears the class will be addressing or you as the professor will be teaching them. This can put some students at ease knowing that you and the class will address these areas, but even more students are likely to be put at ease knowing they are not the only ones with these fears.
- College Resources Poster / Shared Doc: Build a list together of the various resources around campus – and interpret “resources” loosely; this can be resources like the kind we might list on a college webpage as well as tips and tricks that students who have been on campus more than one semester have figured out. Share out resources with one another. We have referred to this as “College Knowledge” and “Hidden Gems of RCC” and other titles, but combining instructor \*and\* student awareness of college resources is an effective student engagement strategy for sharing this info; an additional model is to bring in campus representatives that are dynamic and engaging to discuss high value programs on campus. (Fall 2017 Acceleration Strategies Workshop Series; August 2018 department retreat; November 2018 High Demand, High Support workshop)

## Community and Student Support

### Trust and Relationship Building



#### Expressing Authentic Care I

Defined by Luke Wood as a “shared or vested interest” such that students know if they do well or if they don’t do well, the educator is going to share that feeling that they did or didn’t do well. Students recognized authentic care from faculty, according to Wood and Harris’s research, when “faculty members knew about their academic goals and their career goals, they knew about their life aspirations” and info about them, including their name, but further the faculty indicates regularly that the student is important to them. (Harris and Woods, “How to Express Care”)



#### Expressing Authentic Care II

Have an ethos of care that is expressed in your syllabus and in your interactions. Harris reminds us to be intrusive in our expressions of care, be compassionate and flexible, and learn about students. Begin class with a check-in, and when significant events take place in the world, acknowledge this and tell students to take care of themselves; have resources for mental wellness and self-care in the syllabus. (Harris and Woods, “How to Express Care”)



#### Communication and Validation

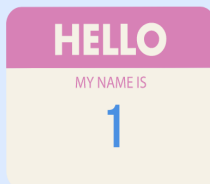
Post/send a weekly wrap-up and get-ready-for-next-week message to students. Kathleen Sell explains her practice this way: “In the wrap-up I praise—specifically—what went well in the discussion boards or a great zoom conversation and often I praise not even the content of what might have been in a post or reply, but the fact that I can tell they did the reading with care and thoughtfulness or the way in which they responded to a peer—supporting, drawing out, and being specific in what they appreciated in a particular post. I praise their efforts in making this transition [to online learning], getting the work in despite the fact that I know (because they’ve told me) they are working more hours, or caring for family members, or just plain feeling seriously unmotivated and struggling to manage time without the normal structure of going to school F2F. ... I remind them what tools they have to still succeed ... and I ask specific questions at the end—the how are you doing, what do you need, kinds of check in questions—and because I email this out as well as just posting it, they are replying—we’re keeping up a dialogue” (Sell).

- Create a system for checking in with students who disappear from or drop your class: We have been talking about this idea since we began our AB705 workshops in 2017, and it has been repeated from then all the way through to May 2020 CUE Equity workshop on authentic care in online environments. Students can see that we want them to succeed when they hear from us as they slip or outright disappear. This strategy of just emailing or texting or calling students to say “we haven’t seen you in class (or in a discussion thread) this week; is everything okay? And “how can I help you get back into the class?” can bring a student back in who has slipped away OR if absolutely necessary provide a platform to help the student figure out how to withdraw and make an actionable plan to return with a better start the next semester. These communications, Harris and Woods note, should tell students you value their contributions and that you are invested in their success. Check in with students at the end of the week if there has been an absence that concerns you, a missed assignment (big or small), or behavior in class that needs a check-in. Try to use “we” language about absences: “We missed you in class.”  
We noticed that [you were absent; you seemed disconnected; you didn’t turn in the paper]. I want you to know that [something positive the student has done in class or on an assignment], and I appreciate [your effort, your contribution, etc.] If there’s anything I can do to help you get back on track, please let me know.  
(California Acceleration Project, “Attending to the Affective Domain,” April 2019 “Rethinking English 1A;” Harris and Woods, “How to Express Care”)
- Daily “micro-moments” of connection: “What mattered most for actual student outcomes was not really how much students liked the professor, but rather what professors did to make a class feel open, a space where questions are encouraged, and students are not worried that they might be bugging us” (Kernahan 106, 110).
- Reducing the Professor Intimidation factor: Rebecca Cox tells us students find us intimidating – how can you reduce that?
  - Make personal connections – pre-class chit-chat
  - Share your own fears and struggles as a scholar and a writer
  - Invite students to your office or if no office, get to class a little early and talk to a few students before class about non-class topics; choose different students each time
  - Start class with a non-class question or a related but light question
\*Several of these suggestions are synthesized from CAP January 2015 “Window Into Practice” packet
- Model the value of support: Mention past instances when you have sought support of colleagues, other writers, other educators. Demystify college and writing. You can share your experiences and the support that helped you without having to equate your experience with your students – just showing that even you needed the help of the writing center or a tutor or an advisor etc. is impactful for students who may still believe that you were born a successful scholar.

- The R.A.V.E.N. approach for addressing microaggressions in class: Understand what microaggressions are so that you are aware when they are happening in your class and need to be addressed. Language below is copied and edited for concision from Wood and Harris, “How to Respond to Racial Microaggressions When They Occur;” RAVEN approach shared with RCCD and other attendees at Wood and Harris’s “Addressing Racial Bias and Microaggressions in Online Environments” webinar. The helpful full explanation of each step is in the appendix.
  - *Redirect the interaction* with the goal of immediately stopping the conversation to prevent further harm from occurring.
  - *Ask probing questions* to the aggressor to help them understand their statements and actions and how they can be perceived as rude, threatening, or harmful.
  - *Values clarification* is the third step in the R.A.V.E.N. Values clarification involves identifying shared organizational values (e.g., trust, diversity, inclusion, safe spaces, welcoming environments, treating everyone with dignity and respect) and conveying to the aggressor that their actions or statements are not aligned with these values.
  - *Emphasize your own thoughts and feelings* is the next step in the model. Oftentimes aggressors fail to recognize that a racial microaggression is not only harmful to the person or persons who were directly targeted but also to those who are present to observe it.
  - *Next steps* is the final action, where one suggests what the aggressor can do to correct or change their behavior moving forward

The R.A.V.E.N. is not intended to be a sequential process but rather a framework to guide thinking and actions to disrupt racial microaggressions when they occur.

# COMMUNITY BUILDING



"I AM FROM" POETRY PROJECT ACTIVITY: See the appendix for the poem sample, classroom directions, and template. Carolyn Rosales notes in her introduction to the activity for students that "the "I Am From" poetry project is, among many things, a tool for self-discovery, self-reflection, self-identification and empowerment. The host of this poetry project, George Ella Lyon, argues, 'And whenever you invite a person to express themselves in such a way that they are then able to do it, you have helped empower that person.'" Students write a template-driven poem about themselves and comment on one another's poems in directed prompts that encourage appreciation and connection. See appendix for complete directions. (Carolyn shared this activity at our May 29, 2020 Community of Practice workshop facilitated by Kathleen Sell, "How Do I Do All of This at Once.")



COMMUNITY GUIDELINES: Work together to create the norms of participation in either the face-to-face or the online classroom together. One strategy, shared by Wendy Silva at our May 2020 Pedagogy in Practice institute, is to begin with a fill in the blank activity:

- "In the best class I ever had, the professor..."
- "In the best class I ever had, the students..."
- "In the worst class I ever had, the professor..."
- "In the worst class I ever had, the students..."

Then build the community norms and guidelines out of these conversations.



CULTIVATE CLASS SUPPORT: Remind students that they are each other's support network; encourage them to make connections and work together. Facilitate groups that will make connections (longer term groups focused on specific tasks like a book club group or a discussion group or a grammar teaching group to maximize strong connections among students).

- Building affirming communities and conversations in class: Intergroup conversations among students from different backgrounds can improve minority students' comfort and grades (be wary of having women and perhaps other minoritized groups singularly in a small group – danger of becoming “spokesperson” or silenced). By allowing students to affirm their most valued sense of self, you can improve their grades, even for a long time (Steele 216).
- Class playlist: Ask students to include on first-day info cards 3 songs that make them feel happy or energetic (that can be played in class) and build a class playlist to play each day in opening minutes of class as students are arriving to create some community and chit-chat and general joy about coming to class. (Melissa Long from Porterville College via 2016-17 CAP Conferences)
- Focusing activities: Find focusing activities that work for you to help the class focus and come together as a group at the start of each class. This can be a guided meditation minute in which you ask students to focus on their goals in the class and leave non-class concerns aside for these two hours (Sim Barhoum from SD Mesa at 2018 CAP), or a reading-based or community building get-to-know-you question that students have to answer in a prescribed number of words during attendance (Dan Hogan), or a puzzle or lateral thinking activity that students work on competitively or together to solve in the opening minutes of class, or any other sort of short focusing activities at the beginning of class to demark grouping together for class goals.
- Creating Community specifically in an online class:
  - Open House: Host a couple zoom open house events before class actually starts to say hello, get a zoom/canvas tour, or ask any class-related questions. Could be when class enrollment is full or a week or two before class begins.
  - Icebreaker Scavenger Hunt: You have five minutes – everyone in the class takes five minutes to go find something in their home. When they come back, they should introduce themselves by sharing that object and something it tells us about them. (This could work for async students as a short video recording of this explanation.)
  - Zoom Background Self/Autobiography Intro: Teach students how to change their zoom backgrounds, but then also have them introduce themselves by explaining what the background is; this can also be done as a PPT autobiography slide share or flipgrid videos.
  - Movie Trailer For Your Class: Professors can make an introduction video to their class, but create it like a movie trailer about the class introducing course themes or goals and the prof. (For Mac or iPhone users you can use iMovie; I'm sure there are android friendly equivalent apps – Lani Kreitner)
  - Café Style Work Sessions: As part of office hours or class work sessions, you can have open camera work sessions where you and students are working silently, maybe with some music or background noise. Could be especially useful during research paper work periods where students might have technical questions or be able to share resources for common or overlapping topics.

## Student Capacity Model (including valuing and using prior knowledge)

### Capacity vs. Deficit

Remember that Accuplacer under-placed students; relying on high school GPA isn't a gimmick: far more students can succeed in English 1A than we used to let in – we need to build courses and relationships with students that illustrate that knowledge.

- Engage our own capacity for growth as community college educators
- Discover student strengths
- Learn from our own failures; guide students to learn from theirs (expect failures but make room to rebuild)
  - What did we do that didn't work and how can we change or improve it?
  - When students fail, we have to help them fail up (advising for future semester, or future papers and assignments)
  - Growth-minded grading policies: revision and a scale that allows for growth

Believing in student capacity means knowing your students and building relationships with them.

- Have grading and other policies that reflect growth and capacity models: allow for revision, build in low-stakes skills practice so students can learn from failure and not be burdened by early failures in the class, weight assignments gradually. (It also means as an instructor allowing yourself to fail by learning from what didn't work and seeking solutions.)

- Operating from a student capacity model (rather than a student deficit model): This way of thinking about our students and approaching our course design and interactions with students means that instructors are inquisitive about their students and their prior experiences, and that they ask students to use their prior knowledge and experiences and interests as foundations for learning. It means we focus on the strengths students have and facilitate the building of skills on those strengths, rather than focusing primarily on student deficits. Carrie Marks from Sacramento City College cites the NCTE and NWP's eight factors that are essential for success in college writing: curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition; Marks then points out that "knowledge of writing conventions is not on the list." The practical application of this principle involves knowing your students, finding the strengths, and selecting a topic that is likely to be relevant to them, and once in the semester creating flexible umbrella topics that can *be made* relevant to individual students and their interests, strengths, major and career paths. This can also mean that while in class discussion, student voices are privileged alongside readings as authoritative commentary on social issues, among many other strategies. Some other practical techniques suggested by Marks:
  - "Keep an observation log for each student. Notice capacity that you observe in their writing, classroom interactions, conferences, etc."
  - "Identify and battle your own biases."
  - "Use student work AND student actions as models."
  - "Give capacity-minded feedback on writing" and challenge yourself to "give every student a capacity-minded micro-affirmation in the first three weeks of the semester" about something concrete and specific in their writing or that they have contributed to class.



# Student Ownership

## Build in student choice:

WHEREVER YOU CAN, BUILD IN STUDENT CHOICE. THIS COULD BE STUDENT CHOICE OVER READINGS (IN A BOOK CLUB FORMAT, OR BY DIVIDING UP LONGER READINGS ON A TOPIC AND MAKE GROUPS THAT WILL REPORT FINDINGS TO THE CLASS, ETC.) AND/OR BY OFFERING MULTIPLE PROMPTS FOR ESSAYS. "MAXIMIZING STUDENTS' SENSE OF CONTROL AND VALUE OVER THEIR WORK SHOULD YIELD AMPLE BENEFITS TO THEIR LEARNING" (CAVANAGH 150).

## Co-generative dialogue:

ASK A FEW STUDENTS EACH WEEK TO MEET WITH YOU ABOUT WHAT'S WORKING AND WHAT COULD BE MODIFIED FOR IMPROVEMENT. ASK WHAT IS A BARRIER THEY ARE FACING AND WHAT IS GOING WELL. THIS EMPOWERS STUDENTS, BUT ALSO CREATES MORE COLLECTIVE ENGAGEMENT AND COALITION BUILDING THAN INDIVIDUAL FOCUS. (AUDREY HOLOD SHARED HER IDEAS AND RESEARCH ON THIS AT MAY 2020 "WHAT'S WORKING?" INSTITUTE)

## Use meta instruction:

SARAH CAVANAGH MENTIONS THIS AS A TECHNIQUE THAT HELPS INSTRUCTORS AND STUDENTS CONNECT, THAT HUMANIZES THE INSTRUCTOR, AND GIVES STUDENTS AN OPPORTUNITY TO SHAPE THE LEARNING OPPORTUNITIES. CAVANAGH COMMENTS ON HOW SOMETHING IS GOING IN CLASS AND TALKS THROUGH IT WITH STUDENTS. SHE GIVES THE EXAMPLE OF STOPPING MID-LECTURE AND SAYING SHE COULD SENSE THE STUDENTS' NON-ENGAGEMENT AND SAYING WITH CONCERN, NOT ACCUSATION, THAT SHE CAN'T TELL THE DIFFERENCE BETWEEN BOREDOM AND CONFUSION. SHE OPENED THE FLOOR UP TO HOW THEY WERE FEELING, AND IT TURNS OUT THEY WERE LOST. SHE WENT BACK A FEW STEPS AND SLOWED DOWN.

## Student ownership of class tone:

PUT A STUDENT IN CHARGE OF A 5 MINUTE "FOR THE GOOD OF THE ORDER" ACTIVITY FOR EACH CLASS: A VIDEO CLIP, A STORY, A PUZZLE, A JOKE, A GRATITUDE (STAR TAYLOR).



## Class participation rubric:

CLASS CREATES ITS OWN RUBRIC FOR PARTICIPATION AND ENGAGEMENT TALKING ABOUT THEIR THRESHOLD BEHAVIORS FOR CLASS PARTICIPATION AND SCALING UP TO "A" LEVEL PARTICIPATION. ASK STUDENTS TO GRADE THEMSELVES FOR THE DAY OR THE WEEK USING THE RUBRIC. INSTRUCTOR CAN ACCEPT THE GRADE, MODIFY IT, OR ASK FOR A CONVERSATION TO DISCUSS AREAS WHERE INSTRUCTOR AND STUDENT AREN'T NOTICING THE SAME ENGAGEMENT.



## Critical Reflection (Instructor and Student) and other Self-Reflective Activities


# Audrey—Critical Reflection

**Adult Learning** = *Community Building* + *Reflective Practice*

✓ Re-think

✓ Negotiate

✓ Construct

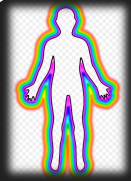


### Benefits

- Expands learners' consciousness
- Long-term memory storage
- Creates transformational learning
- Motivates
- Invokes empathy & prompts radical listening
- Create collective consciousness, coalition building, compassion
- Prompts reflection about students' positionality and privilege

### Classroom Practice

- Reflection through online discussions
- Online journaling
- Cogenerative dialogue
- Pre/mid/post-awareness tests
- Reflective Formal Writing
- Group work: art-based expression



(slide from Audrey Holod's section in Kathleen Sell's May 29, 2020 workshop  
"How Do I Do All of this at Once?")

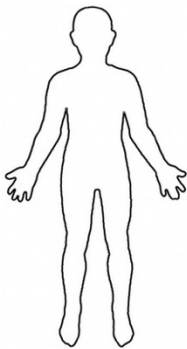
- Affirmations to Stay Engaged with the Class: Carolyn Rosales shared at "What's Working?" in May 2020: Ask why questions for them to remember their motivation for continuing in the class, as a variation on Claude Steele's ideas about affirmations and goals. Ask questions like...
  - Why are you still in the class?
  - Why did you decide to enroll in the first place?
  - Why did you click on today's class link, even in the middle of a global pandemic?
  - Why did you decide to open this email announcement and read through it?
  - Why are still thinking about finishing that essay even though it might be late?
  - Why are you still enrolled even when it's difficult?
  - And why are you going to keep going, no matter what?
 Remembering why is a motivational cue.
- Gratitude practice: At Kathleen's May 29, 2020 Community of Practice session, "How Do I Do All of This at Once" she mentioned the importance of gratitude practices as a way to restore our professorial energy; this can be expressing gratitude for students and the positivity and success and support they bring to class, as well as expressing gratitude to colleagues whose ideas, support, and comfort have and/or continue to sustain us in the career. Kathleen mentioned the section on gratitude practice in *Geeky Pedagogy* as a good place to begin (Neuhaus 113-123).

- Head, Heart, Hand activity from Audrey Holod at May 29, 2020 workshop:

**Rationale:** Critical reflection prompts learners to reflect, negotiate, and (re)construct old and new knowledge (Ross-Yisrael, 2019; Smele et al., 2017). The following activity places students' experiences at the center of the learning process (Delano-Orarian & Parks, 2015), while also connecting their critical reflection with future action and change. Studies show that reflection *in conjunction with* action best solidifies adult learning and is more associated with student agency and their ability to positively impact their surrounding community (Mthethwa-Sommers, 2010). This activity, first used by Canlas et al. (2015), is best paired with an ongoing reflective journal, used throughout the semester because reflection is an ongoing process.

## Head, Heart, Hand Connection

**Directions:** Consider your learning experiences this semester. In the diagram below, fill in the spaces and remember to be specific. In the head section, what did you learn? In the heart section, what learning experiences touched your heart? In the hand section, what do you plan to do with these experiences moving forward?



### Completion Options:

**Online – Individual Activity:** Complete the silhouette and provide a brief discussion that reflects on what you have written. Submit in the assignment link for this week.

**Online – Group Share:** Post this in the discussion board this week and provide a brief discussion below the silhouette that gives further explanation. Respond to two other classmates by Sunday, and include a critical question that sparks further inquiry into your classmate's silhouette. Make sure to respond any comments made to your original post.

**Face-to-face Option 1:** [done on poster board with light music in the background] In silence, take 10-15 minutes to walk around the room and add commentary to three of your classmates' silhouettes. You can add an encouraging comment or critical question.

**Face-to-face Option 2:** [All posters placed on the wall in a "group mural" with light music in the background—emphasis is on group reflection & interconnection]. In silence, take 10-15 minutes to examine others' silhouettes. Use sticky notes to add commentary on your classmates' poster. You can add an encouraging comment or critical question.

- Break up letter to a bad habit: Have students do a quick write about breaking up with a bad high school (or previous semester) habit. They should write at least ten sentences of varied types (not all simple sentences), and write it like they are talking to the habit as an actual "person." They need to provide reasoning for the break up (Lani Kreitner). A variation on this is to do a "thank you" note or gratitude journal about a positive habit or skill that they learned or improved upon during a previous semester, or even more specifically, during the pandemic semester(s) online.



- The Exit Ticket/End-of-class assessments:
  - “Three minutes of class time. End every class three minutes early—set a timer if you need to. It’s an important practice in itself, reminding oneself to end on time. On those index cards, have every student write the one question that is still on their minds at the end of the class. After a particularly vibrant or controversial class, I like to ask: “What topic did we raise today that is going to keep you up tonight? If nothing, what should we have asked that would keep you thinking into the night?” Ask that the card be full sentences. Have them sign the card. Everyone leaves with a parting thought written out carefully; it makes for deeper reading for the next class. (If you do this with a Google Doc, everyone sees the questions that remain and that causes a different kind of post-class introspection.) You as a professor can read all their questions and use that to help shape the next class period—perhaps tomorrow’s Think-Pair-Share. A friend who teaches lectures of 200-400, does this to take role and he and his TA’s use the questions to guide their smaller discussion sessions and he uses them to shape his next lecture. It is efficient, engaged, and useful on many levels” (Davidson – see article for other active learning quick strategies).
  - Class participation rubric or self-assessment
  - Communication slips that ask students what they are still confused about or if there’s anything they need you to know about from today’s class (and you can follow up via email if needed).
  - One minute paper: What did I learn today? What do I still have questions about?

## Video / Zoom strategies



Image from: <https://www.weareteachers.com/missing-students-covid19/>

- Refer to students by name and mention their contributions: Whether you are doing live zoom sessions that get recorded or recordings or screencasts of just you, refer to the positive contributions of students in the asynchronous discussions and activities; use your video or “face” time to connect to students by name and lift up their successes. (mentioned by Dr. Aisha Lowe in Harris and Woods, “How to Express Care”). Related ideas on this topic shared at our “What’s Working?” May 2020 Institute:
  - Teach students they can change their names on the display screen in case they have privacy concerns about their name on a recording;
  - Create ways for students to participate asynchronously in ways that they prefer – not just writing in a chat, but through their own video or audio recording, for example (they may feel unsure about their \*writing\* in response to classmates verbal discussion).
- Live Chat Paired With Asynchronous Discussion Thread: In general, there are many variations on the idea of a live discussion with the whole class or in breakout rooms that can then be mirrored with an asynchronous discussion thread. This can be enhanced further by whole community discussion with a class follow-up discussion thread in which all students participate.
- Alert Students To Your Plan: Use the original face-to-face or hybrid face-to-face meeting time for your synchronous portion, and let your students know that is your plan as soon as you can using the class contact roster.

- Thesis Shares: Have students do read arounds for advice on thesis statements and discuss what works by posting statements in the chat (and the share whiteboard), but also allow async students to have a dedicated chat thread for doing the same and getting feedback (“What’s Working” May 2020 English Pedagogy in Practice Institute)
- Be Present in Your Feedback and Instruction to Students:
  - If you are recording or screencasting over a slide presentation, consider an option that also films you so students can see your gestures and mannerisms that help explain.
  - Audio record your feedback on student papers – an option available in various platforms.
- For Asynchronous-only lessons:
  - Mini-Lectures With Discussion Prompts: Education writer Flower Darby suggests creating short 3-to-5 minute mini-lectures, perhaps narrating over a slide show, that is followed by a short multiple-choice quiz or written reflection or class discussion thread (Darby 69).
  - Lesson Notes with Companion Recordings: Share the basic notes, information, and instruction for students who want “just the facts” but include a companion video in which you expand and offer more detail for students who want more elaboration and/or to hear you verbally go over that information.

## Learning Activities

# Course Content for Composition

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### **CONSIDER A COURSE THEME**

The idea of the course theme is that the readings and writing projects will be loosely unified around this theme so that at the end of the writing class, students will have also built up a body of knowledge around that theme, and have been doing reading and writing all semester that can contribute to final research paper projects or final exam essays (i.e. you've been learning about X all semester, so for the final evaluate this text, project, idea for how it fits the themes, principles, criteria etc. we have discussed this term). A course theme can turn the writing and class discussion into a semester-long developed group argument about the issues and sub-topics the theme invites, developing students deeper argument skills. For this reason, selecting a theme should focus on thoughtful topics that are or can be relevant to students' lives and that invite critical thought. Building around a unified theme serves the idea of prolonged academic inquiry, confidence building over the course of the semester as the student realizes "hey, I know this" but also, it can engender curiosity, which Cavanagh points out is another key to engagement in affective science.

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### **STUDENT OWNERSHIP & INFLUENCE OVER COURSE SELECTIONS**

One strategy is to build in student choice through book clubs and/or multiple authors from different perspectives and backgrounds addressing an issue and allowing student choice, but another is to allow part of the research of the course theme to involve students researching different voices to bring in to the conversation. Wendy Silva shared at our Winter 2020 Institute her *We Are Here* Project: This project asks students to practice their research skills to find three authors they relate to in some way in order to advocate for reading texts in college that are most engaging to them. (This could be used in a themed 1A course as well as a 1B course and literature courses.)

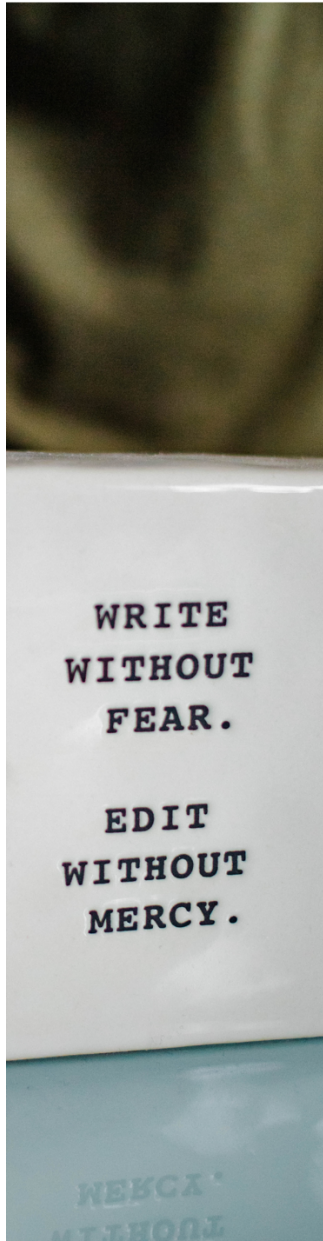
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### **RADICALLY RECONSIDER IMAGES WE PRESENT TO STUDENTS**

Harris and Wood discuss the difference between window books (looking out a window at someone else's life) vs. mirror books (looking in a mirror and seeing a reflection of your life) and noted that students exposed to mirror images had their anxiety and stereotype threat go down, and their confidence go up. This is a clear indicator of how authors, characters, and scholars who match the diversity of our student population is an important factor in student success (and note that in late spring and early summer of 2020 many academics and activists (including jstor) have been sharing equity and anti-racist reading lists and syllabi, all readily searchable.) (Harris and Wood, "Understanding Our Students: Student Equity Summit").

## Writing Instruction Strategies

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### *Summary Writing*

For text-based writing, start with summary writing in groups at the white board. Have the class vote for the best summary and then dissect what makes it effective. Discuss what can be improved. Record five guidelines for effective summary writing. Students can recycle and revise to make their own summaries in papers and set-ups for quotations.



### *Incentivize Drafting & Revision*

Put a strong emphasis on Anne Lamott's idea of "Shitty First Drafts" and prioritize revision by building in draft component due dates and full-credit revisions. Offer low-points A/F grades and/or credit points for drafts submitted by a specific prep date. Consider class time for timed first draft writing – for which they get participation credit and leave with a very rough first draft of a section of a paper.



### *Feedback Analysis*

Have students break their graded paper feedback into priorities that are grouped together. Highlight areas for improvement, streamline their revision process, and talk through a game plan for revision.



### *Structural Devices*

Use various mnemonic and structural devices to help students remember and use structure in their writing: Quote sandwich; MEAL (Main idea, Example, Analysis, Link); ICE (Introduce, Cite, Explain). Create quotation sandwich posters or put them on the write board for discussion and feedback about how to make the quote framing better.



- Template Writing: The textbook *They Say / I Say* offers multiple templates to help students smoothly incorporate quotes and other sources into their writing. Templates can also be used early in the semester to help students start writing their papers. Once a lesson in which basic components for an intro paragraph has already been covered, the students and instructor together can create a generic template of the kinds of sentences that might belong in an intro (a sentence that introduces the main topic; a sentence that relates to the course theme; a sentence that introduces the problem of that topic; a sentence that expands the details; a sentence that suggests solutions exist; a thesis with solution). Help students understand these are suggestions and don't have to be followed, but if they get stuck, this map could get them into their paper. (Douglass presented at 2017 CAP and Fall 2017 Acceleration Strategies Workshop Series)
- Writing Self-Assessment: Have a post-writing assignment assessment the day an assignment is due. Ask students to think about what they learned and what they want to do differently and the same on the next writing project. Ask students to consider what held them back on this assignment and what they can do or what you as the instructor can do or provide to help with that challenge.
- Thesis Statement Musical Chairs: Students share compliments, questions, suggestions (and NO grammar). 3-4 rotations about 4 minutes each. Students and instructor can add a check or smiley face next to comments they agree with from other readers.
- Organization Breakup Breakdown: Groups of 2 - 3; 30 minutes; Materials needed: Index cards; Tasks: Students will write their thesis statement and each topic sentence on index cards (1 sentence per index card). They will then shuffle their cards and give them to a partner. Their partner will attempt to locate the thesis and each topic sentence and place them in order as they think it appears (or should appear) in the essay. Depending on how easily the student is able to recognize and place the thesis and topic sentences, students will discuss the necessary revisions of transitions, key terms, parallelism, logic or other organizational concerns. This activity could also be used at the paragraph level where students break down a body paragraph. (Carolyn Rosales at September 2019 Community of Practice workshop)
- Paraphrase 3X: groups of 2-3, about an hour; Tasks: Give each group a quote from the reading, a golden sentence, and they have to paraphrase it (sometimes on the board, sometimes on a worksheet). Then, they rotate quotes, and they have to paraphrase another group's quote but in new words. Then, they rotate again, they have another group's quote that has already been paraphrased twice, and they have to paraphrase it a third time. (Thatcher Carter at September 2019 Community of Practice workshop)
- Peer Editing In Canvas: Have drafts due by one date; assign peer editors once papers are in based on who actually submits using Canvas peer editing tool; provide a clear rubric of issues for peer editors to comment on; have peer edits due by a second date.

## Learning from the Readings

**Metacognitive Reading Log:** This can be used to direct students towards processing readings before, during, and after they have read and to produce notes for class discussion and essay writing. Reading logs can ask students to write and think about the readings in a variety of ways including to record key passages or “golden lines” and respond to them, be notes focused around a or a few critical question(s), answer reading processing questions provided by the instructor, practice summary writing of key sections, relate readings to course themes or ideas, record questions about or of the text, and/or note and look up unfamiliar vocabulary (CAP Conferences, 2015 and beyond; Schoenbach and Reading Apprenticeship techniques; F19 Strategies for English 1A Classroom).



**Provide class time for students to process content and practice skills:** “Small group discussions, speed dating activities, student presents, debates” and other in-class activities that are low stakes but require critical engagement with the readings create community incentive to do the work and a welcome space for working through content and practice argumentation and source support skills needed for essay writing (California Acceleration Project, “Attending to the Affective Domain”).



**Concept Poster:** Use poster work (or in an online class, collaborate visual creations using a drawing or painting application) to process key ideas in readings visually; works especially well when poster work must be combined with a specific quote that supports the key idea and visualization (CAP Conferences, 2015 and beyond).



**Talk Aloud:** Student speaks their thoughts aloud as they read and reflect on the readings and their reactions. Partner takes notes on reader's comments. Partners pause at pre-set breakpoints in reading to discuss their understanding of text and switch roles. (CAP 2015 and forward; Reading Apprenticeship; F19 Strategies for English 1A Classroom).

- Speed Dating: An activity shared at CAP conferences, speed dating allows students to talk to multiple students in low-stakes conversations in which they think critically about and process the readings. Instructor designs a set of discussion questions (or asks students/groups to submit questions); students line up in rows that face each other; there is a set amount of time for each question (4-7 minutes?); student pairs discuss one question, and when time is up, one row of students is static and the other moves one desk to create new pairs. Repeat for each new question (CAP Conferences, 2015 and beyond).
- Book Club: Make permanent groups who will work on and read the book together (ideally 4-5) and use class time for guided discussion. Assign students a different job for each book club meeting in class that is used to guide discussion (golden line finder; discussion director, theme connector, etc.) These job notes can be kept in a journal that is used for discussion and then can be used as notes for their papers. Book club selections work best when they reflect a specific course theme, but they can be used in different ways. Student ownership is enhanced by having 2-4 books to choose from so they are reading a book they like and groups are formed by these like choices (CAP conferences, 2015 and beyond; many specific details from Jeff Rhyne at Moreno Valley College).
- Mystery problem or debate centered around a text: As one of the ways to use emotions to enhance student engagement and learning in the classroom, Cavanagh suggests structuring class activities around a mystery to be resolved by further examination of a text or “a debate between two options or viewpoints also introduces a disequilibrium to the knowledge stream and thus should engender curiosity” (Cavanagh 126).
- Reading prep sheets: There are a variety of models of “reading guides” or “guided annotation” sheets you can provide students with early in the semester to help them learn how to annotate or note-take before, during, and after doing readings. You can provide pre-discussion questions for them to think about during and after the reading to prep for class processing; provide a 2-part worksheet in which students have to analyze key ideas or passages from the reading, and then connect to a current essay prompt; you can assign students to become experts or authorities on specific sections and teach it to the class or their group.
- Text mapping: Students create a physical map of the text, with a paper poster of text and post-its that link to other readings. (Carolyn Rosales shared this at F19 English 1A strategies and at September 27, 2019 Active Learning focused Community of Practice workshop.)
- Jigsaw group discussion activity: Begin with one set of groups (usual discussion groups if you have them) and have each group create a set of notes in which they are the experts on one passage or section of the text – each group has a different section and should take their notes on provided colored paper (each group has the same color for that section and each group member must record notes). Make new groups with at least one color from each original group and then go through the piece with each expert teaching the new rainbow group about their section.

- For Zoom classes: Visual Processing For Arguments/Readings (I.E. Poster Work!): Build work groups in live sessions around students who have Microsoft word or a painting or drawing program to create visual processing of readings, but also creating group work that's fun. For Async students, they can create these activities for participation and/or participate by responding to the images with a critical question or comment that the image provokes.

## Methods for Grammar and Mechanics Instruction and Learning

### BASIC PRINCIPLES

The most effective grammar instruction is provided within the context of the students' reading and writing activities and centers on

#### ➤ Immediacy

- Address the issues when they occur or when they are relevant and can be immediately applied to students' reading or writing activities

#### ➤ Cultural Relevance

- Culturally relevant material and culturally sensitive instruction

#### ➤ Intended Meaning

- Attending to issues only when they interfere with meaning

#### ➤ Depth

- Covers a few concepts repeatedly rather than many concepts once

#### ➤ Authenticity

- Developing the writer's unique voice

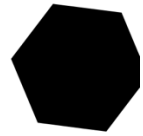
Source: *Grammar to Enhance and Enrich Writing*, Constance Weaver

Slide from Jan Andres and Tammy Kearns' August 2018 Department Retreat presentation *Grammar in Context*

- Highlight Golden Sentences in Student Writing: Jan and Tammy noted in their August 2018 presentation that golden sentences are fluent in grammar, punctuation, and mechanics; highlight the good moves the student makes; can be used as templates for future student writing. Highlight and discuss such sentences with students. Alternatively, put troubling sentences on the board (students can volunteer or you can ask in advance for posting without their name) and have the class crowd source the fix – you deliver grammar lesson after they intuitively find the answer.
- Punctuation in Context: Review comma rules versus dashes and look at a passage that has dashes (Kearns and Andres in their Aug. 2018 presentation used a paragraph from *Whistling Vivaldi*, page 1). Ask students to consider the difference between a pause after a comma and a dash; replace one with another and discuss differences; discuss with students which of the comma rules (provided) the author is following. Ask students to write their own sentences trying out commas vs. dashes. In general, this activity can be replicated in various ways that focus on course readings as models that can be applied to student writing and application.
- 25 word summary: Have students practice writing 25 word summaries of readings to work on clarity and reduce wordiness habits.

- Grammar / Writing Mechanics Conferences: Using some class time for individual writing conferences for each student can be a high-yield practice for building faculty-student trust, improving communication (especially if within the conference there is some informal check-in chat), and for instruction. During essay-based conferences, for student with grammar needs, include a one-on-one brief mini-lesson about the skill they are struggling with, using the student's writing as examples.
- Group Grammar Teaching Activities: Keep notes while grading of specific grammar areas that students might need some instruction in and group them together to learn about and then prepare a presentation and practice activity for the class. This is especially reinforcing for the students in need if they do a practice run of their presentation (or sharing of their materials) with the instructor first.
- Group Grammar Comments: Address grammar errors in related chunks – not everything at once.
- Final draft grammar fix workshop: Focus on the top three grammar struggles the class is having. Tell students they can pencil-correct what they can and fix one sentence with the class – every student gets one sentence fixed for clarity and grammar in class before papers are submitted.

# GRADING TECHNIQUES



## Revision

1



Allow for and/or build-in full-credit revision opportunities. Especially in composition, remember that one of the primary goals of the class is for the students to acquire those composition skills. If that takes some students more attempts during the 16 week semester than other students, are their skills still not acquired? Consider the ways to do this that work for you: a limited number of revision “tickets,” or revision work as part of a final exam, or revision options built in throughout the class calendar. Also, building in revision means that all the students are revising, not just those who struggle and revision is de-stigmatized as a regular part of the writing process (California Acceleration Project, “Growth-Oriented Grading Practices”).

## Critical Feedback

2

Offer students critical feedback rooted in student capacity. Changing how you give critical feedback (to emphasize high standards that can be achieved based on specific work you’ve seen from the student, for example) can “dramatically improve minority students’ motivation and receptiveness” (Steele 216). We have also referred at various workshops to this kind of high standard goals with grade commentary rooted in what the student shows they can do well and build on as “feed forward.”

## Essay Commentary

3

Comments on essays should not just be line edits and errors only, but affirmations about what is working too.

- Be flexible and truthful about deadlines: Allow students to communicate with you about extensions and late work; our students may have time conflicts that can be negotiated without penalty through proactive communication. But if you allow for this, say so in the syllabus. You can hold students accountable for course work that reflects the course student learning outcomes while also allowing that some students might need more time on an assignment. Build in communication about deadlines as part of how you negotiate penalty-free or low-penalty extensions. (And consider full credit revision for those who want to come back to these assignments.)
- Contract Grading With Clear Guidelines For Specific Grades: Jan Andres shared at May 2020 “What’s Working?” Institute her experimentation with contract grading after reading some of the research from Inoue and others and doing some practice with this: “If you want a C, do these two things; if you want a B, do these three things...” etc. Clear expression of the amount of time needed and/or tasks completed linked to a grade.



**Appendix items:**

1. Culturally Responsive Teaching additional readings list from October 2019 Community of Practice Workshop
2. “I Am From” poetry project
3. RAVEN method for addressing microaggressions in class and on campus
4. SODA strategy for managing instructor emotions and triggers from Zaretta Hammond

# 1. Culturally Responsive Teaching additional readings list from October 2019 Community of Practice Workshop

Star Taylor  
James Ducat  
Joe Anguano  
Miguel Reid  
Tucker Amidon

Some texts, in no particular order (++) have electronic copy)

- Stephen Aguilar, "The Language of Privilege Doesn't Work," *Inside Higher Ed* ++
- ANTHONY P. CARNEVALE et al, "Born to Win, Schooled to Lose: Why Equally Talented Students Don't Get Equal Chances to Be All They Can Be" ++GLAAD.org: "GLAAD Media Reference Guide - Transgender Issues" <http://www.glaad.org/reference/transgender> ++
- *This American Life*: "Tribes: I Know I Am, But What Are You?" (22 minutes) – this segment reports on disenrollment in the Chukchansi tribe, then complicates it, through the investigation of who is getting dis-enrolled, what the criteria are, and why those criteria are not always as clear as could be. <http://www.thisamericanlife.org/radio-archives/episode/491/tribes?act=1#play>
- *The Guardian* "Beyoncé's control of her own image belies the bell hooks slave critique – Roxane Gay" <https://www.theguardian.com/commentisfree/2014/may/12/beyonce-bell-hooks-slave-terrorist> ++
- bell hooks institute "Moving Beyond Pain – hooks" – bell hooks. hooks critiques Beyoncé's *Lemonade* ++
- "We Slay, Part I" by Zandria Robinson ++
- "On 'Jackson Five Nostrils,' Creole vs. 'Negro' and Beefing Over Beyoncé's 'Formation'" by Yaba Blay++
- "'Formation' Exploits New Orleans' Trauma" by Shantrelle Lewis ++
- Vox.com: "Why you should always use transgender" ++
- *Tequila Sovereign* blog "Rachel Dolezal and Andrea Smith - Integrity, Ethics, Accountability, Identity – BARKER" – Joanne Barker. ++
- *The Atlantic* "The Gay Guide to Wedded Bliss" – Liza Mundy. ++
- *The New York Times* "'This Is America' - 8 Things to Read About Childish Gambino's New Music Video" – Justy Berman <https://www.nytimes.com/2018/05/08/arts/music/childish-gambino-this-is-america-roundup.html> ++
- *The New York Times* online "White Debt" – Eula Bliss. ++
- *Medium.com* "Coding Like a Girl" – "this was originally given as a talk at AlterConf in Oakland. this talk only addresses gender diversity and was given in the context of other talks addressing racism, disability, classism, and many other topics." <https://medium.com/@sailorhg/coding-like-a-girl-595b90791cce> ++
- *This American Life*: "Is this Working?" – stories about schools trying to overcome the "school to prison pipeline" (how African American and Latino/Hispanic students receive punishment at a higher rate and for lesser offenses in schools across America). <http://www.thisamericanlife.org/radio-archives/episode/538/is-this-working>
- *This American Life*: "Batman" – asks whether it is possible to change the way the world thinks about a disability, or even to change the way someone who is disabled thinks of her-/himself. <http://www.thisamericanlife.org/radio-archives/episode/544/batman>
- *Slate.com* "The Femme Renaissance" – considers gender presentation in lesbian women. [http://www.slate.com/blogs/outward/2015/03/12/femme\\_lesbians\\_shouldn\\_t\\_be\\_defined\\_by\\_their\\_butches.html#](http://www.slate.com/blogs/outward/2015/03/12/femme_lesbians_shouldn_t_be_defined_by_their_butches.html#) ++
- *Ted Talk* "Stella Young: I am not your inspiration porn, thank you very much" [http://www.ted.com/talks/stella\\_young\\_i\\_m\\_not\\_your\\_inspiration\\_thank\\_you\\_very\\_much/transcript?language=en#t-101642](http://www.ted.com/talks/stella_young_i_m_not_your_inspiration_thank_you_very_much/transcript?language=en#t-101642)
- *Huffington Post* "Dear Able Friends, I Am Not Your Inspiration Porn" – Karrie Higgins [http://www.huffingtonpost.com/karrie-higgins/not-your-inspiration-porn\\_b\\_8172842.html](http://www.huffingtonpost.com/karrie-higgins/not-your-inspiration-porn_b_8172842.html) ++
- *California State University* "Language, Gender, and Culture": "Tannen and Hong Kingston from CSUSB Language, Gender, and Culture" - excerpts from Deborah Tannen and from Maxine Hong Kingston. ++
- *The New York Times* online: "Who Speaks Wukchumni" – "Throughout the United States, many Native American languages are struggling to survive." <http://www.nytimes.com/2014/08/19/opinion/who-speaks-wukchumni.html> ++
- *Salon.com* "Diversity Is for White People" Ellen Berrey ++
- *Quartz* online "The problem with a technology revolution designed primarily for men" – Soraya Chemaly.
- *Fortune Magazine* online: "Why we need to talk about diversity differently - R Gay" ++
- *Stanford Law Review*: "Article\_\_Mapping\_the\_Margins\_by\_Kimblere\_Crenshaw" ++
- *Sociologists for Women in Society* online: "Intersectionality in Sociology - JONES MISRA MCCURLEY" ++

## 2. The “I Am From” Poetry Project

<https://www.facebook.com/iamfromproject/>

<p><b>Where I’m From</b> By George Ella Lyon (1993)</p> <p>I am from clothespins, from Clorox and carbon-tetrachloride. I am from the dirt under the back porch. (Black, glistening, it tasted like beets.) I am from the forsythia bush the Dutch elm whose long-gone limbs I remember as if they were my own.</p> <p>I’m from fudge and eyeglasses, from Imogene and Alafair. I’m from the know-it-alls and the pass-it-ons, from Perk up! and Pipe down! I’m from He restoreth my soul with a cottonball lamb and ten verses I can say myself.</p> <p>I’m from Artemus and Billie’s Branch, fried corn and strong coffee. From the finger my grandfather lost to the auger, the eye my father shut to keep his sight.</p> <p>Under my bed was a dress box spilling old pictures, a sift of lost faces to drift beneath my dreams. I am from those moments-- snapped before I budded -- leaf-fall from the family tree.</p>	<p><b>Where I’m From</b> By Carolyn Rosales (2019)</p> <p>I am from sharpened pencils. From camper vans and Rainbow Brite. I am from the 1 bathroom for 4 people tiny bedrooms, huge windows, and always, always too loud. I am from a lemon tree hanging over from the neighbor’s yard.</p> <p>I’m from midnight mass and quiet emotions. From Martinez Rosales and Cadangan Reyes. I am from the grudge-holders and forgivers. From C’mon Now! and Crying’s for sissies! I’m from rosaries, drops of holy water, and wondering how many fingers have been in the same bowl, lips on the same cup.</p> <p>I’m from California, Texas before it was Texas, and Manila, but really Ilocos, lumpia, tamales with ketchup. From the 18 year old Latina who travelled from Oklahoma to Hollywood on a bus, in 1951, by herself. From the Pinoy pig farmer’s daughter who bullied her classmates for their lunch money.</p> <p>In clear sterilite boxes, in old luggage are pictures proving where I belong, way before I felt I didn’t.</p>
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**I Am From:** *Use this template to draft your poem. These are merely guidelines; expand on and delete as you see fit.*

I am from \_\_\_\_\_  
(specific ordinary item)

From \_\_\_\_\_ and \_\_\_\_\_  
(product or object name) (product or object name)

I am from the \_\_\_\_\_  
(home description)

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_  
(adjective) (adjective) (sensory detail)

I am from \_\_\_\_\_  
(plant, flower, or other natural item & brief description )

I'm from \_\_\_\_\_ and \_\_\_\_\_  
(family tradition) (family trait)

From \_\_\_\_\_ and \_\_\_\_\_  
(name of family member) (another family name)

I am from the \_\_\_\_\_ and \_\_\_\_\_  
(description of family trait, tendency, or habit) (another one)

From \_\_\_\_\_ and \_\_\_\_\_  
(something you were told as a child) (another)

I'm from \_\_\_\_\_, \_\_\_\_\_  
(representation of religion, spirituality, or tradition) (further description)

I'm from \_\_\_\_\_  
(place of birth and family ancestry)

\_\_\_\_\_, \_\_\_\_\_  
(a food item that represents your family) (another one)

From the \_\_\_\_\_  
(specific family story about a specific person and any detail)

The \_\_\_\_\_  
(another detail of another family member)

\_\_\_\_\_  
(location of family pictures, mementos, archives)

\_\_\_\_\_  
(line explaining the importance of family items)

### **Classroom directions for the “I am from” poetry project:**

- [Students come to class with their completed / filled in poem templates.]
- Direct students to rotate to 4 different poems, each time completing a different set of instructions. You -- the instructor -- will serve as time keeper, prompting students to move to a new poem and complete the next task only when you have called time. Carolyn says she usually allots about 4 minutes for each rotation
  1. Clear everything off of your desk except for your poem, a blank sheet of paper, and something to write with. Grab your pen/pencil, stand up, and sit at a desk with a poem that is not yours. Read over the poem and on the blank sheet of paper, choose 1 golden line (full line or short phrase) from the poem that you found particularly striking, compelling and/or surprising. Why did you choose this line? What about it made you stop and think, stop and feel, or stop and wonder? (you do not need to sign your name, but you can if you want to)
  2. Stand up and sit at another desk with a poem that is not yours. Read over the poem and on the blank sheet of paper write about something in the poem you can personally connect with and how/why you connect with it. (You do not need to sign your name, but you can if you want to)
  3. Stand up and sit at another desk with a poem that is not yours. Read over the poem and on the blank sheet of paper write down 1 or 2 specific questions you have about the poem that would help you understand the poem and the writer better. For example: why is this object so important to you? Why did you decide to set this line off from the rest? Why did you write this section in blue ink and the others in purple? (You do not need to sign your name, but you can if you want to)
  4. Stand up and sit at another desk with a poem that is not yours. Read over the poem and on the blank sheet of paper thank the writer for something he/she shared in the poem that helped you understand the writer (or even yourself) better. For example: thank you for sharing this story about your mother. I can tell how important she is to you. Thank you for sharing that image of your favorite childhood toy. It reminded me of my own teddy bear and how seemingly simple objects can bring comfort to us, even as adults. (You do not need to sign your name, but you can if you want to)
- Carolyn shared this activity at our May 29, 2020 Community of Practice workshop facilitated by Kathleen Sell, “How Do I Do All of This at Once.”

### **3. The R.A.V.E.N. approach for addressing microaggressions in class:**

Understand what microaggressions are so that you are aware when they are happening in your class and need to be addressed. Language below is copied and edited for concision from Wood and Harris, “How to Respond to Racial Microaggressions When They Occur;” RAVEN approach shared with RCCD and other attendees at Wood and Harris’s “Addressing Racial Bias and Microaggressions in Online Environments” webinar. The full explanation of each step is in the appendix

- *Redirect the interaction* with the goal of immediately stopping the conversation to prevent further harm from occurring. For example, observers can do so by intervening and asking the aggressor if they could “speak with them for a moment.” If the microaggression occurs in a public space, like a physical or virtual classroom, then the message should be direct, “I’d like to pause this conversation right here, because I’m

concerned with the language that is being used.” Observers could also immediately correct and pull them aside depending upon the level of egregiousness of the message. Regardless of the approach that observers decide to take, they should remember that they need to intercede to stop harm from occurring.

- *Ask probing questions* to the aggressor to help them understand their statements and actions and how they can be perceived as rude, threatening, or harmful. Because racial microaggressions are often the consequences of implicit bias, aggressors are not always aware that their statements and actions are harmful. ... For example, observers could ask: “I think I heard you say that student barely speaks English and doesn’t belong in college. What did you mean by that?” or “I want to make sure I understand you, were you saying that non-native English speakers shouldn’t be in college?” In most instances, these questions will prompt the aggressor to reflect and reconsider what they said.
- *Values clarification* is the third step in the R.A.V.E.N. Values clarification involves identifying shared organizational values (e.g., trust, diversity, inclusion, safe spaces, welcoming environments, treating everyone with dignity and respect) and conveying to the aggressor that their actions or statements are not aligned with these values. ... Observers can appeal to these values by saying, “At the beginning of the semester, we all agreed to create an environment that was safe and welcoming. The statement you just made is not aligned with these values.” or “What you said is not aligned with our institutions values of equity and inclusion.”
- *Emphasize your own thoughts and feelings* is the next step in the model. Oftentimes aggressors fail to recognize that a racial microaggression is not only harmful to the person or persons who were directly targeted but also to those who are present to observe it. Thus, when intervening, it is important to not only empathize with those who were targeted but also emphasize your own thoughts and feelings about the harm that has been done. Using “I” statements (e.g., “I think,” “I feel,” “I was hurt,” “I was disappointed.”) followed by an explanation of how the aggressor’s words or actions may have hurt a targeted person or group can be an effective way to do so. For example, one could say “I was saddened to hear you say that about people from Valencia Hills. I think someone from that community would be hurt by what you said.” or “When you said that John was ‘articulate,’ I felt like you were implying that John spoke better than you expected him to speak.”
- *Next steps* is the final action, where one suggests what the aggressor can do to correct or change their behavior moving forward. This can include a range of actions designed to address the harm that has been done as well as to reduce future harm. These actions can include offering an authentic apology to the person or persons who were targeted, being more mindful of their actions in the future, and guiding them to resources on implicit bias and microaggressions.
- The R.A.V.E.N. is not intended to be a sequential process but rather a framework to guide thinking and actions to disrupt racial microaggressions when they occur. The framework also works best when actions and statements are unconscious in nature and not intentionally racist as the latter requires a direct and stern response.

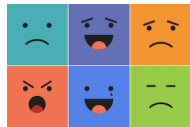
## 4. SODA strategy for managing instructor emotions and triggers from Zaretta Hammond



### SODA Strategy

From: Hammond, 2015, p. 67-68

#### Steps to Gain Control of Your Emotions

Steps	How? Why?
<b>STOP</b>	This first step simply asks you to <b>stop and pause rather than react in habitual ways</b> . When you enter an interaction that feels challenging, <b>work hard to stay open-minded</b> . Open-mindedness means being open to other points of view. This might mean not allowing a certain cultural display such as students' animated verbal exchange trigger you.
<b>OBSERVE</b>	<b>In the second step, check yourself. Don't react to what is going on. Instead, take a breath. Use the 10-second rule.</b> When the brain gets triggered, it takes stress hormones approximately 10 seconds to move through the body to the prefrontal cortex. In the pre-hijack stage, the biochemicals cortisol and adrenaline are just beginning to kick in. There is still some 'wiggle room' to listen to your wiser self and begin using stress management techniques to interrupt the amygdala take over effectively. Try to describe to yourself what is happening in neutral terms. It is during this step that you can recognize that what was originally perceived as a threat isn't reality. 
<b>DETACH</b>	Sometimes when we get triggered, we get personally invested in being right or exercising our power over others. <b>Deliberately shift your consciousness to more pleasant or inspirational images</b> . If those techniques fail, go get a drink of water, literally take a few steps back to shake yourself up a bit. When we can detach from the goal of being right or defending ourselves, we can direct our energy toward being more responsive than reactive.
<b>AWAKEN</b>	When our amygdala reacts, it's because we are trying to protect ourselves. <b>Shifting focus from yourself to the other person in front of you, helps you 'wake up' or become present in the moment.</b> Try to see the other person as someone with his own feelings. He might be scared and reacting out of fear. <b>Ask yourself a few questions about the other person. What are they thinking? How are they feeling in this moment?</b> Shifting over to their perspective will get you out of your own reactive mode and will put you in a better position to have a positive interaction.

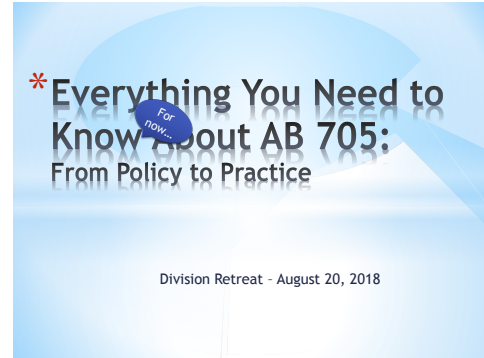
Graphic version of Hammond's SODA strategy from  
[http://putnamavenue.cpsd.us/UserFiles/Servers/Server\\_3044746/File/academics/SODA\\_Strategy%20.pdf](http://putnamavenue.cpsd.us/UserFiles/Servers/Server_3044746/File/academics/SODA_Strategy%20.pdf)

## RCC Workshops from which Ideas Have Been Shared, Referenced, or Compiled

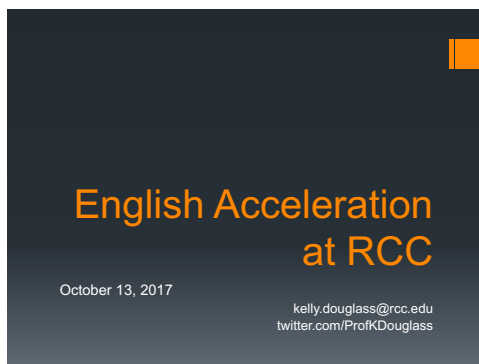
Workshops were Presented or Facilitated by AB705 Coordinator K. Douglass unless otherwise noted



**“Why Are We Doing This? Acceleration Strategies and Practices”**  
September 29, 2017



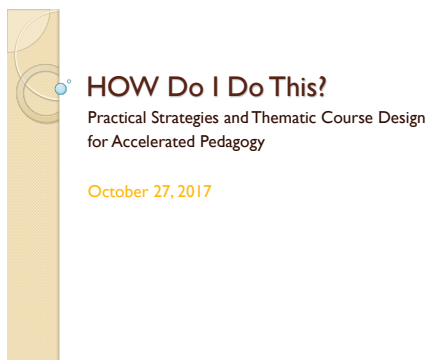
**LHSS Retreat presentation: “Everything You Need to Know About AB705: From Policy to Practice”**  
August 20, 2018



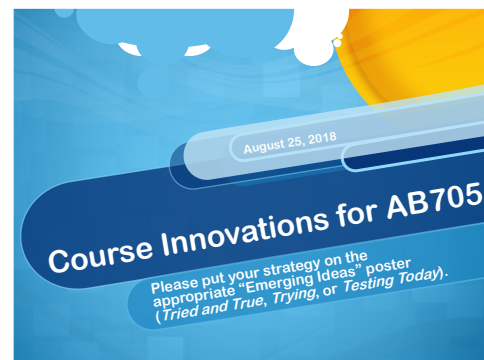
**“English Acceleration at RCC: Session 2 of Acceleration Strategies and Practices”**  
October 13, 2017



**“Why Are We Here? AB705: Change and Opportunity”**  
August 24, 2018



**“How Can I Do This? Session 3 of Acceleration Strategies and Practices”**  
October 27, 2017



**“Course Innovations for AB705”**  
August 25, 2018

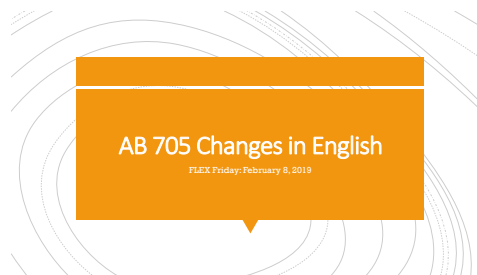




## “Grammar in Context”

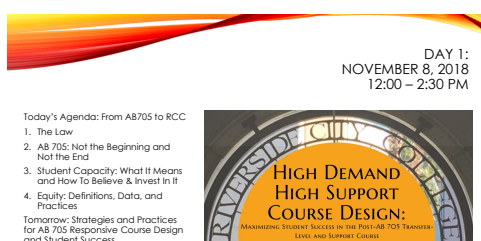
August 25, 2018

Presenters: Jan Andres and Tammy Kearn



## FLEX Workshop for College for Spring 2019 Flex Days: AB705 Changes in English

February 8, 2019



## “High Demand, High Support Course Design” Two Day workshop for English and Media Studies Department

Day 1: November 8, 2018

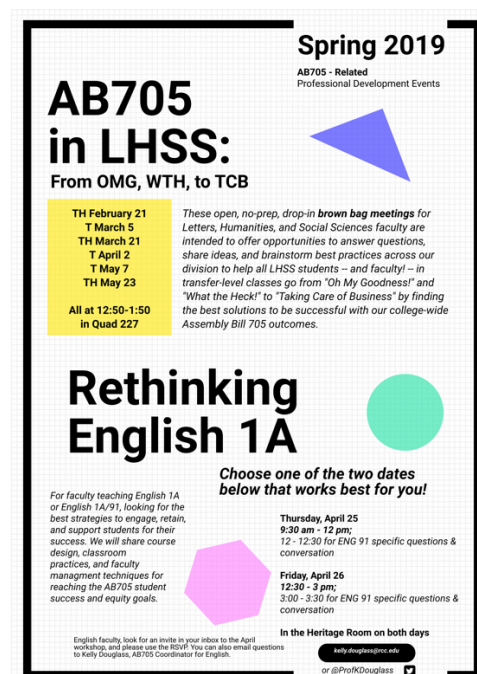
Presenters: Kelly Douglass and Star Taylor



## “High Demand, High Support Course Design” Two Day workshop for English and Media Studies Department

Day 2: November 9, 2018

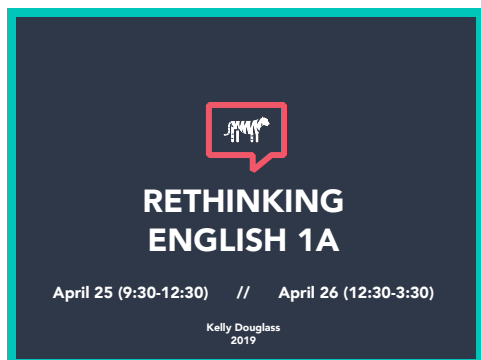
Presenter: Kelly Douglass and Jan Andres



## Spring 2019 Brown Bag drop-in meetings: “AB705 in LHSS: From OMG, WTH, to TCB”



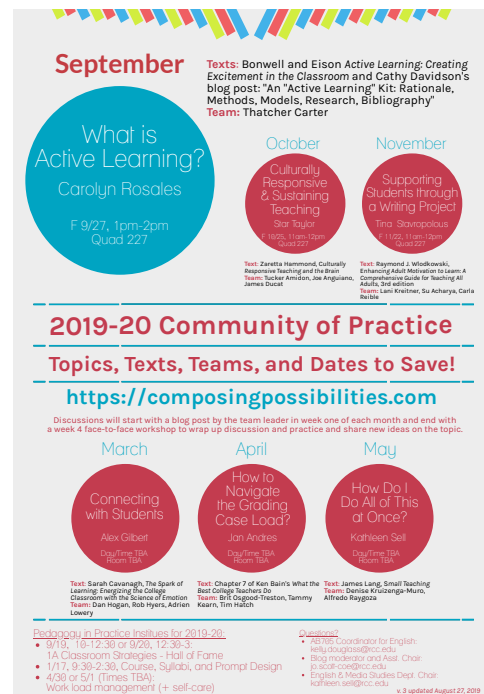
**Universal Design in Your College Course for LHSS; April 2, 2019**  
Presenters: Nicole Smith and Scott Brown



**“Rethinking English 1A” for English Discipline**  
April 25 or 26, 2019



**“Strategies for the English 1A Classroom” (Fall Institute for English)**  
September 19 and 20, 2019



**“What is Active Learning” (English Discipline Community of Practice workshop)**

September 27, 2019  
Presenter: Carolyn Rosales with support from Thatcher Carter

**“Culturally Responsive and Sustaining Teaching” (English Discipline Community of Practice workshop)**

October 25, 2019  
Presenter: Star Taylor with support from Tucker Amidon, Joe Anguiano, James Ducat, and Miguel Reid

**“Supporting Students through a Writing Project” (English Discipline Community of Practice workshop)**

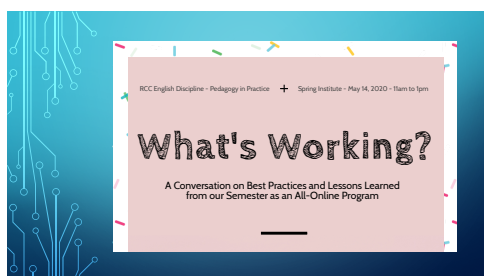
November 22, 2019  
Presenter: Tina Stavropoulos with support from Su Acharya, Lani Kreitner, and Carla Reible



## **“Course, Syllabi, and Prompt Design” (Winter Institute for English)**

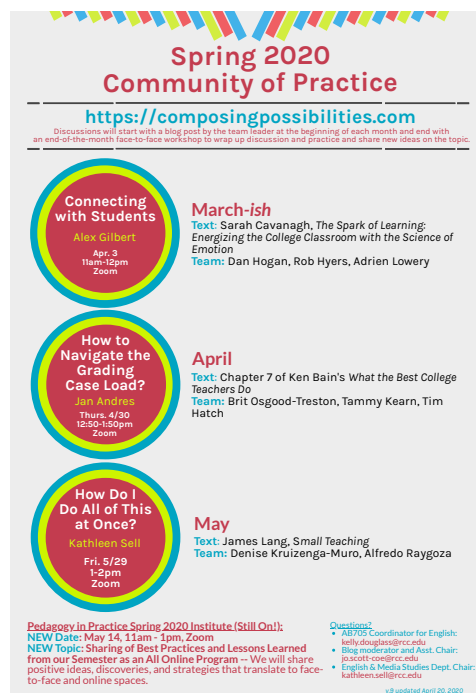
January 31, 2020

Presenters: Kelly Douglass and Tucker Amidon with support from Jan Andres



## **“What Worked? Sharing Best Practices and Lessons Learned from a Semester All Online” (Spring Institute for English and Media Studies Department)**

May 14, 2020



## **“Connecting with Students” (English Discipline Community of Practice workshop)**

April 3, 2020

Presenter: Alex Gilbert with support from Dan Hogan, Rob Hyers, and Adrien Lowery

## **“How to Navigate the Grading Case Load” (English Discipline Community of Practice workshop)**

April 30, 2020

Presenter: Jan Andres with support from Brit Osgood Treston, Tammy Kearn, Tim Hatch

## **“How Do I Do All of This at Once” (English Discipline Community of Practice workshop)**

May 29, 2020

Presenter: Kathleen Sell with support from Audrey Holod and Denise Kruizenga-Muro

**Faculty Contributors Through Their Conversation, Participation, and  
Attendance Include But Are Not Limited To**

Surekha Acharya  
Tucker Amidon  
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Janelle Arafiles  
Lorelei Baughman  
Cindy Bendshadler  
Larry Burns  
Gloria Cardona  
Carmen Carrillo  
Thatcher Carter  
Stacey Cerwin-Bates  
Rita Coronado  
Kelly Douglass  
James Ducat  
Mike Fultz  
Mary Gifford  
Alex Gilbert  
Tim Hatch  
Bryan Henery

David Hinckley  
Jordan Hodges  
Dan Hogan  
Audrey Holod  
Rob Hyers  
Edna James  
Tammy Kearn  
Michael Kent  
Michaelsun Knapp  
Lani Kreitner  
Denise Kruizenga-  
Muro  
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Bianca Lee  
Adrien Lowery  
Ana-Lia Marinelli  
Anastasia Matthews  
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Shannon Perry  
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Miguel Reid  
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Gayle Roller  
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Christine Sandoval  
Victor Sandoval  
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Wendy Silva  
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Tina Stavropoulos  
Danielle Stokes  
John Sullivan  
Sophia Tay  
Star Taylor  
Kim Turner  
Renee Vas  
Kweku Williams  
Jerome Winter  
Marc Wolpoff

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