A Collection of gifts

Great Ideas For Teaching

17.1 In This Issue...

Denise Stephenson

This issue begins with a shout out to **Jim Sullivan** for his Lodestar leadership and his continuation of a practice **Leola McClure** initiated which has new tenure-track faculty and their lodestars exchange GIFTs at the end of fall. The richness you find in these pages comes from the bonds among these mentoring teams and the dedication they have to meaningful teaching practices. Not surprisingly, no single theme unites this issue; rather, its diversity of disciplines and practices are wide-reaching, providing the proverbial "something for everyone."

Jim Julius guides us in reconsidering both the reasons behind and tools for synchronous online learning with our students. He also provides visuals so we can imagine options more clearly.

Melissa Lloyd-Jones provides enough details about how she engages her students in reading, summarizing, presenting, and commenting on one another's work that we could all emulate her success. I especially like how she auctions off the readings she assigns. Imagining a bidding war over what students want to read had me smiling from ear to ear.

Getting students actively and thoughtfully moving around the classroom while generating and developing ideas for an upcoming essay assignment is deployed by **Lynne Miller,** who is confident that you can use the learning stations strategy for other course purposes as well.

The first day of class brings so many challenges. **Alexis Tucker Sade** demonstrates how she uses key ingredients in her curriculum to stir interest and excitement from the very start. What does your course offer to whet students' appetites?

The creativity evident in **Cristina Toharia's** article, "Authorship in a Foreign Language" is palpable. As hard as it is to write in a first language, I applaud the ways she engages students

in producing something playful and possible, which gets more complex as they learn more French.

Following that, **Eric Robertson** demonstrates how his interest in brain chemistry led to experiments in developing group cohesion. A little social media awareness provides the "like" that binds.

Finally, my article "Outside the Box Thinking" explains a way to rethink how quizzes might function. When I educate the peer writing consultants we hire to work with your student writers, I want to ensure that they learn a few philosophical underpinnings to our work but also consider the many options that appear when working with student writers. Complex full-color thinking rather than black and white answers is what I seek from this quiz,

and it has never failed to deliver.

In looking ahead, I would like to collect Great Ideas For Teaching that come from the ways that you weave equity into your classes. Whatever that looks like, in disciplines across the spectrum, I'm interested. It could be a brief activity, an ongoing dialogue, or even content specific to your discipline. Just started something? I'm listening. Been including this piece for years? It's fresh to others who haven't. Please share. 🎁

17.2 Supporting and Engaging Students with Synchronous Online Tools

Jim Julius, Online Education

Synchronous tools for MiraCostans interested in live online group meetings, office hours, and teaching and learning include CCC Confer (aka Blackboard Collaborate – see http://cccconfer.org) and ConferZoom (aka Zoom – see http://conferzoom.org). These types of tools have been available for at least ten years but are much less used than asynchronous communication technologies at MiraCosta. There are many important pedagogical and logistical reasons for using asynchronous tools, but synchronous tools also offer unique opportunities to engage students in meaningful interaction.

Some faculty may be interested in synchronous tools but have concerns that such tools may be intimidating for students or that students may not know how to effectively participate. I want to share here a handful of ideas that can be used in any synchronous learning situation to engage all participants. I've used these approaches in online classes that I've taught at other institutions, and I also use them when conducting the online Student Orientation to Online Learning (SOOL) workshop at MiraCosta. Most students participating in the SOOL have not used synchronous online tools before but in the evaluation survey express great satisfaction with the workshop and often volunteer that they wish more online classes would use such tools.

Here, then, are five practical tips with examples to help you help students successfully engage in synchronous online learning.

1. Provide Tech Tips and Support Links in Advance

Some students will struggle with an unfamiliar technology. Be sure to provide plenty of reminders ahead of time about what students will need to do to participate in the session. If they haven't used the technology before, it may take some time for them to install software, set up their browser, and ensure that their audio is good to go. I provide the following information to students well ahead of time, and then again in a reminder email an hour or two before the session is to begin. Here's an example:

Thank you for signing up for MiraCosta's 1-hour Student Orientation to Online Learning to be held online today (Tuesday, October 20) starting at 5:30 pm.

*Please **click here** to access the workshop early (using your real first and last name) to ensure that you are able to successfully connect. Audio will begin about five minutes before the start of the session.*

Technology Details & Support

The session will be live, online, using CCC Confer, and you should participate from a Mac or PC laptop or desktop computer, not a mobile device or Chromebook. If you haven't used CCC Confer before, please give yourself time (10 minutes at least) to make sure you are set up and ready to go. You may need to install some software on your computer, and you need computer speakers or a headset. Ensure your computer is prepared: http://www.cccconfer.org/support/Readiness (If you access this link and enter the test room to confirm your computer is working, be sure to QUIT FROM THAT AREA in order to access the actual workshop, which is linked above.)

CCC Confer provides support if you are having any issues with the technology:
Telephone: 760-744-1150 ext 1537
Email: clientservices@cccconfer.org

*I look forward to "seeing" you online soon.*

2. Start with a Quick Orientation to the Tool

Don't assume that students are familiar with the tool, or that they will just figure it out because they are tech-savvy. At the beginning of your session, point out the key features and talk about how you expect them to be used. If you are comfortable with students engaging in the chat area while you are presenting, be sure to emphasize that. If you have a procedure you'd like students to follow when asking a question (perhaps prefacing a chat statement with three question marks, and/or using the virtual hand-raising feature), be sure to show students how. Requesting closed captioning and letting students know how to access captions is important, not just for disabled students, but for anyone in a noisy environment or with a low-bandwidth connection where audio may cut out; many students may not have realized how useful that can be. If you plan to ask students questions, be sure to show them how to respond.

CCC Confer does a nice job of producing PowerPoint slides for these purposes that anyone can use as-is or adapt to their liking. These are linked to http://cccconfer.org/support/referenceGuides.aspx (as "Housekeeping slides"). An example slide:
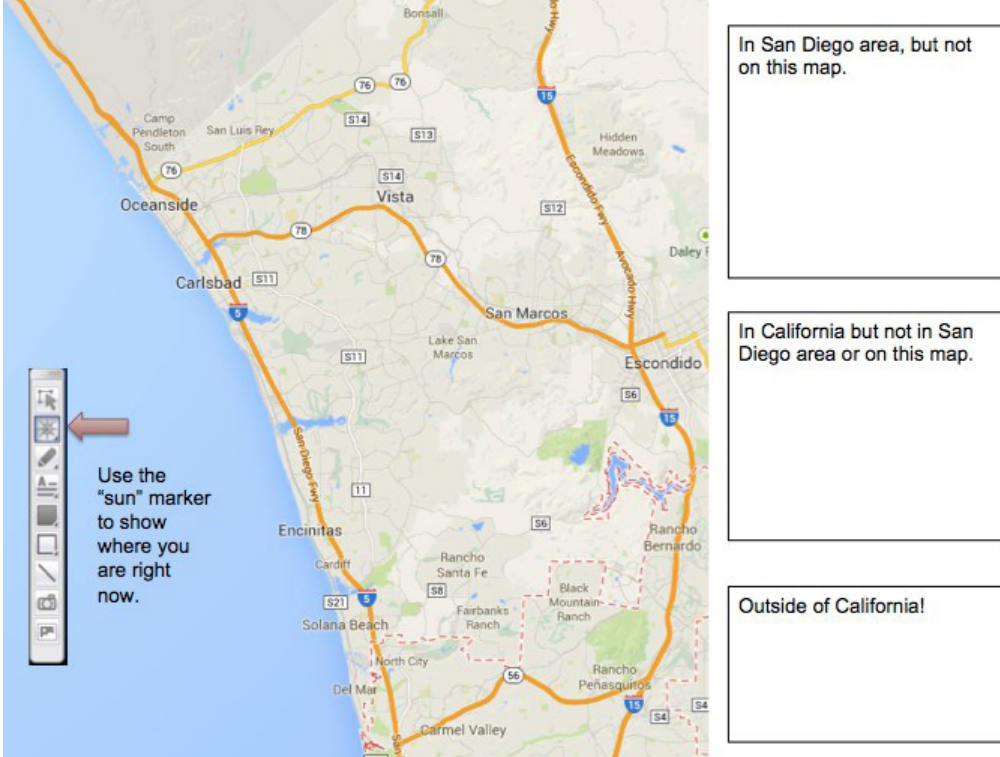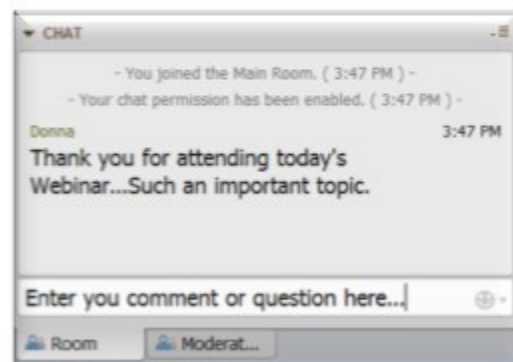

3. Do an Icebreaker

Following the tool orientation, it can be very helpful to do some kind of icebreaker activity. This can help students to recognize the ease of using the tools as well as helping to build community, add a sense of comfort and fun, and generally "humanize" the online experience. A common one is to ask

everyone present to type something into the chat – perhaps asking them how the weather is where they are (if participants are widely dispersed), or maybe something more directly related to the class such as one question they had while doing the reading for the week.

Another approach is to ask students to use the whiteboard tool to do something a bit more visual and interactive. I like to use the following slide and ask students to locate themselves using the notation tools:

4. Use Questioning Features to Enhance Learning

In addition to helping students feel more engaged and comfortable, interactive features in synchronous tools can also help you gauge student learning and even increase the accountability for participation. Built-in question tools give you the opportunity to create questions in advance, and then to aggregate student responses and display results. You may also have the ability to later review which students responded, and with which answers, if you wish to assign points for participation. If you are using a tool that doesn't have a built-in question feature, you could use other technologies such as Google forms or PollEverywhere. Such tools may also enable participation of students who aren't able to attend live, but will review a recording of the session later.

Here's an example of a slide that I use to ask a question of students during the Student Orientation to Online Learning:

Which statement best represents how you feel about taking an online class?
A. I'm excited about it and confident I'll do well
B. I'm excited about it but also nervous
C. I didn't really want to take an online class but I think it will be ok
D. I didn't really want to take an online class and I'm nervous
E. Something else

Note that I include a reminder of how to respond to the question on the slide; I also format the slide in a way that keeps the content visible when I use CCC Confer's feature to display a graph of the responses.

5. Close with an Opportunity for Students to Provide Feedback

Perhaps even more so than in the classroom, it's important to give students a chance to let you know how the session went for them. This can be as quick and simple as an invitation for students to hang around for a few minutes after the official close of the session to ask questions, or as formal as an "exit survey" that might ask students about any technical difficulties they had as well as a general evaluation on the content of the session. A "muddiest point" type of activity helps you learn if there are specific students you may wish to follow up with, and/or if there are key points you may want to revisit in the next class. Any of these activities also has the additional benefit of enhancing student accountability for fully participating in the session and, assuming you as the instructor follow up on what students share, making it clear to students that you are personally invested in their learning.

Great Ideas For Teaching

17.3 Quick Oral Presentations: Summarize, Respond, Comment

Melissa Lloyd-Jones, Credit ESL

In this activity, students build reading, writing, and critical thinking skills as they summarize and respond to texts that require close reading to determine meaning. Because students present their work orally, they gain practice in presenting their ideas clearly to their peers as well. This activity is also a fun way to get every student involved in whole-class discussions on relevant, interesting issues. Here is how it works:

Pairs of students are assigned to read one short, interesting commentary/editorial/op-ed/column from a group of readings I have pre-selected. Columns by Nicholas Kristof and David Brooks work especially well. To assign the readings, I "auction them off," calling out the names of the pieces while students quickly raise their hands to "win" one that attracts their attention. Students are quick to claim such titles as "Are Chicks Smarter Than Babies?" and "How a Demon iPad Stole My Summer Vacation." Each pair of students then completes a summary of and response to their reading, which they will later present to the class orally. To keep things simple, student pairs do not need to work together outside of class. However, on the day of the presentation, I will call them up together, and at that time (on the spot), I will ask one student to present the summary and one student to present the response. This strategy requires that each student be equally ready to present either his or her summary or response.

Before preparing their written summaries and responses, we work on strategies for good summary writing and tips for responding meaningfully to what they read, and I set parameters for length. In terms of the summary, I emphasize the need to make sure listeners can understand the issue discussed in the text, the author's position, and the major reasoning/support/evidence the author presents. We particularly discuss how to craft the first sentence of the summary so that it informs the audience of both the topic and author's position. Students analyze a written model and receive a handout with guidelines for summary writing before they complete the assignment.

After completing their writing, students then need to prepare for the oral presentation of their material. Each student's oral presentation must be concise, not going beyond about three minutes. This time limit ensures that students' written summaries are, in fact, summaries, rather than restatements of too much of the original piece. I allow students to read their material during their presentation, but they must speak loudly and clearly, which means they must practice at home and be aware of their audience. To further ensure that the class will understand the summaries, the presenters write the name of their reading on the board.

The final piece to this assignment is that every student in the audience has to make one thoughtful comment during the class period. To guarantee that all participate, students receive points for following through with a comment. Comments are not on the quality of the presentations but rather, are on the issue presented. So that students understand how they might comment, I give them some models/possible sentence starters. Examples include "I have some relevant experience on this issue. . ." "I agree that this issue is important because . . ." "I question the author's position

because . . .”

The enjoyable and rewarding part for me is that although students may initially hesitate to make comments, very soon, hands begin to pop up all over the classroom. Even the more reticent students seem glad to participate, knowing that each person must contribute something to the discussion. Both the students and I leave the classroom feeling energized and stimulated by all of the interesting topics and the unique perspectives the students bring to them. 🎁

17.4 Learning in Motion: Using "Stations" to Prep for Assignments

Lynne Miller, Anthropology

My essay assignments generally include multiple discrete topics for the students to address, e.g., a paragraph on DNA structure, a paragraph on protein synthesis, and a paragraph on Mendelian principles. Furthermore, students often have a choice of topics; the assignment may offer six topics, and the students are asked to write on four of them. For the group work, I create a station for each topic, a station being a space at a white board or a large piece of presentation paper on a table. Students then form groups of three or four and assume a station. They use the space (white board or paper) to begin to compile relevant information about the topic in front of them. They start with their lecture notes and then, after they have squeezed all the good juice out of their notes, they move on to their readings (textbook, online articles, etc.) and add in more information. Eventually, each station is filled with ideas, examples, theory, and data, from multiple sources of information.

The kicker is that I keep them moving around. After ten minutes at one station, I have everyone rotate to a new station. Their instructions are to start by reviewing the previous team's work. If there is something wrong, then they must fix it. Once everything is accurate, then they augment it. They work there for about ten minutes, and then they move again. Eventually, all students have an

opportunity to address all of the available topics for the paper. At the tag end of class, they are allowed to go around and take pictures of the boards and papers. I encourage them to marvel at how much they have accomplished in an hour of teamwork. And I caution them not to lose the momentum they have gained, but instead to go forward and put together an essay outline as soon as possible.

This is an extremely dynamic exercise with lots of benefits. First, it encourages students to consider all of the possible essay topics, even though they will eventually write about a subset; thus, it forces them to review the entire set of material. It also allows them to make an informed decision about what topics to eventually choose for their essay. This exercise also demands some critical thinking as they contemplate and correct their classmates' work. Furthermore, the process employed is a powerful tool for organizing information and the exercise reinforces academic best practices. It is a strong way to jumpstart their work and thus reduces the natural human desire to procrastinate.

This process can be augmented in various ways. For example, my classes often color code the information: material from the notes is written in black, from textbook in blue, from an article in red. In this way, they can see whether or not they are integrating information from the various required sources.

There can, however, be some challenges to employing this process. For example if you have forty students and six topics, then you have about seven students per station, and that's really unwieldy. Inevitably, some students check out instead of participating. With large groups, I try to set up two stations per topic and thus cut the group size down. The process is also tricky if there are too many topics to address. If, for

example, you have ten topics to consider, then students will not get to all of them in a 75-minute class period. Six topics works well; eight is possible but a stretch.

I hope this GIFT is helpful, and I welcome any questions or comments: LMiller@miracosta.edu.

17.5 Starting the Class With a Bang!

Alexis Tucker Sade, Anthropology

The first week of the semester is often a hectic one with trying to find classes, making sure we've printed out the materials (and checked for typos), getting online resources in shape, checking the bookstore and library shelves, and answering the flurry of emails. As we begin our new classes, it is easy to get caught up in the 'must-dos' and lose sight of the potential excitement of the moment: the first day of a new class.

It might seem obvious to state, but I find this day is often under-utilized. The first day of class is an opportunity that only comes once. It is the chance to ignite that spark of interest in the course topic. It is the chance to give students a taste of what originally drew us to our fields and what keeps us coming back to teach the same courses year after year.

With this in mind, I always try to design a first day lesson that really gets them engaged in the course. Before syllabi or introductions, I dive right in to introducing the topic. In cultural anthropology, this means challenging students' notions of what culture is.

I begin by asking the class a series of questions:
- Why are you all sitting just one student per desk/chair?
- Why are you all sitting in the chairs and not on the floor?
- How did you decide where to sit?

I go on…
-What did you do to get ready this morning?
-What did you eat?
-How did you decide what to wear?

Then I ask them...
-How they know to do all this?
-Where does it come from?
-Is it the same everywhere else?
-Who has had different experiences?

To top it off, I then show a series of short videos (some made by international college students) depicting what America is like for someone from another culture. My favorite video is from a group of people from Vanuatu who came to the US to experience life here. By the end the students are laughing at themselves and have a beginning grasp of what culture is. After a brief discussion, I have them introduce themselves and share their own cross-cultural experiences (even if it is just traveling to another state or visiting their grandparents).

By the time we get to the nuts and bolts of the course (i.e. the details of the syllabus), rather than worry about the workload and time involved in, for example, the ethnography project, they have already begun imagining what they want to research. Instead of worrying about the weekly reading quizzes, they are excited to explore the cultural concepts introduced in the articles.

Remembering and sharing with the students the excitement and passion we have for our fields goes a long way in encouraging student success. 🎁

17.6 Authorship in a Foreign Language

*Cristina Toharia, International Languages*

   I believe that an essential part of being a language instructor is recognizing that learning a language is an ongoing and evolving process that lasts a lifetime. That is why I always strive to create a positive environment for learning in my class while developing students' intrinsic motivation for studying French.

   One of the most challenging skills in a foreign language is writing, as it demands the acquisition and use of higher cognitive processes. Many students would be happy to avoid the task of writing in the foreign language class, but I have actually found a way to make the task more bearable to my students: I use creative writing as a way to increase students' motivation in developing their writing skills and expressing themselves in the target language.

   The students exhibit higher levels of engagement with the assignment when they are asked to use expressive and creative forms of writing in French. Students can express themselves freely and employ their imagination. I have noticed that novice writers feel less nervous and intimidated by the writing assignment if the focus is on creativity and content, instead of only on grammatical features.

   I would like to briefly show specific examples of writing tasks I use in my French classes. These creative writing assignments are meant to be a process of discovering new and personal meaning through the lenses of a foreign language. The first step is to provide a model to the students, who will then create their own pieces.

Example for French 101 (first semester):
Model: Calligrammes by Apollinaire. (See two samples below.)
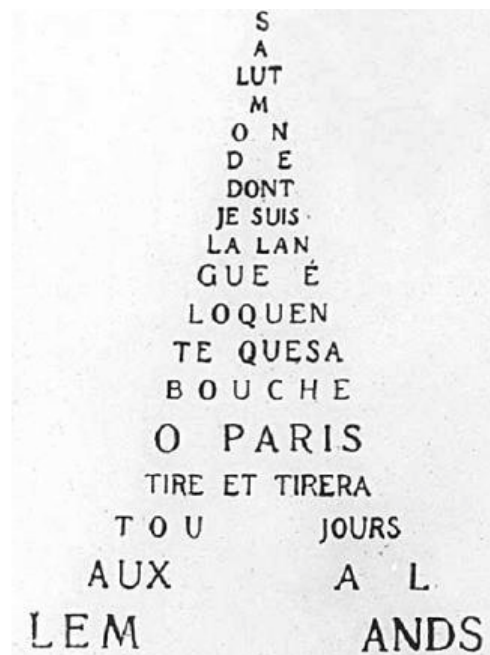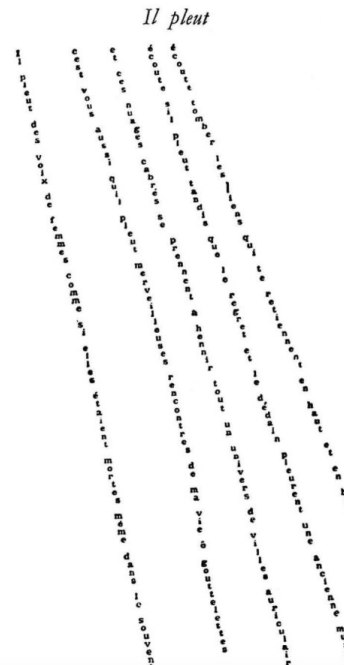
Task: After discussing as a whole class how a calligramme depicts its object visually, the students have to create their own piece. This activity does not require a lot of vocabulary or grammar to complete, yet it teases out more and more production through its creative function.

Example for French 102 (second semester):

Model: Reading of an excerpt of Balzac's "Ferragus," where the author describes the city of Paris with the use of personifications: each street in Paris is compared to a type of person.

Task: After analyzing the multiple personifications from the text, and the use of descriptive adjectives, students have to describe their bedroom and compare it to a space or person (for example, "my bedroom is like an old library, because it smells like moldy books, and…," or "my bedroom is like a gold medal athlete because in each corner I have an award…"

Example for French 103: (third semester):

Model: The autobiographical French rap song "Pas de magie sans mes amis" (no magic without my friends) by RAmez. The singer covers all his life and how nothing would have been possible without real friends.

Task: This activity is done after the presentation of the past tense, and students create their own autobiographical rap song in the past tense. The first thing they write is the title of the song, which becomes the refrain repeated throughout (such as "no magic without my friends" from the model). Then, they select the past events they want to highlight from their lives. They are encouraged to search for rhymes, but it is not a requirement.

Example for French 104 (fourth semester):

Model: "Schizophrénie linguistique," by Arceneaux, a poem where the author expresses the difficulty of possessing two languages in Louisiana in the 1970's: the dominant language English vs. the secondary language, Cajun French.

Task: After analyzing the poem, students write their own poem related to the word "Schizophrénie" as defined in the model. Some students may write about the feeling of a double identity from speaking two languages, but other students might chose to talk about other dualities in their own lives or in the lives they wish to create.

I try to construct a safe writing space where students' creations can be personal or fictional, so that students do not feel intimidated should they resist the invitation to talk about their own personal experiences.

Every group of students reacts differently through these creative assignments, but I have always enjoyed every class.

Depending on the level of motivation and engagement, a second step with these tasks is the publishing of their pieces after they revise them and add any type of designs, pictures, or titles. I have sometimes made an anthology of all the pieces and made sure to give students their own copy. 🎁

17.7 A Brain-Based Framework to Enhance Group Cohesion

Eric Robertson, Communication

What I did:

I used brain research to justify the structure of group activities focusing specifically on three chemicals: Norepinephrine, Dopamine, and Oxytocin. These chemicals have been linked to behavior change as well as addiction. The idea was to systematically play with these reactions in order to create a classroom where students were more motivated to attend and participate.

Norepinephrine—fight or flight chemical. Heightens sensory experience and makes events more memorable.

Dopamine—reinforcing chemical. Leaves cues to the brain that something should either be pursued or avoided in the future.

Oxytocin—bonding chemical. Released to bond babies to mothers but also when friendships or love relationships occur.

I created a sequence of classroom activities that use all three chemicals to influence student behavior. Specifically, I had my students give a speech in a small group (norepinephrine trigger). During the speech, group members throw out a "like card" (dopamine trigger) on to the floor next to the speaker. The "like card" is a piece of paper with some sort of positive picture or word that each individual group member created. Facebook "likes" have been shown to

trigger dopamine both when given as well as received (Rock). After the speech, the speaker picks up the "like card" and hands it back to each group member one at a time. While handing it back, the speaker gives the group member a high five, and the group member gives the speaker eye contact and explains the reasons behind the "like" (eye contact, sincere compliments, and physical touch can be oxytocin triggers).

My objective:

Increase the connection between students in my classes and have a justification as to why I was doing what I was doing.

The activity resulted in:

Students bonded faster than I have ever seen. Not only did this activity yield immediate and permanent connections, but students also wanted to use this format in all following group activities.

Works Cited: Rock, David. "Your Brain on Facebook." Harvard Business Review. 18 May, 2012. https://hbr.org/2012/05/your-brain-on-facebook.

17.8 Outside the Box Thinking: Quiz as Critical Thinking Activator

Denise Stephenson

The notion that writing is a constantly negotiated activity with no clear-cut right or wrong answers may be a cliché among writing center professionals, but among undergraduate student writing consultants, especially newly hired ones, it can be an earthshaking realization. Many imagine writing requires creative thinking, and it often does, but academic writing always needs critical thinking as well. So I like to initiate educating consultants by challenging them to think outside the box.

Over the years I've developed a writing activity which introduces just such a shift in perspective. The activity is a quiz of sorts, a combination of multiple choice and true/false questions, but unlike most such tools, this quiz has no right or wrong answers. In that way, it breaks out of an educational box. Ungraded, it's a heuristic to prompt thinking. I have found it particularly effective in introducing new consultants to the ambiguous issues involved in tutoring writing. Though it takes only an hour or so, it generates discussion that permeates the writing center all year long.

The quiz was designed as a way to elicit critical thinking around many of the central pedagogical principles of our work with student writers: collaboration, maintaining student ownership of texts, communication, listening, questioning. The quiz also prompts discussion of how to put these principles into practice. While taking the quiz and then again during the discussion following it, new consultants are encouraged to qualify their answers, to explain why or when or how their answers might apply.

To demonstrate how the quiz illuminates the issues consultants face every day, take for example the question on what to do when a student doesn't understand a question: number six. (Note: quiz is shared at the end of this article.) Within a small group, all answers will be circled. Individuals may even add caveats to some of them. In discussion, this particular question introduces three issues: (1) different learning styles, (2) processing time (more language doesn't always bring more clarity), and (3) resources available in the center. Sometimes this question also leads to discussion of the importance of nonverbal communication such as sitting back in a chair while students think, and sometimes to ways of detecting when someone might prefer a visual explanation. Regardless, the discussion is rich and might take 5 minutes on just the one question. However, all answers are not always equally good. For example, in question #3, it's not acceptable to write on a student's paper just because they ask, but it would be fine if they state they have a learning disability, which requires a written accommodation.

The quiz, then, serves as a springboard from which to dive into the waters of students' texts and our responses to them. It allows new consultants to venture answers without much risk because, while some answers may be better than others, there remains a wide range of possibility. Rather than grading these quizzes, we use them in small discussion groups facilitated by experienced consultants. These discussions introduce new consultants to the notion that while there may be guiding principles, there are no simple answers; they

must think critically if they are to help students become stronger thinkers and better writers.

Of course, that's one of the things I love about writing center work—it is ever changing. I want a staff who think on their feet, who reflect critically on their own practice, who recognize that what may work with one student may not work with the next. The quiz gives them a chance to begin thinking complexly about how to work with student writers while giving us an opportunity to explore how differences matter, such as with question #3 described above.

The quiz provides a rich context for discussion and helps new consultants realize that in the writing center "right" and "wrong" are not the issue. Rather, reading each situation, much as we read each text, is the key to providing useful feedback for students to make progress on their writing.

I encourage you to consider the usefulness of a multiple choice quiz to examine complex concepts. It can provide a rich context for critical thinking. 🎁

MiraCosta Writing Consultant Quiz

Circle all that apply for the multiple choice items and add qualifiers as desired.

1. **To begin writing feedback sessions, I can**
    A   ask what the assignment is
    B   ask when it's due
    C   ask if one of us can read the paper aloud
    D   ask what the student wants to work on
    E   tell the student not to expect miracles

2. **When responding to a student's paper, I might want to offer the following feedback**
    A   paraphrasing what the content is about
    B   general statements about the paper being good
    C   specific problems I encountered, like my confusion about a point
    D   every comma error I see, like there and there and there

3. **Under what circumstances should I write on a student's paper?**
    A   the student has a disability and doesn't take notes easily
    B   the student asks me to correct the errors
    C   I'm working in a Parts of Speech session
    D   never

4. **I can help student writers clarify and expand their ideas by**
    A   telling them what I think about the subject
    B   asking open-ended questions, like "What do you mean by…?"
    C   typing up brainstorming ideas for a student
    D   talking through an idea and encouraging the student to make notes

5.   **When I sit down with ESL (English as second language) students, I expect to**
   A   be uncomfortable if I don't speak their language
   B   be confused by some of their words and sentences
   C   be overwhelmed
   D   find a student who works hard
   E   learn about another culture

6.   **A student doesn't understand what I'm saying. I could**
   A   write a note for the student on scratch paper and give it to her
   B   explain it another way
   C   draw a diagram
   D   get out the Legos so the student can build what they think I mean
   E   ask the student what kind of learner she is

7.   **If a student asks me if his paper is good, I should**
   A   say "absolutely"
   B   point out something specific that is good
   C   tell him I can't give him a grade
   D   ask what he thinks is good about the paper

8.   **If a student arrives 8 minutes late for an appointment, I should**
   A   offer to work with the student for the remaining 22 minutes
   B   say "That means you have a no-show," and hand them our appt. policy
   C   ask if she's talked to Adam yet
   D   suggest she try to sign up for a future appointment

9.   **If I work with a student who has announced he is a DSPS student, I'll want to**
   A   ignore it and hope it doesn't matter
   B   try multiple ways of communicating
   C   ask lots of questions about accommodations
   D   ask Denise, Stephanie, or Adam what I can do to help the student

10.   **I find my sessions have been ending after 20 minutes. I could**
   A   try to finish in 15 minutes so I can open my second 15-minute block for another student
   B   ask Denise or Stephanie to observe me to see why my sessions are short
   C   ask a coach for suggestions
   D   try some conversation starters to get to know students better

11.   **When working in a classroom assignment, I should**
   A   sit in the back of the room quietly until called on
   B   do what the professor asks, including grading papers and interacting on Blackboard/ Canvas
   C   ask students if I can read what they're writing

D   raise my hand if I know the answer to the instructor's question

E   share my former papers as examples

12.   During an appointment, if a student hasn't understood the reading for an assignment, I should

A   end the session immediately

B   recommend a reading strategies appointment

C   read the essay, article or book myself

D   ask the student some questions about their reading process

Circle True or False, and qualify the answer if you deem it important.
If neither seems accurate, note why.

13. T / F   It's best to talk to students about problems in organization and clarity before problems in grammar and punctuation.

14. T / F   Telling a student what I understand "as a reader" is a good way to talk about his ideas.

15. T / F   It doesn't matter when a student's assignment is due.

17. T / F   Asking open-ended questions is a good way to let a student be in charge of changes in her paper.

18. T / F   If a student comes for philosophy but pulls out a scholarship essay, I should help him anyway.

19. T/F   I will essentially work with student writers in the Writing Center the way I have helped friends previously.