ABSTRACT

KETO, ALEXIS DAGNY. Integrating Brain-Based Learning in the College Composition Classroom. (Under the Direction of Chris Anson, Ph.D)

Due to the influx of greater access to and rising enrollments at four- and two-year institutions, there has been rapid diversification within the demographics of first-year students. Culturally, socially and intellectually, students are entering colleges with a dearth of knowledge and skills often neglected in favor of current-traditional instruction. The general impression by the leaders of these “new” concepts remains that teachers fail to recognize the differences between the students within the classroom. Multiple recent studies have identified major learning preferences, across races as well as between genders (Kolb, 2000, Jensen, 2000, Flynn, 1998).

Brain Based Learning offers an alternative for college composition instructors when approaching a classroom of students with multiple goals and varied abilities. As a relation of many education theories, like multiple intelligence theory and experiential education, it offers the flexibility of learning style education and appeal of MI theory while allowing for individualized learning like experiential education. Exploring the relationships between Brain Based learning and other theories helps to authenticate the use of the theory in composition classes. A sample course syllabus using Brain-Based Learning within existing composition requirements is provided along with a PowerPoint presentation for use with training classes for prospective or current instructors.
Integrating Brain-Based Learning in the College Composition Classroom

By
Alexis Dagoy Keto

A Thesis Submitted to the Graduate Faculty
Of North Carolina State University
In partial fulfillment of the requirements for
The degree of Master of Arts

ENGLISH

Raleigh
2005

Approved by:

Dr. Michael Carter      Dr. Ed Maxa

Dr. James Clark

Dr. Chris Aune

Chair of Advisory Committee
Ms. Alexis Keto was born in Boise, Idaho in 1978 to Mary & Steve Keto. She is applying for her Masters Degree in English at N.C. State University to complement her Undergraduate B.A.- English degree from Northwestern University. She currently resides in Denver, Colorado with her husband, Kyle Davenport and her two large felines. She has continued to apply her knowledge and enthusiasm for kinetic and multi-disciplinary education to coaching swimming as Head Swim Coach of the Colorado Athletic Club. While she may return to academia one day, the active participation of enthusiastic athletes, ridiculous autonomy and the flexible schedule of coaching holds too much draw for her to part with in the near future.
Acknowledgements

I would like to thank my husband, Kyle and my parents for not letting me give up on myself despite ongoing personal frustrations and a wicked case of writer’s block. Your eternal belief that I am, in fact, an intelligent person has kept me “in the game” and focused on finally getting that dang sheepskin.

I would also like to thank my committee chair, Dr. Chris Anson, and my committee members, Drs. Michael Carter, James Clark & Ed Maxa. It is a great relief to know there are patient, understanding professors who can tolerate a slightly disheveled and disorganized Masters’ candidate who clearly tries to tackle too much without knowing any better.
## Table of Contents

Introduction ...................................................................................................................... 1
Brain-Based Learning’s Relationship to Alternative Pedagogy .................................. 9
Experiential Learning ...................................................................................................... 14
Multiple Intelligence Theory .......................................................................................... 17
Kinesthetic Education ..................................................................................................... 23
Applying Brain-Based Learning Theory to College Composition Courses ........ 29
Applying Brain-Based Learning to Classroom Material ............................................ 34
Course Syllabus for English 100 ................................................................................. 35
  Course Description ...................................................................................................... 35
  Required Texts/Materials: ............................................................................................ 35
  Course Requirements & Grading: ................................................................................ 36
  Journal Work ............................................................................................................... 36
  Classroom Attendance Policy ...................................................................................... 36
  Late Paper Policy ......................................................................................................... 37
  Paper Policies ............................................................................................................... 37
  Academic Integrity ....................................................................................................... 37
  Campus Resources ...................................................................................................... 38
Daily Schedule for English 100 .................................................................................... 39
  Writing Response #1 ................................................................................................. 42
  Writing Response #3 ................................................................................................. 43
Writing Assignments ....................................................................................................... 44
  Project #1 – A Picture is Worth a Thousand Words .................................................. 44
  Project #2 – Exemplification ....................................................................................... 45
  Paper #3 – Cause & Effect ......................................................................................... 47
  Paper #4 -Comparison/Contrast .................................................................................. 48
  Final Paper/Exam – Argumentation .......................................................................... 49
Bibliography ..................................................................................................................... 51
Appendix A ....................................................................................................................... 55
Introduction

Summer has finally come to an end and it's time for Judy to begin her first year at First State University. At her orientation, she enrolled in all her prerequisites for her first year as a meteorology student: Chemistry 102, Sociology 108, Meteorology 200 and her least favorite -- English 101 -- Introduction to College Composition. Unfortunately her first class as a freshman is her writing class, which, as a fairly unenthusiastic writer, she is dreading more than anything else.

As Judy walks into her class Wednesday morning, she notices something different right away -- the overhead lights are off, the windows are open and the desks have been pushed off to the side of the room, leaving just a few chairs scattered around. A few other students are milling nervously around trying to figure out where to sit, when an older man -- presumably the professor walks in, carrying a large shopping bag and accompanied by a large, somewhat disheveled dog. Judy fumbles with her bag as she finds a seat near the door and as far away from the professor and his mongrel as possible. Without a desk, Judy propped her leg up on the nearest chair and curiously watched as the professor unpacks the bag he came with.

First he pulls out a small radio and a set of speakers, tuning the radio to the local jazz station and looking up the speakers to the music quietly wafting through the room. Students slowly move to find seats in the chairs scattered about the room, dragging them together to sit in small groups. The professor continued to empty his bag, removing a stick of incense and a small bag of breakfast biscuits and a small bowl, which he fills with water for the dog.

After the incense was lit, one of the students moved to turn on the lights and the professor leaned over the table where the small trickle of pine aroma sat, and turned them off again. He turned to the board and wrote the following prompt on the board, "How are you doing? Tell a partner in 5 different ways.

And then handed out small Ziploc baggies of brightly colored cards with instructions as to which 5 ways. Judy opened the bag and turned to the student next to her, a peculiar looking fellow named Miles, and they both looked quizzically at the professor.

"There are no wrong answers unless you don't try," he replied, "'Feel free to leave your chairs as the instructions indicate and if you need to change positions or recline on the ground, be my guest. Let's all try the blue card first.'"

They turned to the bag of cards and pulled out the bright blue card that stated -- "How was your morning? Tell your partner using only words beginning with vowels." Judy and Miles read the card again, with dubious expressions on their faces.

"Is he serious?" Miles said. "Does this have anything to do with writing?"

Judy looked back at the card, and then at the professor, vigorously stirring a cup of coffee while solemnly scanning the room, apparently unconcerned that half the class floundered with the rather peculiar nature of the prompt. The other students appeared equally flummoxed and were nervously watching their classmates and whispering quietly to each other.
Judy gazed back at the card. “I think he wants us to try, at least. I can go first if you want.” She sat for a second and then said, “I am amazingly overtaxed after eating at an average….agh, I can’t think of anything for cafeteria that begins with a vowel!”

“Hmm… eatery?!”

Miles laughed. “How about this? I endured an extensive evening of eating and imbibing. I am extremely exhausted. That sounds like a rap or something!”

Muffled laughter intermixed with the sounds of Thelonious Monk from the radio and the traffic whizzing by the open class window. The professor sat up from his cup of joe, removed his jacket and began walking around the room, presented the next activity. “Make sure you write those down, I’m hearing a few good ones. How many of you felt frustrated by a lack of words to adequately express yourselves?”

A few hands wavered by the desks. “Good. Because that’s how you’re going to feel as you begin to communicate with other people in your fields. Each field has a unique vocabulary and you’re going to have to learn it to join the community. How many of you are somewhat shocked at that.”

No hands went up and a few eyes rolled. “But what you do have, like you do with the words with vowels, is some knowledge of what to expect and you can’t be afraid to use it. In this class we’re going to learn to use what we know alongside of what we don’t know. Do any of you feel a little better knowing you have some expertise?”

A few hands went up. The professor looked somewhat disconcerted, but smiled nonetheless, “Marvelous, now that we’re relaxed and confident in our knowledge, let’s discover our physical space in the classroom. Try the yellow card.”

Miles dug into the baggie, pulled out the yellow card, and chuffed. “Alright, get this, ‘Act out your career plans and your partner has to interpret it in written word while your charade continues.’ That’s ridiculous. I’m not going first, that’s for sure.”

Judy read the card again, and proceeded to watch for her classmates’ reactions. They all seemed to have the same reservations. Finally, a large fellow stood up and began tackling a desk feverishly, making quite a racket followed by an impassioned celebration dance. His partner, another large fellow, laughed and scribbled something on the card. That seemed to break the ice, and the partners began flailing around the room in somewhat silent chaos.

Judy turned back to Miles who was hastily chipping away at his desk while wiping away invisible sweat. He looked at her, “Aren’t you going to write something down? I’m my career, can’t you tell?”

Judy watched him for a second, then made a quick note, Dinosaur Excavator... in the Sahara. This “writing” class was definitely going to be different from what she expected.

Students enter into college under-prepared at an alarming rate and their knowledge of basic skills like writing and comprehension fails to be supported outside of the English
Composition faculty. However, these basic skills programs still receive some of the harshest criticism from employers when these students graduate. This unjust and misplaced criticism of the programs further magnifies the need for a universally competent writing instruction program that ignites students’ desire and, to some extent, passion for writing proficiency. To reach the broad spectrum of students, the instructors of the introductory composition classes must act as coaches, mentors and advisors as students enter the first months of adjustment at the university level. Instructors must be willing to encourage them to explore and find their written voice within the university consortium. These roles require extensive patience and time that each instructor must allot on a daily basis around the requirements of the department responsibilities.

Flexibility requires developing a new perspective for the composition teacher to define composition to encompass a wider spectrum of student involvement. Where does the writing go? What are the tangible effects of understanding? Does understanding last beyond the completion of a paper? Marshall Gregory (2001) discusses the importance of enabling the bond between the teaching and the material. “Teaching finds its final cause when it is taken in by students who understand, acknowledge it power, and who respond to it not just with intelligence but with pleasure,” (74). The teacher must realize that first the students must learn to think like the academy before they acceptably write for the academy and many of these students, especially at the basic writing level, are struggling to feel included in the fringe of the academy. Brain Based Learning provides instructors with a proven method to guide students through the realm of the academy, coaching students to discover their potential as writers, but also recognizing them as viable members into the elite company of the professional academicians.

Students must be freed from the focus on the grade and develop personal interest in the forum of the written word in order to learn how to write well. Theoretically, incoming students
are more comfortable with the concept of computer-based writing. More students use online forums and instant messenger as a predominant form of communication, helping them begin to establish a written identity. Passably decent writers can no longer be the goal of the writing program. With the immense specter of the Internet holding sway over a significant part of society, the importance of developing proficient writing skills has never been more universally important.

More and more frequently, current trends encourage instructors to take a vested interest in the student by promoting increased student-teacher contact (Harris, 2004, Zull, 2002, Cheville, 2001, Promislow, 1999, Siberman, 1996). One-on-one conferencing, detailed and innovative feedback on papers, peer-editing groups intended to sharpen their writing skills by identifying and utilizing personal writing skills to critique other students work – all concepts intended to promote the development of individualized composition instruction. Peter Elbow (1996) encourages students to “distrust language” while they try to interpret various literary works. If instructors wish for students to discard their fear of writing and embrace their written voice, there cannot be an absolute authority in the writing classroom. The process of self-discovery has to become an intensely individual process, allowing students to incorporate their prior knowledge and writing experiences. Granting authority to a first-year student helps them identify with the university on a very personal level. When they consider changing their forms of expression to conform to university standards, it becomes increasingly important for the instructor to help students maintain the appropriate elements of “their” voices while adhering to these new standards.

As a typical state-sponsored academic institution where a substantial number of the student population comes from the home state, North Carolina State University (N.C. State)
provides a legitimate “case-study” to begin investigation into the pedagogical theories of composition education at the university level and to approach possible integration of new tautology. At N.C. State, like many state-sponsored higher education institutions, most of the incoming student population enrolls in composition classes within their first two semesters on campus. No other college class at a university has higher enrollment and therefore, a greater universal impact on the university than the introductory composition course. Every student must complete some form of composition requirement to graduate. A graduate of N.C. State will have completed English 101 at a minimum and most will have participated in a 300-level major-specific composition course. Unfortunately, these students just aren’t developing the necessary skills for the workplace, students either re-take composition courses or finish with the bare minimum and “escape” the English department with a sigh of relief, leaving very few to actually obtain effective communication skills expected by the outside world. In entrance surveys, the majority of incoming students (nearly 60%) acknowledge their deficiency in written communication. Surveys of potential employers evaluate NCSU graduates’ writing skills at mediocre survey levels, even though the same employers (50% of respondents) rank writing skill as one of the most valued proficiencies of a prospective employee, regardless of degree achieved (NCSU, 2003 Baccalaureate Alumni Employer Survey).

These problems aren’t peculiar to N.C. State. At universities across the country, the composition classes are regularly altered to attempt to obtain the desired results, with little success. Schools like Boise State and Arizona State have hired composition-only faculty, creating more positions as the needs arise. Other schools have created writing centers, staffed with trained tutorial professionals. Of course, not all schools have the luxury of a healthy budget or the desire to completely isolate the composition courses in a separate department. These
changes usually occur over a long period of time and with significant backing from the faculty across the university as well as the state-wide university system. Despite these obstacles the reality remains: students need more assistance – intellectually, physically and emotionally - from the faculty and from the university if they are to learn how to write well.

Increased open-admissions policies across the country, like the Lifelong Education Program at N.C. State or the Distance Education program at East Carolina University, have made a university education more accessible to more of the general populations. As a result, more students enter college with seriously sub-standard writing ability and need substantial time and effort on the part of both the students and the professors to obtain proficiency. Course objectives for introductory writing courses at N.C. State include a variety of goals from learning basic principles of rhetoric to practicing research strategies to refining technical skills such as grammar and citation, (NCSU Course Objectives English 101). Most of the objectives are geared towards the students’ relationships to pre-existing scholarship thereby establishing academia as an authority beyond that of a freshman writer. The actual skill of writing appears to be lost and alternative methods to pursuing the skill discouraged while students muddle through a series of writing classes which fails to address their specific needs as they work to find their authorial and academic voice.

Composition, it seems, is still quite difficult for students who are more suited towards non-writing based majors and universities are having difficult creating a program to effectively providing for these students. Students choosing non-writing majors often feel abandoned in writing and composition courses taught by literature graduate assistants who are ill equipped to appropriately minister to the needs of individual students. Those students with non-writing majors usually display proficiency in other styles of learning or strength in other intelligences
rather than the methods demonstrated in the standard composition classroom. The newfound instructors have yet to identify their roles as a writing instructor and the importance that their instruction really carries with each student. Many schools, like N.C. State opt for a short week prior to the onset of school to “train” these students in developing curriculum, but very few of these preliminary courses instruct these new teachers in appropriate or alternative instructional methods for the university classroom beyond the curriculum development to facilitate the needed individualized instruction. These instructors are usually quite proficient writers, and always have been, and the inability to write well seems somewhat incomprehensible. Therefore, due to a lack of coping mechanisms, new instructors present themselves as the gatekeeper to the halls of wisdom for undergraduates, some of who are only a few years younger than the instructors themselves. Since the administration finds itself responsible for the failure or success of these composition students, it falls to the administration to resolve the obvious inadequacy of teacher training. Several pedagogies offer options to instructors for activities, attitudes, or professional demeanor but few offer a feasible method for best reaching students on a daily basis in the classroom.

Due to the influx of greater access to and rising enrollments at four- and two-year institutions, there has been rapid diversification within the demographics of first-year students. Culturally, socially and intellectually, students are entering colleges with a dearth of knowledge and skills often neglected in favor of current-traditional instruction. The general impression by the leaders of these “new” concepts remains that teachers fail to recognize the differences between the students within the classroom. Multiple recent studies have identified major learning preferences, across races as well as between genders (Jensen, 2000, Flynn, 1998).
Multiple factors hinder the success of the composition program, ranging from insufficient funding to poorly trained graduate assistants to inadequate educational material to insufficient teaching aids. The first problem, funding especially at a publicly funded institution, cannot be resolved by the faculty alone through better instruction and lower re-enrollment, but, more practically, through better and increased stable funding from the governmental body that provides public funding to the institution. In the case of N.C. State, as with many public institutions, this body is the North Carolina General Assembly. Specializing the program to meet the needs of its various incoming students can alleviate the third problem, inadequate material, as more courses can become structured to accommodate for the needs of specific areas of study. Unfortunately, it is the second factor, the poorly trained, ill-equipped graduate assistants or non-tenured lecturers that are charged with instruction of these students and are armed with little more than their knowledge of how to write a good paper.

The cheapest, easiest and most flexible solution for any educational institution lies in remodeling the pedagogy and resources for these fledgling teachers. Brain Based Learning integrates concepts from multiple current pedagogies to facilitate such a re-education and helps to accommodate the rapidly growing need for learner-centered education. Creating a pedagogy centered in Brain-Based Learning will help these graduate students find a way to effectively access the varying type of student in their classes by providing everyone with the skills necessary to recognize the various needs of each student.

Three methods have recently increased in popularity for the generic classroom environment to address the educational needs of a changing population: kinesthetic activities, experiential education and universal design. While subtle instructional variations distinguish the three from one another, all three inform and justify a closer look at the potential role the newer
fourth method of Brain-Based Learning. All three theories rely on the ability of the instructor to manage the acculturation of the first year student to university life through the coursework. All three theories encourage increased student-faculty interaction combined with persistent feedback. All three theories advocate the multi-faceted approach towards education, pushing the envelope of creativity as students discover their written voice.

Initially, the review will introduce the basic principles and philosophy of Brain-Based Learning to better establish the parameters for comparison with the other relevant theories. Also addressed within this review will be the relationship of Brain-Based Learning to Kinesthetic Activities, Experiential Learning, Multiple Intelligences and Universal Design. As these theories can be seen as predecessors of Brain-Based Learning, various aspects of each will be explored within the context of their contribution to the eventual development of Brain-Based Learning. Finally, the Brain-Based Learning technique will be applied to the English 101 constraints to be presented within the context of a two-hour orientation for instructors of composition, using the N.C. State Objectives as a basis for the sample curriculum and daily pedagogy.

**Brain-Based Learning’s Relationship to Alternative Pedagogy**

The reticence, reluctance and general disbelief on the part of current faculty and graduate assistants makes full integration of any of the “new” trends into a department exceedingly difficult. Many instructors mistakenly believe students are happier with the current-traditional method of writing because they, the instructors, learned to write by reading professorial feedback and the resulting trial-and-error experience. Who wants to share feelings? Teachers added impassioned and often bizarre re-interpretations of writing during the expressionist period and were left feeling they had inadequately prepared their students for actual academic discourse despite the discovery of the writing identities of their students. Most of the criticism of
Expressionism claims students miss the predefined “skill” aspects of the assignments, leaving them to focus solely on the emotional experience of writing rather than the practical. In many of the “new” theories, more aspects of the learning process must be considered and addressed to better educate burgeoning writers on the importance of the whole writer, including the emotional attachment of writer to document. Expressionism, even for its critics acknowledges the importance of the body and experience of the writer within the process. To take these concepts into the classroom requires that the instructors become “orchestrators” of instruction and environment rather than criminal masterminds (Caine & Caine, 2001). Instructors can be uncomfortable with assigning importance to students’ environmental perceptions, at both conscious and unconscious levels, as coordinating the experience can be time-consuming and nerve-wracking.

The new genre of students want to feel comfortable and “in-touch” with their overall experience in order to write well and this can be understandably awkward and unpleasant for many instructors. Their problems aren’t my problems, professors say, these students are in college, and they should be expected to face the difficult levels of composition that will meet them. What this attitude doesn’t account for is the wide range of skills and talents that today’s freshman has, a concept originating with Multiple Intelligence and Learning Style theory. These students are proficient at art, music, athleticism, or kinesthetic work – not just intellectual and experimental knowledge – making these students radically different from freshmen even ten years ago. More freshmen are first-generation students with more than just a degree riding on their success. More students are older, more worldly and experienced and are returning to college to finally achieve or complete a college degree. (Strahl & East, 1982; Rose 1985; Hannaford, 1995; Kezar, 2001; Herremans & Murch, 2003) Not everyone comes to college with
a priority on writing composition, but everyone comes to college knowing they must write papers, and this scares them.

James East and Ronald Strahl (1982) from Indiana University Purdue University Indianapolis (IUPUI) describe a program that integrates these new students into a more comfortable learning environment by using the facilities available at a suburban shopping center. The premise for the program created an atmosphere of “a kind of neutral ground for theses students where they could ‘attempt’ the most dreaded of all college classes – Basic Composition – without in a sense becoming totally vulnerable to failure,” (East & Strahl, 1982,. The IUPUI Learn & Shop program was successful for students and faculty, because the students’ emotional make-up was dramatically different and the environment adapted to the needs of each tentative student. Inevitably, instructors teaching in this environment found themselves more relaxed and more engaged in the process of education rather than the end result. Many instructors cited the removal of the stressor of the collegiate environment and the accompanying expectations as a means to a more productive end. This concept of a “neutral territory” (270) predates the development of Brain-Based Learning and espouses some of the early concepts of “Body-Focused” learning environments.

Brain-Based Learning encourages a similar view of education, and can be applied at the university level. Recent research has debunked the right/left side brain philosophy in exchange for a universal picture of the neurological exchange of information from one receptacle to another. James E. Zull (2002) depicts a brain composed of four general cortex that interact with one another to solve problems and adapt to situations of day-to-day life. The brain is not intended to memorize and regurgitate, but to process and integrate knowledge and skills into daily life. Therefore, to adequately instruct students, instructors must consider the brain. The
brain must be enriched using multiple methods and situations, from physical to emotional to environmental and eventually, intellectual.

Eric Jensen, considered to be the predominant mind of Brain-Based Learning, takes all aspects of the environment of the brain into account when developing his teaching techniques and encourages others to do the same. For Jensen, optimal instruction considers all aspects of the learning process. By integrating brain research into the instructional process, he creates a classroom environment that combines multiple stimuli for the brain to respond to within the context of learning objectives. Instructors are challenged to integrate material with environment and experience. Jensen also encourages the independence of the student with regard to the learning experience. Each student can and should determine the manner that he/she could best begin to understand the learning objectives. According to Jensen, the instructor should account for 18 different facets of the learning environment:

- Pre-Exposure & Priming
- Sufficient Time for Learning
- Low or No Threat
- Prep for Final Performance
- High Engagement
- Positive Emotional Engagement
- Learner Choice
- Moderate to High Challenge
- Strong Peer Support
- Mastery Goals
- Sufficient Non-Learning Time
- Balancing Novelty & Predictability
- Safe for Taking Risks
- Moderate Stress
- Alternating Low to High Energy
- Multi Modal Input
- Frequent Feedback
- Celebrate!

By beginning to consider each and every aspect in conjunction with multi-sensory input, and approaching material with various practices. The instructor can begin to better accommodate each and every student. Some of the concepts listed above seem obvious for college education, like sufficient time for learning or mastery goals. Others are harder to visualize integration, such as multi-modal input and sufficient non-learning time. The dichotomy between the two aspects demands a great deal of commitment and dedication on the part of the instructor to preserve the
integrity of the classroom as well as the individual. Each student has the ability to contribute to the education of the whole, utilizing his strengths but also by acknowledging and strengthening weaknesses. Each student, too, has the opportunity to grow and learn in the manner that he/she chooses, rather than through a series of methods predetermined either by curriculum or departmental procedure.

To understand Brain-Based Learning, discussing relationships with other more recognizable theories may be useful. Many researchers have explored ways to diminish stress levels within the classroom by better integrating learner motivation into the environment of the classroom. Experiential education, for example, takes learning into other venues to broaden the experience and provide more natural, acceptable settings for students to learn. Multiple Intelligence Theory (MI Theory) promotes the integration of a broad spectrum of material to appeal to a wide variety of students. MI Theory’s relative concept, Learning Style Instruction, focuses on the process in which material is introduced to the students and the methods for instruction within the classroom. Specific learning styles have also found new life in the classroom. For example, Kinesthetic Learning encourages students to interact with one another and their compositions on a very physical level by integrating movement into assignments.

All of these theories contribute to the effectiveness of Brain-Based Learning and provide for its inclusion as a valid approach to composition education. While there seems to be a sense of chaos in most Brain-Based Learning classrooms, it is usually because the students are actively engaging in the material introduced by the professor and by the ideas of their peers. Students can walk, talk, interact and have free reign of the classroom space without feeling trapped in the microcosm of the university classroom with the omnipresent need for knowledge or for total understanding. Their process is one of active exploration, just by creating a space that can be
deemed safe for wrong answers and for personal interpretations. Each of the preceding theories provide the introductory resources for integrating some of these concepts into the classroom.

**Experiential Learning**

Experiential Learning encourages students to incorporate much of the same universal environmental philosophies as Brain-Based Learning and qualifies as the closest relative to the Brain-Based Learning environmental aspects. Supporters of Experiential Learning cite the importance of students “living” the subject of their education and allowing for interaction with the “real world,” (Quay, 2003, Pace & Simon 2002, Kolb, 2000, Pfeiffer & Jones, 1969). Irene Herremans and Ron Murch (2003) apply Experiential Learning in the MBA setting by creating set situations that would occur outside of the school in the “real world”- client meetings, business negotiations, etc. They call this practice “andragogy,” or redefining the learning process by using what the learner already knows to formulate the experience (Herremans & Murch, 75). Herremans and Murch find that the use of these experiential models assists in combining students and professors into a symbiotic learning environment. This union helps reinforce the goals and values of the department and university by combining the professor (a representative of the university) with the student (a product of the university) and facilitates the diffusion of departmental and university philosophy. In a well-established institution, the philosophy encourages the inclusion of the student into the society of university academia. Repeated use of role-play within the context of the individual experience allows for evaluation not only of the multiple viewpoints of the situation, but of the overall value system in place within the department. Extending this reflection and evaluation into the classroom setting enables the new knowledge to interact and develop with the intelligence students convey with them into the class.
Rosalind Pace and Marcia Simon (2002) create a similar workshop in the composition environment, a weeklong experience of creating a book and analyzing the process of developing a unique and coherent piece of literature, academic or otherwise. Students physically participate in the creation of book, literally from scraps of paper. Pace and Simon’s workshop focuses on the students’ interpretations of what each aspect of the book-making process means to them.

The purpose of teaching creativity in the schools is not to train book designers or poets, or even to improve reading scores, but to develop people who can think creatively, who can find solutions to problems, trust their instincts and go beyond the boundaries of the expected,


Each workshop participant, both students and teachers, develop a book reflecting on something meaningful to them and then in the daily workshop reflect on their experience with questions relating to specific points. While Pace and Simon acknowledges the absence of tangible “academic” knowledge, they focus on the importance of learning a method of thinking and reflecting important to the process of composition. The instructor, rather than evaluating for correctness, provides feedback (an important distinction) on content and form, and answer questions like “How does this work make me feel?” rather than “Does this work say what I want it to say?” By transforming the role of supreme authority, Experiential Learning lets the teacher become part of the process and part of the emotional development.

Ed Maxa, in Heads-on, Hands-on: the Power of Experiential Learning, focuses on the importance of reflection, offering facilitators a series of suggested reflection questions for post-experience meditation. These questions are similar to those used by Eric Jensen in his work on Brain-Based Learning that offer consistency in reflection and encourage instructors to spend time away from active learning. Questions usually relate specifically to the task at hand with expected and predictable responses (for the most part), but add moments for reflection and personal
interpretation of the learning objectives and the experience as a whole. Maxa, et.al anticipate the unease of facilitators with regard to the coordination of the experience and offers detailed outlines for managing the chaos. Like with the MBA program and the book-making workshop, the activity is presented so students can achieve a desired response and complete learning experience.

Brain-Based Learning integrates experience into the classroom as one of the primary means of education. It takes the concept of “learning by doing” one step further. By analyzing the processes involved in learning and creating a constant welcoming environment for all students to learn, Brain-Based Learning helps instructors tackle more indefinite problems while consulting with one another and with students. While students are encouraged to work together to solve a problem, Brain-Based Learning invites students to openly disagree, challenge and incorporate this topic into an academic or non-academic setting. Experiential learning creates day-to-day experiences so participants relate to the desired topic with a desired concluding experience. Incorporating Brain-Based Learning also invites writers to involve more of themselves into their work with anticipation of uncertain results. What do they want to discover? The instructor does not guide the interpretation of learning but suggests initial approaches to not only determining the material but also discerning what can serve as a resource for the student. The students generate personalized results and draw independent solutions as they forge through the perils of education, slowly creeping further into the jungle of knowledge and wisdom.

Experiential learning assumes general truths about the brain, beginning with the initial survival and adaptation needs of the brain. Like Experiential Learning, Brain Based Learning presumes true knowledge best occurs when the entire environment of the brain is taken into account when designing a curriculum. Geoffrey and Renate Caine (2001) emphasize
consideration of the physical space of the classroom, as they detail the importance of unconscious learning and the stress factors evident in the physical constraints of the classroom. These constraints hinder the emotional development of the brain, especially when the classroom separates “life” from “learning,” and thereby decreasing the probability of students’ motivation to learn. Several of Jensen’s 18 facets encourage similar concerns for the students’ well being, considering the students’ engagement as well as the level of stress in the environment and the promise of emotional safety for their intellectual expression. Eventually the students discover their method of composition and feedback that they can share with others.

Experiential Learning relies heavily on the instructor’s ability facilitate and enhance exercises to allow for students to learn at their own speed. Similarly, Brain-Based Learning, the initial exercise may be suggested while later exercises and results should be spontaneous and random in nature, often presented or planned by the students themselves to share with the class. Each student has the liberty to choose and design his or her own interpretation of the concepts while thoroughly exploring each idea in the medium that best expresses comprehension. While Experiential Learning eschews the concept of static learning environments, Brain-Based Learning acknowledges that there may be a place for “quiet” learning and a forum for sharing information in a presentation or lecture format, albeit brief in nature, for the purposes of initial orientation with a specific subject or for a specific student’s individual learning needs.

**Multiple Intelligence Theory**

Multiple intelligence pedagogy is founded on the general belief that learning operates at multiple levels, and students possess some ability at all levels that should be explored through each project series. Emotional, Physical, Intellectual, Musical…the list continues as the desire to cater to individual preference emerges. While this concept is related to Learning Styles, the
Multiple Intelligence Theory (MI) promotes developing intelligence in all areas, but some intelligences are more refined than others. Usually Multiple Intelligence Theory relates to the content of knowledge rather than the method that knowledge is best expressed - an important distinction when considering university implementation. Some students may be more proficient at expressing their thoughts artistically, others may be more comfortable with a dramatic interpretation and still others may need to spend quiet time absorbing the information and creating a personal relationship or scenario from which to understand the topic on a social level. MI study encourages instructors to embrace these differences, in a kind of Ayn Rand “Objectivist” manner, and have each person bring those intelligences to the community table to enhance the learning experiences of others. The group of community learning helps develop individual responses to a specific assignment.

What are the classifications of Multiple Intelligences? Adrienne Kezar (2001) describes the intelligences with respect to feasible consideration in the college classroom. She chooses to highlight the eight intelligences identified by Howard Gardner (1985): musical, bodily-kinesthetic, logical-mathematical, spatial, linguistic, interpersonal, intrapersonal and naturalist. While she does acknowledge the critique of intelligences as merely reclassification of talents, Kezar is careful to point out the benefits of assigning significance to these gifts. Once the “talents” are qualified as valid expressions of intelligence, they can then be discussed as legitimate forms of academic discourse. Harvey Silver, et. al (2000) believe intelligences must be considered in classrooms as students come to universities from more diverse backgrounds where different intelligences are approached with different levels of importance within the culture. Instructors become responsible for exemplifying each intelligence through every major assignment by allowing for multiple mini-exercises within each activity that appeal to each
intelligence. Again, this practice becomes especially important as the college community validates more and more varied abilities. Kezar’s observations (2001) regarding the popularity of one-dimensional testing, like multiple-choice evaluations, reflect the growing apathy towards these new students regardless of research providing alternative information. The general belief regarding testing procedures claims testing and evaluation should add to the learning process rather than provide additional stress that unfortunately results in a decrease in thinking productivity (Cheville, 2001, Wolfe 2001, Silver, Strong & Perini, 2000, Silberman 1996,).

Each person must learn to incorporate multiple strategies when considering a project, and some of those strategies, like personal intelligences, develop much later into the college career, (Kezar, 150). Multiple facets of the student’s intelligence can be fostered through the integration of collaborative exercises and in-class presentations as well as by establishing and maintaining a close relationship between student and professor. Kezar highlights the importance of the strength of the universal values of the composition department with special consideration given to the collaboration and Multiple Intelligences of the department as a whole. A department that does not adapt some semblance of a philosophy on a pedagogical scale runs the risk of invalidating the universal practice they espouse, (154).

bell hooks, in her short essay, “art is for everybody,” provides an example of the benefits of a Multiple Intelligence Theory-based classroom. She encourages the integration of artwork into a composition class as a method to address cultural issues both from the students and instructor’s perspective. By advocating an open classroom where students can interpret how and what they like, they find what communicates to them on a personal level.

I did not just learn to think about art on my own – there were always teachers who saw me looking, searching the visual for answers, and who guided me in my search,
“Art is for Everybody,” 33.

Her experience led her to better interpret the world around her, first through art, then through words. Social as well as cultural factors inhibited her ability to accurately express herself in the written form. She acknowledges the lack of development of the visual culture with the African culture as part of the source of her deficiency and encourages professors to look past the stereotypical ability of the students. From her own experience, hooks believes a full responsive instructor can help students connect with deeper parts of their academic experience and gain ownership of their education. Similarly, Patricia Wolfe (2001) illustrates the importance of musically based education.

In facet, many musical experiences can activate the cognitive, visual, auditory, affective and motor systems, depending on whether you are reading music, playing and instrument, composing a song, beating out a rhythm or just listening to a melody

Wolfe, 161

Along the same line as hooks and Wolfe, Clara Park describes her research with regard to the racial myriad of her student population with respect to what she calls “learning style preferences.” Certain races of people, Park determines, do have predispositions towards specific types of learning. Silver, et al (2000) view dispositions as a predilection for intelligences and should be taken seriously.

From an intelligences standpoint, a disposition is a sensitivity for a particular type of intelligence. A sensitivity may lead to an inclination for using that intelligence and in the right environment and under the right circumstances, and inclination can be translated into an ability to use the intelligence in a variety of contexts.

10, Stone, Strong & Perini, 2000
While much of her work revolves around statistical analysis of respondents, Park’s conclusions highlight a distinct correlation between some races and learning styles, much like Stone, et al believe various cultures can develop specific intelligences. Some racial groups appear to prefer Group Learning (Mexican & Hmong), others prefer Tactile or Hands-on Learning (Hmong & Hispanic) and still others prefer Auditory (Hispanic, Mexican and Hmong) or Visual (Hmong). All groups showed enthusiasm for Kinesthetic Education or movement-based exercise and a slight disinterest in Individual Learning – the latter being the basis of most Current-Traditional Composition pedagogy. Park determines this research should encourage teachers to begin to develop weaknesses and share strength of their students within the context of classroom activities, similar to the Experiential Learning process of Herremans & Murch in the MBA classroom.

Establishing the need for a broader more Multiple Intelligence based model is important, as it also develops similar concepts expressed in Brain-Based Learning, and with deeper comparison of the potential implications in the classroom, the effect of MI theory becomes quite apparent. In the Basic Writing e-Journal, Patricia McAlexander (2004) illustrates a potential plan under the moniker of “Universal Design.” Her theory suggests application of Multiple Intelligences within the context of each assignment in an attempt to garner students’ attention and to increase their motivation to learn. While she avoids actually challenging the Current-Traditional system, she does present valid points with regard to individual interpretation of pedagogical implementation. Class material should be relevant to a wide range of students within the context of composition, but flexible enough to adjust to various learning strengths and weaknesses of all of the students. An instructor must separate personal preference and comfort levels to develop the intelligences or learning styles of her students (Wolfe, 2001). McAlexander
encourages emphasis on the process as well as the role of the teacher, at least temporarily, as a source for feedback rather than criticism. Not every assignment or writing genre lends itself to every intelligence, but by spreading the ideas around within the development of a final product allows for every student to feel some level of academic comfort.

Brain-Based Learning supports the existence of these learning differences, and extrapolates the MI theory into the context of a greater conception of whole-brain education. Rather than characterizes weaknesses and strengths, Brain-Based Learning encourages the development of the whole experience of learning. While everyone may have these “intelligences” the Brain-Based Learning approach utilizes avenues towards overall understanding and incorporation through a Multi-Modal approach. Each person may be stronger in one than another, but that strength merely makes it more important to focus on his or her weaknesses with the assumption that this work will enhance the strengths. By focusing on say, the musical interpretation of Hamlet, an aurally-inclined student might better interpret the play’s emotions and better analyze recurring themes, while through the same incorporation of music, the visually-inclined student can address the intellectual interpretation of the play and the characters as well. Each aspect of learning enhances the other aspects; none is mutually exclusive and should not be regarded as such. Through their motivation to learn, students will become desirous of learning through any means available and allowed.

Conceptually, Brain-Based Learning demonstrates that environment can be an important facet of the learning experience, through the application of Multiple Intelligence awareness and Learning Style-based instruction concurrently. Each day a student participates in the learning experience is another opportunity to affect the circumstances of learning. Can the physical space of a classroom further allow the learner to relax and more receptive to new ideas? For example,
oral learners and kinesthetic learners are often defined as a result of racial profiling, sometimes experience difficulty adjusting to the deeply individual academic arena of composition. What will allow them to best uncover their hidden writers? With the Brain-Based Learning Technique, the instructor must consider both the subject of study (would these writers better interpret cinematic literature?) as well as the method of study (do these writers need more flexibility with their interaction with other students?). Then, these ideas are broken into smaller daily activities that characterize both the strengths and weaknesses of the student, perhaps by having students read cinematic criticism or watching Ebert & Roeper, followed by an interpretation or comparison paper on the two mediums of criticism with regard to the efficacy of the presentation. In a Brain-Based classroom, these activities would be developed by the student with minimal instructor assistance to best accentuate their strengths & develop their weaknesses. Each revolutionary pedagogy attempts to engage more students by changing overall curriculum ideology, but none endeavors to fully examine daily pedagogical practices of the instructors like Brain-Based Learning.

**Kinesthetic Education**

Kinesthetic education is a specific division of learning styles focused on the integration of the body into the educational process. Research has shown that exercise and tactile experiences can help produce specific type of nerve cells that help accelerate the synapse between larger nerve cells (Hannaford 1995, Jensen 2000, Caine & Caine 2001, Wolfe 2001, Levy, et al 2003, Quay 2003). Kinesthetic education is a means for introducing this type of learning into the classroom. By facilitating movement of blood to the head from extremities the movement will creating whole body communication and integration of the body into the learning process. Kinesthetic Education permits students to re-invent writing experiences within the
physical space and unearth new methods of understanding and interpretation through the incorporation of bodily movements. This concept is frequently used in poetry classes where students physically recreate meter, form, or diction using claps, stomps or physical re-interpretation. Instructors encourage a corporeal understanding of the words on the page by pounding out rhythms of syncopated lines, dramatizing stanzas of prose poems or interpreting emotions of wildly modern poems, (Zimmerman, 2002). Students begin to understand poetry, not as solely words on a page but as physical representations of personal expression. Ideally, through the use of kinesthetic education, composition education could accomplish similar results. Integrating exercises that encourage students to go beyond the written word of the assignment and to create a unique neurological pathway to understanding. Ultimately, these exercises could engage previously isolated learners and help instructors capture subtle nuances of the activity of learning.

Kinesthetic Education is alive at the university level already. A science lab works well because students actively participate with their hands, feet, torso – to create results – even the simple act of standing or simply walking invigorates and stimulates the body by increasing the blood flow which, in turn, facilitates new ideas and interpretations. But involving the body can create a full experience for the writer. Sondra Perl encourages the development of the connection between writing and the bodily reaction to writing through the use of Felt Sense. Felt Sense, a theory of writing composition based on feelings from within the body, encourages whole body awareness during the writing experience (Perl 5-12). A guided experience asks writers to consider the feelings, both physical and emotional, associated with successful writing to minimize symptoms of writer’s block with questions for self-evaluation. What does the body do when writing, how does a good paper feel – what can good writing create?
In each experience there is a connection to the body – and that the bodily connection is related to words. When the words that are emerging feel right, we often feel excited or at least pleased; we experience a kind of flow. Physically and mentally, we are aligned.

Perl, 3

Kinesthetic theorists (Perl, 2004, Roth & Lawless 2002, Goldberg, 1986) have long been active in the elementary and secondary settings as advocates of “re-presenting” their learning in new physical spaces and with parts of the body beyond the brain. Students are encouraged to invigorate the brain by stimulate thoughts or to relaxing away the physical presentations of stress. Jensen (2000a) encourages instructors to reduce the heavy stress of threats and encourage students to “feel the flow” (p. 130). By integrating the body into the learning process, all five senses (or six depending on the person) respond to assist with further academic interpretation by allowing for bodily integration. Students are encouraged to spatially represent aspects of their composition and create tangible representations of the written word. James Zull (2002) argues that these kinetic processes encourage anticipated movement and enhance the probability that students will enjoy the process, not only of learning but of discovery as well. Each student, as a corporeal being, contributes to the construction of a grand interpretation of composition as a process and as a product by interacting on a distinctive physical level.

Strict interpretations of Kinesthetic Education involve active movement, either through organized activities like cross-lateral motions or random movements allowing free motion throughout the class period. Virginia Zimmerman (2002) describes the incorporation of body movement to interpret meter in a poem, stamping, pounding, counting – actively experiencing the movement of poem. She found startling results. Classmates worked through difficult concepts of meter together while playing silly meter games and had a great deal of fun in the process. The increased class community allowed for students to feel secure in discussing and
interpreting complex poetic concepts such as a poet’s use of meter, allowing the class to break through preconceived notions of poetry. Utilizing kinesthetic concepts provides a safe environment for learning and exploring where the experience of learning incorporates more parts of the body and environment. Brain-Based learning encourages the development of a safe environment, where all learners and instructors are equal.

Julie Cheville (2001) details evidence of the detriment of non-kinesthetic education courses occur as student-athletes at University of Iowa struggled through their classes. Their knowledge on the basketball court was one of community and movement, where they could freely exchange motivation and education and work together to adjust to situations as they presented themselves. Each success was rewarded with positive comments and the entire team regardless of individual performances celebrated wins. The student-athletes could think quickly on their feet, but not on their hindquarters. In an average week, Twenty hours (or more) are consumed by strictly kinesthetic activity – a significantly higher amount than the 12-15 hours they spend in the classroom, participating in dramatically different activity. For some, the physical rigor of daily workouts provided enough of a kinesthetic outlet that they could partially succeed in the college classroom. For most, however, the static environment of the classroom left them feeling isolate under the whims of a capricious professor. Without the ability to use their kinesthetic skills they had obtained on the court, the isolated athletes wandered aimlessly through their studies, unable to develop their substantial academic weaknesses without the use of their athletic strengths.

The result for these athletic ladies exemplifies the problems facing many athletes and other similarly incapacitated students. Without incorporating a full-body learning scheme, uninspired students are more likely to fall asleep in class out of boredom and lack of stimulation.
Unless they’re regulated by an attendance policy, many disinterest students cease attending class altogether. Sitting still magnifies the impediments to their learning of composition. But why does this seem to be the case and is it a problem for any athletes? In *Smart Moves*, Carla Hannaford (1995) describes the functions of the brain that apply to the concept of the classroom while advocating a body-based pedagogy. She spends a significant amount of time describing methods to integrate the body into study habits and classroom activities from allowing free movement to simple 1-2 minute Brain Gym exercises. Words cannot replace actions as those actions allow for bond to develop between a representative memory of a specific experience and a classroom concept. Movement, as she describes it, creates dendrites, which in turn, bond together to facilitate synapse, or inter-cell communication and total brain usage. Hannaford asks teachers to take the initiative and lead students in cross lateral movements periodically throughout the class. The moments of movement actually lessen the stress on the body and allow for increased conscientious learning to occur.

Sharon Promislow (1999) offers a simpler interpretation of these complex communications between cortices. Her book, *Making the Brain/Body Connection*, describes a welcoming environment where the reader can explore his physical responses to learning and learn to break down the physical barriers to learning, such as emotional hurdles or external stressors. While her approach may superficially appear touch juvenile, Promislow asks readers of any age to evaluate themselves as a novice learner rather than an expert. By repositioning any student as a novice learner, the reader can better access “fun”, even within the context of a classroom, and let themselves experience Kinesthetic Education at its best. Like Hannaford (1995), Promislow describes activities like the Hook-Ups and Brain Buttons, carried over from Brain Gym, to stimulate blood flow to the brains of the every learner.
Another Expressionist pedagogy invites learners to develop an awareness of how learning and thinking and writing feel rather than the expected production. While not expressly kinesthetic learning, Felt Sense calls on writers to concentrate on the bodily experience of writing. Through a series of breathing exercises and visualization, Sondra Perl (2004) created an audio experience that guides the struggling writer through a series of questions that evaluate pre-knowledge and generate free-thinking at a physical level similar to yoga or mediation. Perl uses Kinesthetic Education to interpret the meaning and moment of writing awareness.

…Bodies – or human beings – do not exist in isolation. We are enmeshed in situations, and both situations and human beings are shot through with language. It is from within this interconnectedness of bodies, language, and situations that a theory of embodied knowing is derived.

Felt Sense, 52.

She encourages classes to listen to her CD and create active writing experiences together. Each writing experience offers something new to the student and allows him or her to create something that is uniquely his but can be openly shared with peers. While Perl does not discuss the act of physical movement from one segment of composition to another, she does present the important of awareness of the active experience of the corporeal writer through her description of monitored breathing, heart rate and uninhabited imagination.

While all these interpretations of incorporating the body are important, they are only part of Brain-Based Learning and identifying the possibilities of the whole body experience. One theory addresses the corporeal physicality of learning (KE) and another incorporates the spiritual experience of learning. Brain-Based Learning goes beyond both, and invites students to incorporate even more faculties – visual, tactile, oral, metaphysical and more – to interpret their learning experiences.
Applying Brain-Based Learning Theory to College Composition Courses

If students come to the class apprehensive of the learning process, especially in composition, then it is the responsibility of the instructor, to develop a desire to learn and help students acquire motivation to delve into composition and to access the inner writer. Students don’t have to be perfect writers or perfect academics, but they need to be allowed the authority to belong to the academic community by a member of the community. Composition classes are the ideal way to incorporate first-year students into the community and to share knowledge with them. To maintain their appearance of cold objectivity, many instructors resist displaying their more personal sides; yet “warming” the classroom goes a long way towards engaging students and earning their trust (Elbow 1996, Crowley 1998, Cross 1999). What instructors wear – are they overly professional? What instructors eat – are they drinking water with class? Eating a bag of M&M’s? Do instructors get frustrated with their work – do they get writer’s block? Answering these questions earn students’ trust. There are multiple arguments for/against the deconstruction of the professional exterior, drawing the line between guide and friend can be difficult. Many of the activities suggested by Brain-Based supporters require the instructor to become as vulnerable as the student.

While Brain-Based Learning acknowledges the need for teacher supervision, there is noted opportunity for students to direct these personal experiences while participating a welcoming environment. Each student enters the classroom a level of responsibility for the outcome of the work produced across the whole class. Jensen (2000a, 2000b) iterates the need for students to create their assignments within their comfort zone and through discovery of their weaknesses and strengths. The instructor initiates the impetus for composition but actual classes by the needs of the student rather than restrictions of the syllabus. Such a pliable outlook can be difficult within the constraints of the departmental guidelines, and some creativity and course
innovation will be beneficial, and perhaps liberating for many instructors to find correlation between class activities and departmental regulations.

The basic curriculum can still involve, and should involve, aspects from multiple genres of university education to capitalize on the multiple intelligences of the classroom, but it should also allow for students to develop written work interpretations based on their experiences and in anticipation of expected experience. For example, a comparison/contrast essay can evolve from a photo-journalistic spread paralleling community social changes over a period of time. The writing can develop from the students’ interpretations of their experiences of composition of the essay. Perhaps the student chooses to integrate a small lab project from another class to describe the environmental ramifications of the social climate of a troubled country. The writing component could detail the decision-making process using qualities like narrative structure, researched arguments supporting interpretation or observation strategies conducive to interpretation. The possibilities are limitless so long as the instructor is willing to adapt the syllabus to the needs of each student.

The syllabus is not the only aspect that must adapt – pedagogy and environmental factors equally impact classroom productivity. A desire identify external factors influencing students facilitates identifying ongoing problems throughout the classroom has finally justified valid investigation into how feeling and experiences allow for camaraderie to develop between student and teacher. Like Cheville illustrates (1995), athletes provide a useful example of how environment affects interest and ability. A football player probably doesn’t want to write a paper on the gender of a literary character, because he may not relate to his work in a strictly focused paper, so his instructor should find another medium to begin analysis of a literary work. His first priority may be learning to write coherently and analyze his work effectively, which
could be addressed through a more interesting method. The instructor facilitate the creation of a
topic that interests him and allow him begin developing a relationship with writing – from there
parallels can be draw to academic writing. Academic writing for the athlete, or any apparently
inaccessible student, is a daunting task as the student may have trouble conceptualizing the
relevance of writing to their day-to-day life. In the 1980s, Bartholomae (1987) encouraged the
development of expository writing as a legitimate academic genre, especially for remedial
writers. Bartholomae (1985) establishes what needs to be taught first is the learning, how to
begin to articulate in the normal diction of day-to-day conversation, if for no other reason that to
establish relevance to the student. Thinking beyond the original questions and developing new
concepts can allow for assignments to advance in any number of ways. From his thoughts (and
others in the field) Social Constructivism emerges with journal writing and informal free-writes,
to get at the heart of the matter for students.

The inclusion of all learners in the instruction of composition at every level should be the
objective of every composition classroom as well as creating a safe environment where student
and instructors can feel comfortable sharing, accepting and critiquing written work honestly.
Accommodating students usually left behind in Current-Traditional classes helps to pinpoint
areas that make the learning environment inaccessible in every aspect that students may feel
isolated. Each student wants to be better at writing, some accept their inability as inevitable and
permanent, others feel like a gerbil on the spinning wheel of composition purgatory, always
feeling close, but never achieving fluid writing ability. The instructor must learn to incorporate
strengths of many students into one close-knit family that relies upon each other for support and
assistance towards discovering each person’s special connection with composition. It becomes
the responsibility of the instructor, not to solely instruct in the manner of composition, but to
provide that all aspects of a student’s learning experience enable optimum writing to occur, like proper nutrition, sleep habits, exercise and learning environment.

The brain works in many ways, and in order for this optimum writing to occur, the instructor must examine the ways in which the brain can enhance the composition process. This idea of the multidimensional education approach reaches back to the initial research on learner-centered pedagogy movement of the early 1980s with researchers like David Bartholomae and Mike Rose. As part of the social constructivist movement, both Bartholomae and Rose express frustration with the current-traditional methodology of plan-write-revise-grade, where much of the educational process focuses on the teacher’s interpretation of the almighty “correct” paper. In “Teaching Basic Writing: An Alternative to Basic Skills,” Bartholomae (1987) suggests a more learner-centered approach, much akin to the development of a writing center, where the curriculum focuses on the development of the writing and the relationship of the student to his writing. Students develop their interpretation of composition and begin to translate their colloquialisms into legitimate academic discourse. He encourages a departure from literal analysis by allowing students to investigate their feelings and reactions to the texts at hand. While he focuses predominantly on basic writers, Bartholomae agrees that most composition classes could benefit from a more “holistic” approach to writing.

Mike Rose (1985) shares the frustration of the skills-centered approach to composition education, and in “The Language of Exclusion: Writing Instruction at the University,” he mourns the difficult position of the composition department within the university – not quite a member of the sciences, but not quite in the humanities either. Where Bartholomae sees the necessity of interacting with the learner, Rose characterizes a new learner, the result of a more accessible university system, who enters the writing programs with vastly different levels of pre-exposure.
These students and their instructors need to re-examine the very definition of knowledge in order to integrate facts into writing that can be truly characterized as a personal experience. To some extent, the brain-based learning experience in a composition classroom requires much of the same universal approach as coaching a sport, like Julie Cheville illustrates. Students enter into the athletic realm with little to no prior knowledge and usually a great deal of fear and apprehension. They willingly submit their bodies and minds to hours of physical and mental torture with the hope of achieving success. The most proficient athletes accelerate because they quickly acquire the basic skills to progress into sophisticated maneuvers, but even the struggling athlete, given the right motivation, will succeed to some degree. Coaches must acknowledge the varying goals of each athlete and adjust accordingly. Instructors of writers must act in the same way by learning about each student and his/her writing goals. Rather than constantly correct and barrage athletes with criticism at each moment, coaches must balance the positive with the negative, celebrate the successes and utilize the failures as moments for growth and athletic maturation. Athletes, like burgeoning writers, internalize most criticism as a critique of their identities and so coaches must establish a bond of trust with each athlete and take the time to customize entire yearly plans to best accommodate each athlete or writer.

Like coaches, writing instructors have to be incredibly aware of each writer’s individual needs and goals. Therefore, the day-to-day activity becomes quite important in developing the student’s identity and assisting them in the pursuit of their goals. In the attached daily plan for an introductory basic writing class, each main assignment consists of multiple smaller assignments geared at facilitating exploration throughout the topic and each topic builds to help each student become more aware of his writing persona.
Applying Brain-Based Learning to Classroom Material
When approaching the construction of the syllabus and classroom material for a composition class, the instructor must take conscientious steps to maintain the integrity of the program goals, especially if the department as a whole has not yet embraced Brain-Based Learning.

Brain Based Learning Presentation (Appendix A) will simplify the process of developing the brain-based learning techniques in conjunction with the departmental guidelines. I have taken the English 100 guidelines for N.C. State University and applied Brain-Based Learning techniques, not only to the project goals but also the development of the classroom itself.
Course Syllabus for English 100

Instructor: Alexis Keto

Office: Tompkins, Room 777

Office Hours: MWF 9-10a

Email: adketo@unity.ncsu.edu

Course Description

Intensive introduction to critical writing and reading in academic contexts. Exploration of writing processes and academic literacy skills: interpreting assignments; comprehending, analyzing, and evaluating college-level texts; inventing, drafting, and revising; seeking, providing, and responding to constructive feedback; collaborating effectively under varied learning models. Extensive writing practice and individualized coaching. Attention to grammar and conventions of standard written English. Intended as preparation for ENG 101.

Learning Objectives

Students will

1. Develop an understanding of the rhetorical purposes of written texts in the academic community.

2. Expand their repertoire of writing skills by learning methods of rhetorical invention, drafting techniques, and strategies for substantive revision.

3. Learn analytical reading strategies that will help them comprehend, critically evaluate, and respond to information in academic sources.

4. Practice writing original arguments for academic audiences.

5. Learn to critically evaluate their own and others' work and to collaborate effectively with other writers throughout the writing process.

6. Practice and refine technical skills in areas such as grammar and mechanics.

Required Texts/Materials:
- A box of colored pencils or pens.
Course Requirements & Grading:

80% of your final grade will come from papers, and peer review will account for 5% of each paper

- Description: 10%
- Exemplification: 15%
- Cause & Effect: 20%
- Comparison & Contrast: 20%
- Argument/Final: 15%

20% of your grade will come from the following:

- Class participation: 15%
- On-line Forum Response: 5%

Journal Work

Each chapter in Patterns contains several readings that are considered to be examples of successful writing. In your journal, you will have the opportunity to respond to as many of the readings as you may like for bonus credits. In order to be counted as a response, your entry must contain the following:

- Title & Author of article
- Location in Text: Chapter & Pages
- Responses to either the Purpose & Audience section, Style & Structure Section or Journal section

Classroom Attendance Policy

Because of the collaborative and cooperative nature of the first year writing courses, class attendance is crucial. In ENG 100 and 101 students who miss 9 or more 50-minute classes or 5 or more 100-minute classes will earn a grade of F. That is, more than two weeks' worth of absences will result in failure to meet this element of the General Education Requirement, and you will need to repeat the course.

This policy does not distinguish between "excused" and "unexcused" absences, even in the case of emergencies. All absences will count toward the total number, and this policy obtains from the moment you are registered in the course. As is the case for all courses, students experiencing extended medical or family emergencies during the semester should consult with the instructor about seeking a medical drop.

The first two weeks of missed classes will be treated as excused absences, and you will be allowed to make up all course work missed. Instructors will establish make-up assignments, standards for evaluation of such assignments, and a reasonable period after the absence within which they must be turned in. If you fail to turn in make-up assignments or if the make-up assignments are of insufficient quality, your grade will be penalized. Because this policy includes all types of absences, those defined by the university as excused do not have to be cleared with the instructor beforehand.
No matter what the cause of the absences, as a student you are responsible for finding out what material was covered, getting notes, being prepared for class on the day you return, and turning in subsequent assignments on time. Since due dates for major assignments are established at the beginning of the semester, and since these projects are developed over a series of class periods, students are advised that submitting these projects late may result in penalties.

A tardy arrival occurs when a student enters the classroom after the door has closed. Four tardy arrivals will be equal to one absence. If there is a logical recurring reason why you will be late to class, please notify the professor in writing no later than one week after initiating your experience with English 100.

**Late Paper Policy.**

There will be no papers accepted past 11:59p on the due date of any given paper. No exceptions.

**Paper Policies**

Each paper can be rewritten once for a replacement grade provided the paper is re-submitted within seven days of its return to the student.

All papers are to be submitted with the following specifications:
- 12 point Times New Roman font
- 1-inch margins
- Double Spaced
- Title on first page in Bold
- Page Numbers in the upper right corner
- Works Cited Page (if needed)
- Name, Course # - Section & Date in top left hand corner of first page
- Additional Drafts should be attached

Your grade will be reduced by 5 points if any specification is neglected, unless the assignment dictates otherwise.

Papers can be submitted either by paper or via email unless otherwise specified in the assignment. If you submit a paper electronically, the file should be named <yourname><paper#><version>.doc so if I was writing the final draft of the first paper, it would be named AlexisKeto1-3.doc. Subsequent drafts should be submitted in a similar fashion.

**Academic Integrity**

Plagiarism is defined as copying the language, phrasing, structure, or specific ideas of others and presenting any of these as one's own, original work; it includes buying papers, having someone else write your papers, and improper citation and use of sources. When you present the words or ideas of another (either published or unpublished) in your writing, you must fully acknowledge your sources. Plagiarism is considered a violation of academic integrity whenever it occurs in written work, including drafts and homework, as well as for formal and final papers.
The NCSU Policies, Regulations, and Rules on Student Discipline (http://www2.ncsu.edu/prr/student_services/student_conduct/POL445.00.1.htm) sets the standards for academic integrity at this university and in this course. Students are expected to adhere to these standards. Plagiarism and other forms of academic dishonesty will be handled through the university's judicial system and may result in failure for the project or for the course.

See the Office of Student Conduct website for additional information about academic integrity: http://www.ncsu.edu/student_affairs/osc/Alpage/acaintegrity.html.

Campus Resources

Writing and Speaking Tutorial Services

For help with any writing assignment, for any course, visit one of the free walk-in centers on campus. Writing Tutors are available through the University Tutorial Center in Leazar Hall, as well as in other locations on campus. For hours and further information, see http://www.ncsu.edu/tutorial_center/writespeak.html.

Ask a Librarian

Visit http://www.lib.ncsu.edu/risd/libref/ to learn how to reach the Reference Staff and D.H.Hill Library.

Disability Services for Students

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653, http://www.ncsu.edu/provost/offices/affirm_action/dss/.
# Daily Schedule for English 100

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Class Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/21, Thursday</td>
<td>Introduction</td>
<td>Basic Skills</td>
</tr>
<tr>
<td>8/22, Friday</td>
<td>Patterns 1-12</td>
<td>20 Minute Freewrite/Writing Sample</td>
</tr>
<tr>
<td>8/25, Monday</td>
<td>1-2 page at home sample due Bring a scarf or bandana to class S&amp;S 8-14 Online Forum Question</td>
<td>Begin Description Unit Audience Exercise</td>
</tr>
<tr>
<td>8/26, Tuesday</td>
<td>Patterns 136-139, 144-150</td>
<td>Discussion/Definition of Description v. Summary Recap description language from Audience exercise, highlight &amp; identify different types of language Introduce Paper #1</td>
</tr>
<tr>
<td>8/28, Thursday</td>
<td>Find an object to describe Patterns 15-29 Online Forum Question</td>
<td>Discuss pre-writing strategies Begin pre-writing work on Paper #1 Discuss Thesis formulation</td>
</tr>
<tr>
<td>8/29, Friday</td>
<td>Formulate thesis S&amp;S 37-40 Patterns 29-35</td>
<td>More Thesis work In small groups refining thesis and identifying potential ways to develop thesis – continuing pre-writing or begin rough draft</td>
</tr>
<tr>
<td>9/1, Monday</td>
<td>Labor Day – No Class</td>
<td></td>
</tr>
<tr>
<td>9/2, Tuesday</td>
<td>Paper #1 Rough Draft #1 Due Writing Group Exercise #1</td>
<td></td>
</tr>
<tr>
<td>9/3, Thursday</td>
<td>Rough Draft #2 Writing Group Exercise #2</td>
<td></td>
</tr>
<tr>
<td>9/4, Friday</td>
<td>Rough Draft #3 – Submit to prof via email by midnight Writing Group Exercise #3 Writing Response #3</td>
<td></td>
</tr>
<tr>
<td>9/8, Monday</td>
<td>Paper #1 Due Pre-Write Begin to discuss the Exemplification unit</td>
<td></td>
</tr>
<tr>
<td>9/9, Tuesday</td>
<td>Patterns 205-6, 218-222, plus questions</td>
<td>Define Exemplification, its uses. Journal Entry in class as Pre-Write How to use examples to prove a point</td>
</tr>
<tr>
<td>9/11, Thursday</td>
<td>Patterns 191-196</td>
<td>Pre-Write Brainstorm about five general topics Develop your initial paper strategies Introduction of Paper #2</td>
</tr>
<tr>
<td>9/12, Friday</td>
<td>Patterns 191-196 Online Forum Response</td>
<td>Begin brainstorming on individual project ideas</td>
</tr>
<tr>
<td>9/15, Monday</td>
<td>Meet in the Library S&amp;S 527-542 Library Tour</td>
<td>Library Scavenger Hunt</td>
</tr>
<tr>
<td>9/16, Tuesday</td>
<td>Meet in the Library</td>
<td>Begin initial research on topic</td>
</tr>
<tr>
<td>9/18, Thursday</td>
<td>Bring summary of 2 researched arguments to class S&amp;S 754 - 759 Divide the class into groups based on project ideas of 3-5 people</td>
<td>Receive handout on group project aspect</td>
</tr>
<tr>
<td>9/19, Friday</td>
<td>Allow time for group planning S&amp;S 766-776 – Group Presentations</td>
<td></td>
</tr>
<tr>
<td>9/22, Monday</td>
<td>Rough Drafts Due</td>
<td>Writing Response #1</td>
</tr>
<tr>
<td>9/23, Tuesday</td>
<td>Revisit Rough Draft, Bring two copies of Second Draft to class</td>
<td>Writing Response #3</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>9/25, Thursday</td>
<td>Presentations (Groups 1, 2, 3, 4)</td>
<td></td>
</tr>
<tr>
<td>9/26, Friday</td>
<td>Presentations (Groups 5, 6, 7, 8)</td>
<td></td>
</tr>
<tr>
<td>9/29, Monday</td>
<td>Paper #2 Due</td>
<td></td>
</tr>
<tr>
<td>9/30, Tuesday</td>
<td>Begin the third unit, Cause &amp; Effect Online Scavenger Hunt</td>
<td></td>
</tr>
<tr>
<td>10/2, Thursday</td>
<td>Discussing the possibilities/results Patterns 303-312</td>
<td></td>
</tr>
<tr>
<td>10/3, Friday</td>
<td>Patterns 313-318 JOURNAL COLLECTION!</td>
<td></td>
</tr>
<tr>
<td>10/6, Monday</td>
<td>Bring 2 copies of your rough draft to class</td>
<td></td>
</tr>
<tr>
<td>10/7, Tuesday</td>
<td>Optional Class Individual Conferences</td>
<td></td>
</tr>
<tr>
<td>10/9, Thursday</td>
<td>Fall Break – No Class</td>
<td></td>
</tr>
<tr>
<td>10/10, Friday</td>
<td>Fall Break – No Class</td>
<td></td>
</tr>
<tr>
<td>10/13, Monday</td>
<td>Bring a copy of rough draft #2 on disk</td>
<td></td>
</tr>
<tr>
<td>10/14, Tuesday</td>
<td>Respond to Pre-writing responses Spend time talking about different topics – allow for personal reflection in classroom setting Allow for time to work on papers</td>
<td></td>
</tr>
<tr>
<td>10/16, Thursday</td>
<td>Meet in the Library S&amp;S 512, 527-543 – Library Research ONLINE FORUM RESPONSE</td>
<td></td>
</tr>
<tr>
<td>10/17, Friday</td>
<td>In-Class Writing Workshop</td>
<td></td>
</tr>
<tr>
<td>10/20, Monday</td>
<td>Paper #3 Due</td>
<td></td>
</tr>
<tr>
<td>10/21, Tuesday</td>
<td>Comparison &amp; Contrast Discuss the terminology</td>
<td></td>
</tr>
<tr>
<td>10/23, Thursday</td>
<td>Introduction of assignment Bring in 4-5 early articles to read Discuss language similarities Patterns 363-369</td>
<td></td>
</tr>
<tr>
<td>10/24, Friday</td>
<td>ACCULTURATION DAY</td>
<td></td>
</tr>
<tr>
<td>10/27, Monday</td>
<td>Begin online research Bring in early article. Find relevant late article Begin outlining</td>
<td></td>
</tr>
<tr>
<td>10/28, Tuesday</td>
<td>Begin to write from outline in class</td>
<td></td>
</tr>
<tr>
<td>10/30, Thursday</td>
<td>Bring 2 copies of rough draft to class</td>
<td></td>
</tr>
<tr>
<td>10/31, Friday</td>
<td>Discuss grammar concerns Use today to catch up – maybe revisit writing responses JOURNAL COLLECTION</td>
<td></td>
</tr>
<tr>
<td>11/3, Monday</td>
<td>Spend time re-writing paper with a partner (switch papers at 20 min) Patterns 370-371</td>
<td></td>
</tr>
<tr>
<td>11/4, Tuesday</td>
<td>Writing Workshop</td>
<td></td>
</tr>
<tr>
<td>11/6, Thursday</td>
<td>Discuss different organizational</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
<td>Notes</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>11/7, Friday</td>
<td>Writing Workshop</td>
<td>Writing Response #3</td>
</tr>
<tr>
<td>11/10, Monday</td>
<td>Writing Time, Discuss Critical Reading, Citation &amp; Quote Integration</td>
<td></td>
</tr>
<tr>
<td>11/11, Tuesday</td>
<td>Writing Time or Research Time</td>
<td></td>
</tr>
<tr>
<td>11/13, Thursday</td>
<td>Writing Workshop</td>
<td>Writing Response #3</td>
</tr>
<tr>
<td>11/14, Friday</td>
<td>Paper #4 Due, Cookies &amp; Juice, Reflection Day</td>
<td>Post-Writing Response</td>
</tr>
<tr>
<td>11/17, Monday</td>
<td>Argumentation, Patterns 528-543 – Argumentation Strategies, Discuss Argumentation strategies</td>
<td>Pre-Writing Exercise</td>
</tr>
<tr>
<td>11/18, Tuesday</td>
<td>Introduction of Assignment #4, Group Work</td>
<td>Pre-Writing Exercise</td>
</tr>
<tr>
<td>11/20, Thursday</td>
<td>ONLINE FORUM RESPONSE, Meet in the Library to research topics, At library divide into research “teams.”</td>
<td>Select topic. Compose 1-2 pages on what you already know about BOTH sides of the argument.</td>
</tr>
<tr>
<td>11/21, Friday</td>
<td>Group Work</td>
<td>Summarize the articles, Begin developing both outlines</td>
</tr>
<tr>
<td>11/24, Monday</td>
<td>Bring both outlines to class, Group work</td>
<td>Writing Response #1</td>
</tr>
<tr>
<td>11/25, Tuesday</td>
<td>No Class – individual conferences</td>
<td></td>
</tr>
<tr>
<td>11/27, Thursday</td>
<td>Thanksgiving Break – No Class</td>
<td></td>
</tr>
<tr>
<td>11/28, Friday</td>
<td>Thanksgiving Break – No Class</td>
<td></td>
</tr>
<tr>
<td>12/1, Monday</td>
<td>Practice Composition Period</td>
<td></td>
</tr>
<tr>
<td>12/2, Tuesday</td>
<td>Group Work, JOURNAL COLLECTION</td>
<td>Writing Response #1</td>
</tr>
<tr>
<td>12/4, Thursday</td>
<td>How to approach composition in a timed period.</td>
<td>Pre Writing Exercise</td>
</tr>
<tr>
<td>12/5, Friday</td>
<td>Group work with outlines</td>
<td></td>
</tr>
<tr>
<td>12/10, Wednesday</td>
<td>1 hour of composition, 2 hours of presentations</td>
<td>Post Writing Exercise</td>
</tr>
</tbody>
</table>
Writing Response #1
First Impressions.

Evaluator ___________________________ Ink Color: _______________________

Author ______________________________

In 15 Words or Less, what is the general TOPIC of the paper?

In 15 Words or Less, what is the THESIS of the paper? Draw a box around the thesis.

Identify all SUPPORT STATEMENTS or “BODY PARAGRAPHS,” underline them, and summarize them below.

Put a star next to any point in the paper you think works really well. Explain your stars below.

Put an X next to any point of the paper that you think doesn’t work very well for whatever reason. Explain your Xs below.

Do you have any questions that you would like to ask the author?
Writing Response #3
Making the little pieces count

Author: _____________________________  Paper Title: ________________________________
Reviewer: __________________________

Learning to edit – Adapted from Patterns & Simon & Schuster
Choose at least 4 of the following to identify in the paper you are examining. For definitions and for help identifying the below, consult either pg. 66-67 in Patterns or pg. 57 in S &S

**Subject Verb agreement** – In BLUE, CIRCLE any subjects/verbs that do not agree in number with their subject.

**Verb Tenses** – In PURPLE, UNDERLINE any verb tenses that are incorrect or inconsistent.

**Parallelism** – In YELLOW, STAR any uses or unsuccessful attempts at usage or a good point to use Parallelism.

**Pronouns** – In GREEN, SQUARE any unclear use of pronouns.

**Fragments** – In RED, BRACKET any sentence fragments.

**Run-On Sentences & Comma Splices** – In BROWN, place PARENTHESES around run-ons or comma splices

**Spelling** – In PENCIL, CIRCLE any spelling errors.

**Guidelines** – In ORANGE, CHECK for all required guidelines as outlined in the syllabus.

Any further comments or concerns with regard to their paper?
Writing Assignments

Project #1 – A Picture is Worth a Thousand Words.

Rough Draft Due: September 2, 2003

Final Draft Due: September 8, 2003

Length: 1000 words

Audience: A classroom of sight impaired individuals

Choose one of the following:

1 – A particularly compelling photograph from your personal collection, magazine or an online gallery (note: if you choose to use an online photo or magazine, you must cite it accurately – see Simon & Schuster for more detail)

2 – A work of art at a local museum or gallery.

3 – A work of nature, such as a strikingly unique tree on campus

Describe this item in full using colorful and inventive language. Tell the story reflected in the photograph or artwork or the gnarl in the side of a tree. Develop an implicit thesis that the image is attempting convey – ie. the immense spectrum of the world, the importance of multiculturalism or the awesome power of Mother Nature – and describe, in detail, how that message is reflected in the image.

You will be expected to submit a copy of the photo or a photo of the object you have chosen to describe along with your rough draft and your final paper. You will print two copies of your rough draft in preparation for in-class exercises on the 2nd.

You will be graded on your ability to adequately demonstrate the following:

- Elements of both objective and subjective description
- Appropriate use of sentence transitions
- Logical development of description
- Ample analysis of specific details
- Present a well-written essay that adheres to the standards of accepted grammar and mechanics
Project #2 – Exemplification

Rough Draft Due: September 18, 2003

Final Paper Due: September 27, 2003

Length: 4-5 pages

Audience: Members of the University Board of Directors

You and your team have been selected by the University Board of Directors to suggest an improvement for the University. This is an assignment in two parts: a group presentation and an individual paper.

**Group Presentation:**

Provided you present a valid argument, they are willing to move forward immediately on your proposal, regardless of cost, so pay attention to the following constraints:

1) You must provide adequate support of a need for this proposal, such as evidence from descriptions of pre-existing conditions.
2) We at the university do not like to make waves or set trends, therefore, your proposal must be supported by evidence of implementation in at least one other university. (Please sufficiently document the university website)
3) You must provide sufficient examples of potential concerns regarding implementation as well as potential solutions
4) Your group will be expected to provide a handout to accompany your presentation.

You will be allotted the following:
1) 15 minutes in which you and your team can present your ideas to the committee
2) The use of only an overhead projector and chalkboard.

You will be graded on the clear and logical presentation of your ideas, not the feasibility of the ideas themselves. You will be expected to provide handouts that clearly articulate both the problem as well as potential solutions in easy to follow formats. These handouts will act as a supplement to your presentation not an outline of your presentation. Creativity is welcome, but please remember to be aware of your audience. The group presentation grade will account for 30% of the paper grade for this unit, so work together!
The Individual Paper

Each member of your proposal team will be responsible for a 4-5-page paper with an individual interpretation of the group’s problem and solution, with thorough description presentation, as well as any other considerations not addressed in the presentation. Each student should have a specific aspect of the problem to relate to the group’s presentation.

Each member of the group will submit a 4-5 page paper which will exhibit the following characteristics to be considered an average (C) paper:

1) Description of the problem through the eyes of the individual, supported with clear examples of why this problem particularly interested you as a student.
2) Potential remedies that may or may not have been used in the presentation but are explicitly addressed in your researched article.
3) Suggestions of further research with supporting examples to demonstrate a need for further investigation and/or support your remedies.

Above average papers, besides demonstrating the minimum requirements in conjunction with accurate use of grammar and syntactical rules, will also demonstrate the following:

1) Examples of specific circumstances without become narrative, and then demonstration of the correlation of the examples to the problem
2) Good sense enough not to overwhelm the paper with examples standing without interpretation
3) Evasion of the over-analysis of the examples, transforming the paper in to an argument.

Suggestions for Topics – feel free to branch out
- UV Filtered drinking fountains around campus
- Increase in recycling awareness
- More pedestrian walkways
- Decrease in professor-student ratios
- Mandatory addition of cable to on-campus housing bills
- Campus-wide wireless internet access
- Improved lottery for student tickets to athletic contests.
Paper #3 – Cause & Effect

Rough Draft #1 Due: Monday, October 13

Rough Draft #2 Due: Monday, October 20

Final Draft Due: Friday, October 24

Paper Length: 4-5 pages

Audience: Scientific Journalists and an educated readership

Scientific achievements have defined the current era. An online symposium has been formed to glorify or denounce specific scientific accomplishments. As a part of this assignment, you are going to use your skills as a writer to help communicate these popular positions to the scientific world.

The topics are broad in nature, but since scientists choose to specialize within their discipline, therefore, part of your assignment will require you to find a specific aspect of the general topic to discuss. A good portion of your paper will demonstrate an understanding of the subtle nuances of the scientific area you have chosen. By understanding the area you wish to research, you can then present the effects, positive and negative, of the scientific developments.

In an average paper, you will be expected to:

- Present an accurate summary of the scientific area you have chosen to study.
- Demonstrate examples of the positive and negative effects of the scientific area as well as illustrate the relationship in a concise thesis statement speaking to the importance of the causal relationships.
- Show relationships between the cause and the subsequent effects.
- Use at least one and no more than four academically reputable sources effectively as well as provide adequate citation.
- Adhere to universally accepted grammatical convention.

Excellent papers will accomplish all of the above, as well as smoothly present relationships between scientific accomplishments and the effects. These papers will also demonstrate potential future effects and elaborate on causal relationships between invention and reality.

For up to an extra five points, you can create a web-page or powerpoint presentation that demonstrates your point of view with regard to the effects of scientific development.
These phrases populate conversations since time immemorial. It seems that at no time has progeny been capable of eclipsing the accomplishments of their predecessors and none ever will. Students view professors as old, stodgy and full of misplaced values. Professors view students as naïve, lazy and full of misplaced values. But from where do these misplaced values originate?

For this assignment you will find a newspaper, journal or magazine article written between 1900-1955 and an article addressing the same or similar topic written between 1985-2005 from your current major field. These articles can be from a “reputable” popular source such as Time or National Geographic or from a newspaper like the New York Times or from accepted academic journals of the field. Be prepared to support your popular source with documentation for authentic journals.

By examining these two articles, you will be expected to accomplish the following:
- Contrast the progression of the technology or thought sequences. Is there a completely new trend in the field? Are there new frontrunners?
- Contrast the style of presentation. How do the two articles differ in their presentations? Does one use more graphs or images?
- Compare the two articles. Are the “new” ideas in each article presented in similar ways? Do the authors anticipate similar reader response?
- Draw conclusions about audience awareness. How has it changed? What can be concluded about the authors and the time period?
- Adhere to accepted grammatical convention

Your thesis will utilize the above information to make a statement about the differences between students reading at the time of your early article versus students reading articles now. Your paper should answer the questions: Why is it important to consider the change in audience? What does this consideration lead you to believe about student-teacher relationships?
Final Paper/Exam – Argumentation

Summary of Resources Due via Email: Tuesday, November 25

Practice Final: Monday, December 1

Final Outlines/Notes Due: Thursday, December 4

Final Paper/Exam: Wednesday, December 10

Length: 3-5 Pages

Audience: Your professor and classmates

Topics – choose one:

1) Should the legal drinking age be lowered, raised or stay the same?
2) Should full-scholarship college athletes be allowed to have jobs?
3) Should animals be used for scientific experiments?
4) Should the U.S. Government endorse human cloning?

Resources (minimum of five with the following restrictions):

1) Two academic journal articles
2) One academic website/online journal
3) One popular source
4) One book

You will be participating in a Lincoln-Douglas Debate on the 10th of December – the following format adapted from University Interscholastic League - http://www.uil.utexas.edu/aca/hsrule/1002.html

Lincoln-Douglas debate provides excellent training for development of skills in argumentation, persuasion, research, and audience analysis. Through this contest, students are encouraged to develop a direct and communicative style of oral delivery. Lincoln-Douglas debate is a one-on-one argumentation in which debaters attempt to convince the judge of the acceptability of their side of a proposition. One debater shall argue the affirmative side of the resolution, and one debater shall argue the negative side of the resolution in a given round.

EVIDENCE.

1. Use. Supporting evidence adds to the persuasiveness of the reasoning and argumentation of the debate. Whenever a debater quotes at any length the words of another, the fact must be plainly stated.

2. Availability of Materials. Speakers will use a full written copy of their speech. If charts, maps, books, or other printed materials are used by either debater, they should be left before the audience and shall be available for use by the opposing debater in refutation. A computer or other electronic retrieval device shall not be used during a debate, except with prior written approval of the Professor. The written request should be made at least two weeks prior to the contest, and, if approved, the equipment shall be made available.
3. Available in Writing on Demand. All participants submitting evidence in competition shall possess and present upon demand of debater such evidence in written form. This written form must display full bibliographic source citation, even if the full citation is not orally delivered. Full citation should include the following elements: author's name, author's qualifications, complete source information, complete date, and page number. Citations of on-line publications or from on-line databases also require the publication medium (on-line), the Internet URLs, or the name of the computer service, and the date of access. Failure to meet this requirement can, at the discretion of the Professor, result in reduction in final grade.

4. The contest director shall be empowered with the final decision in questions concerning falsification of evidence.

As in any academic situation, you should be prepared to argue both sides of the argument, and therefore, your research should cover both sides, not just the side you personally agree with. On the 1st of December, you will participate in a practice composition period where you will be given the class period to compose a 3 page argument on the side of your choice. You will be allowed to bring any research with you to class, provided you also bring correct citations of each article you bring with you. I will collect your citations at the beginning of the class. On the 4th of December, you will bring in your full outlines/pre-writing for arguments on both sides. We will work in class to develop good strategies for the final paper.

On the 10th of December, the final paper will be composed during the final exam period. Each student will come into class with the research and outlines. You will be turning in your outlines before class begins. Students will be told at random which side of their arguments they will be arguing and will have exactly ONE hour to compose a 3-5 page argument. At the conclusion of the hour, each student will read his/her paper aloud to the class and answer 2-3 questions from the opposing side. The students in the audience will anonymously grade the presenters on the following scale:

1- provided adequate information and was aware of the topic
2- spoke well, engaged my interest and I would have liked to learn more
3- Totally awesome. I had no idea there was so much at stake and I wish I had looked into this topic more thoroughly.

Each student will also give comments with regard to the topic and the presentation style. The Team of presenters (both sides of the argument) with the three highest total scores from their classmates will receive two extra points on their overall paper grade. The class will determine the percentage breakdown of the final grade, which will be comprised of the following components:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary of Researched sources</td>
<td>25%</td>
</tr>
<tr>
<td>Paper practice on 12/1</td>
<td>15%</td>
</tr>
<tr>
<td>Preliminary Outlines</td>
<td>25%</td>
</tr>
<tr>
<td>Final Paper</td>
<td>20%</td>
</tr>
<tr>
<td>Presentation</td>
<td>10%</td>
</tr>
<tr>
<td>Response to Questions</td>
<td>5%</td>
</tr>
</tbody>
</table>
Bibliography


Appendix A
PowerPoint Presentation

Attached you will find the Powerpoint Presentation, complete with notes, should a department wish to educate their instructors. It is intended to act as an exposure document only to inspire creative thought and begin discussion of integration of Brain Based Learning.
Activity #1 – Paint. On the walls there are several sheets of paper and next to those sheets of paper are several paints and paintbrushes. Just paint. Anything. When you are done, put your brush down. [aim for ~ 5 min max] Discussion questions: With some of the people around you spend some time discussing your painting – why did you paint what you did? Is there significance to you? To anyone in your group? What do you expect from the next x minutes of time? How did this exercise change your perception of what you were going to experience? How could this possibly relate to pedagogy/composition education? How would our students react to such an exercise? Spend some time sharing with the entire group about the conclusions/suppositions. Write some of these suggestions on the board, make these the underlying goals for the session. How do we incorporate these goals into our classroom? Be prepared to revisit these ideas later.
Brain-Based?
Isn’t that all education?

- Predecessors
  - Kinesthetic Learning
  - Experiential Education
  - Multiple Intelligence Theory
  - Learning Styles
  - Expressionism
  - Social Constructivism

- Similarities
  - Advocates whole body incorporation
  - Alternative interpretations for lessons involving the experience
  - Integration of multiple medium of learning
  - Introduction of material through multiple learning styles
  - Discovery of Self through writing
  - Discovery of Community through Classroom

Identifying more familiar theories helps validate the correlation between Brain Based Education and other more recognizable theories and concepts, as well as allows for consideration of Brain Based learning in the composition classroom.
Before putting up the slide – see how many students can accurately define the goals of the department. Give them 3 minutes to come up with at least 4. Discuss the relationship between experiential learning/Brain-Based learning and how this pedagogy may reflect the ideology of the department/instructor either positively or negatively.
Give a quick overview of Brain-Based Learning. Concept developed in late 1990s-early 2000 that takes multi-disciplinary studies and experiential learning to a new level by integrating the two into a pedagogy that takes into account the well-being of all aspects of the learner – emotional, physical and intellectual. By helping students to interpret their own meaning from the material, they more readily engage in day-to-day class activities. Our job, as instructors, is not to present material but to engage in the material and to create a safe environment where students can gain some feelings of authority.
Brain-Based Learning’s “forefather” and foremost advocate is Bruce Jensen. He puts forth a series of criteria that he feels enhance students experience in the classroom and help engage students on a day to day basis. The starred articles indicate traits that can be easily adapted into the English 100 classroom with significant results.
But before we go any further, let’s take a energizing 5 minutes. Spend some time reflecting on what we’re talking about and re-invigorate your learning systems. By a quick exercise (pt. 1) you will open up bloodstreams to your brain that have become sedentary while seated. Then reflect on your time here so far with a quick haiku – opening up your artistic, less formulaic side. Finally, fulfill your body’s need for nourishment and get some water to help refresh your physical side. We’ll re-commence in five minutes or so.
Change the seating arrangement. Ask the students to sit in alternative positions. On the floor (provide towels/blankets/pillows) standing, on a desk, whatever is comfortable but within the classroom. We’re now going to explore some of the more explicit interpretations of Brain-Based Learning. If you have a question, let’s get it out on the floor asap. –Pre-writing exercise that would pre-expose students to a unit – simply have them define or describe what they believe a writing assignment for x unit will be like. ~ Balderdash. – Reading assignments – find a “fun” article on the topic you’re planning on having them write about. – Acculturation – have them experience the topic first-hand – if you’re going to have a unit compare/contrast paper – set it during a time period and have them find something from that time period to bring to class (video, newspaper, magazine, clothes, anything) and provide popular food or presentations.
Positive Emotional Engagement

- Brain-Based Learning’s Way
  - Teach learners to manage learning states
  - Change activities
  - Provide physical “relief”
  - Challenge level high

- Into Composition
  - Frequent pre-writing exercises examining writing comfort level
  - Encourage students to share stresses – with instructor or in groups
  - Involve alternative activities to “sit-in-class” & engage library use

-move the class – what are ways you can change the physical environment of the classroom setting?

-This one can be scary – have to allow yourself to become available – these students are going to be at risk for failure…how can you help them succeed? Can we share as faculty?
- Like the first exercise today, there can be activities with little instructor input where students have free reign to some extent. With little exercises, you open the door for students to ask about the larger projects, and the instructor must be open to student interpretation. Set the boundaries early, however, and challenge the student to prove the correlation between their suggestion and the class goals for the project.
- Alternate the intensity of the assignment. Allow for re-invention of assignments – what happens if students or professor add to the assignment. What if the paper is read aloud? How does this change what the students perceive as the goal of the assignment?
Here is where peer writing groups can work. Allowing students to develop strong bonds within their writing groups will increase the “safe” quotient in the classroom and help foster honest and worthwhile writing criticism.
Mastery Goals

- Brain-Based Learning’s Way
  - Set high standards
  - Acknowledge achievement
  - Share & post goals for the class

- Into Composition
  - Help students draw parallels between course objectives & assignments
  - Encourage students to rewrite coursework for higher grades

Brain-Based learning branches from sports and activity learning – setting higher goals and working daily to achieve them. Breaking course objectives into realistic daily activities will help students learn to develop realistic writing goals.
Balancing Novelty with Predictability

- Brain-Based Learning’s Way
  - Provide a balance for writers within the environment of the classroom – comfortable material with new material
  - Juxtapose new activities with old, predictable formats

- Into Composition
  - Gradually work in less standard composition practices
  - Make group work inventive and challenge them regularly
  - Incorporate new forms of pre-writes that engage other learning practices.

Here, Brain-Based Learning capitalizes on the research of Multiple Intelligences and Learning Style Instructional Techniques. Allow for students to draw on their intellectual background, but also challenge them to draw parallels using other concepts.
It’s important for students to have quality time with professors, more than just one meeting. Professors must have accessible office hours and be receptive to students. By eliminating risk, students can overcome fear of writing, which inhibits successful development of the technical skills of writing.
Within the structure of the class, multiple opportunities exist to give feedback to students, both from their peers as well as from professors. Peer Review, anonymous or public; frequent & accessible office hours for professors, and numerous rewrite opportunities all aid in the development of the student as a writer.
By allowing students to have trial runs of the in-class writing experience, they will learn to become acclimated to the stress of time-pressure.
Celebrate the Learning

- **Brain-Based Learning’s Way**
  - From a high-five to a student planned party
  - Close each unit with a celebration

- **Into Composition**
  - Post-Writing exercises of written and non-written nature
  - Polite social at the end of every unit
  - Allow for socialization time before & after class, with the instructor!

This is the fun part of education – acknowledging success. Let students embrace their accomplishments by letting them relax.
ENERGIZE!!!

• Take Right hand, Touch Left foot. Hold for 10 seconds. Then lift foot off the ground. Hold for 3 seconds. Repeat on other side.
• Add the words of your haiku to your painting in a meaningful way
• Have a snack!

Time for a break! Engage the bi-lateral nature of your brain. Physically open up communications by crossing the boundary. Second, reevaluate where you are in your thought process and design a meaningful haiku painting. Third, feed yourself if you haven’t already. You have five minutes.
Special Considerations

What are departmental restrictions that might inhibit brain-based implementation?

At this point, encourage the students to spend some time listing possible restraints and compare with the list on the next slide. Did anyone have anything that could be added to the slide?
Logistical Constraints

- Classroom Size/Environment
- Length of Class Time
- Mandatory Supplemental Readings
- Lack of accurate & comprehensive skills assessment
- Mandatory In-Class Timed Writing Assignment
- 80% of grade must come from written work/finished product
- Classroom Attendance Policy
- Requirement for instruction in appropriate format
- Mandatory Group Project
- Minimum of 25 pages of finish product

Adapted from NCSU English Department “Guidelines.”

See if anyone has additional restraints
And what does the future hold?

Where the curriculum needs to move from here

Discussion of development is crucial to continuing the brain-based theory, it is always evolving and always changing, so professors must be willing to examine ways to grow as an instructor and as a department.
TWO YEARS FROM NOW

- Move to eliminate the page requirement from the department to a final product system
- Encourage teachers to hold more frequent office hours at more convenient times
- Reduce the number of classes and increase the class time (2-3 classes at 75 minutes)

Small growth within the first year addresses the need to accommodate student needs first: stress, accessibility and sufficient time for learning.
Three years from now, small growth can address how the department needs to grow. Presenting writing specific faculty helps to prepare students more effectively and allowing those instructors to help champion their own strengths.
FOUR YEARS FROM NOW

- Create a Communication sequence that involves both composition & communication introductory courses into a full-year long sequence.
- Create men’s-only & women’s-only courses
- Create concentration options for composition studies (ie. Engineering etc.)

Once the writing department starts to see some results from its brain-based courses, the department can look at how the course offerings are addressing the multiple intelligences within the concentrations for the courses themselves.
Painting...what of the haiku?

Where do I begin?
From the painting –
each student is capable of
beautiful creation…
it is the instructor’s
responsibility to help them
access it.

Reflect on what has been created during the span of class. An integration of word and art. For many students, this activity makes more sense than a term paper and they can derive meaning. You could write a paper on the process of creating this single piece of artwork and they could begin to access their analytical ability already inherent in themselves.