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Reflection Toolkit: Strategies for Facilitating Reflection in the Classroom

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Reflection Toolkit:
Strategies for Facilitating Reflection in the Classroom



Queensborough Community College, City University of New York (CUNY)
2018-2019 Faculty Inquiry Group Report

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INTRODUCTION

The Faculty Inquiry Group (FIG) "Creating Effective Reflection Prompts" at Queensborough Community College explored the best practices for creating reflection prompts that explicitly call for students to write about course content, metacognition, real world connections, and personal growth. The FIG investigated how faculty can best scaffold the reflection activities in their courses throughout the semester. The group discussed specific methods used (such as small-stakes assignments, flipped-class elements, and grading incentives) in classes in English, Business, and Art.

In the High lmpact Practices (HlPs), reflection supports the achievement of student learning outcomes. However, designing effective reflection prompts can be a demanding task for faculty across the disciplines. The FIG focused on the use of metacognitive strategies to develop reflection activities that promote engagement, foster deep learning, and support students' knowledge construction process.

The group presented a faculty development workshop in order to share the best practice in designing reflection prompts with a clarity of purpose and clarity of directions which can result in improving the quality of student reflections. These best practices have the potential to enhance effective reflection in classes across disciplines in the context of a variety of student-centered activities (including group-work, online learning, and interactive modules).

This *Reflection Toolkit,* compiled by the faculty inquiry group, includes classroom strategies for integrating reflection into one's existing syllabi. The toolkit highlights how the use of media, small-stake assignments, online discussion, critical incident journals, directed writing, and other strategies can be used to incentivize reflection activities. Our goal is to ensure greater consistency of High lmpact Practices (HIPs) assessment practices while allowing the flexibility needed to tailor reflection prompts to a specific course and discipline.

We believe this toolkit will be especially valuable to faculty contributing artifacts for the purpose of General Education & HlPs Assessment.



Scaffolding is the process of supporting your students during their learning process

Strategies for Facilitating Scaffolded Reflection in the Classroom

Meghmala Tarafdar

Scaffolding is the process of supporting your students during their learning process and gradually removing that support as your students become more independent. The purpose of scaffolding is to enable students to understand new concepts and develop new skills in a faster way. The process of scaffolding assignments involves structuring parts of a single assignment or designing a sequence of assignments so that they gradually increase in cognitive complexity. For example, the first part of an assignment might ask students to summarize an argument; the second might ask students to identify assumptions anchoring the argument; and the third might ask them to compare and evaluate several arguments on the same topic.

Recent studies focusing on the development of expertise suggest the importance of scaffolding which gives the student ample opportunity for receiving and acting on feedback. **Examples:**
1) Breaking up an assignment into several parts: Students are asked to write three short papers. In the first they define a problem and identify two or more positions on the problem; the second asks them to evaluate the evidence and assumptions behind each position; the third asks them to draft an argument endorsing an existing position or creating a new one. 2) Increasing the difficulty of material (readings, arguments, problems, etc.). For example, students are asked to summarize articles for each week's readings, but the readings themselves increase in complexity and abstraction.
3) Creating a scaffold within a single assignment. Assigning a paper asking students to define a concept; explain how it relates to other concepts; identify one's own assumptions about the concept.

Resources:

Bean, J.C. (1996). *Engaging ideas: The professor's guide to integrating writing, critical thinking, and active learning in the classroom*. San Francisco: Jossey-Bass.
Bloom, B.S. (1956). *Taxonomy of educational objectives: Handbook.* New York: McKay.
Ericsson, K.A. & Charness, N. (1994). Expert performance. *American psychologist 49, 725-47*

Literature Review on Scaffolding

Scaffolding is a way of structuring assignments and course material in a systematic way to support your learning objectives and make the goals and process transparent to students.

Instructional scaffolding (Pea 2004; Wyeth and Venz 2004) refers to temporary support structures that teachers provide to help students reach new understandings they could not reach on their own. These supports may be social or cognitive: Properly managed group assignments are one example of social scaffolding, while tiered assignments that build up students' understanding incrementally are an example of cognitive scaffolding. Vygotsky's social constructivism suggests that learning can be facilitated by a temporary support structure that is retained until the student can achieve results independently (Vygotsky 1978; Allal and Ducrey 2000). Vygotsky believed that social interaction is necessary for effective learning, and that learning happens best when the new concept to be learned is just beyond the student's current reach (Vygotsky 1978). We have extended these principles in using reflection tools and activities in the classroom.

Designing scaffolded reflection prompts

Often the best assignments challenge students to move from one cognitively difficult phase to the next, more challenging phase. The success of reflection assignments often depends on how well suited and how responsive they are to the content and requirements of the course as well as the ability levels of the students.

Why scaffold reflection assignments?

- Breaks up the cognitive task into smaller, more manageable tasks
- Allows for more intervention when it's useful
- Fosters global revision—revision in one's understanding of the subject matter
- Shows more clearly the relationship between in-class and out-of-class work

Examples of scaffolded reflection on a research paper assignment:

QUESTION EXPLORATION

- Take a blank piece of paper. Put a curiosity-based question in the middle of the page.
Brainstorm related questions and write them down on the page, forming clusters around the center question.

- Using the list of questions you generated, can you identify questions are directly related to your main question?

- What is your current research question? Why is answering this question important to you?
Who else might be interested in your answer? Why?

- Choose one question that interests you. Spend no less than ten minutes freewriting on what you know about the topic. Don't worry about whether what you write is correct or not. Push yourself to get down on paper all that you know, or think that you know, about the question. If you get stuck, write about how the question relates to your own experiences. Or write about why the question is important to you. Why do you want to find the answers to this question? You might be surprised at what you already know or think.

"NUTSHELL" STATEMENTS

• For my research project, I will try to learn _____ [insert your question here].
Answering the question is important to me because _____.
The answer to my question is important to some other people because _____.
In order to come up with the best answer to my question, I'm considering three strategies:
a. _____. b._____. c. _____.

_____

SELF-ASSESSMENT (Write answers to these questions in 1-2 pages)

1. Where are you? (What have you accomplished so far?)
2. What do you already know about the possible answers to your research question?
3. What do you think will be your greatest challenge in answering your question?
4. What do you most look forward to in doing your research?

_____

PROGRESS REPORT (In 2-3 pages, address these items)

1. introduce the research question that you developed
2. describe why you are interested in answering the question
3. show how it is feasible for you to answer the question given the amount of time and resources available
4. explain how your research question takes a fresh point of view or special angle (not merely repeats ideas)
5. explain why the question is important and of interest to others
6. describe what you have done or plan to do to come up with an answer to your question.

BEST PRACTICES FOR SCAFFOLDED ASSIGNMENTS

Include Learning Objectives

Students appreciate when instructors explain what will be gained from completing the assignment. Include content knowledge, research skills, and writing skills objectives in a brief statement on the assignment guideline sheet.

After completing the research project assignment, you will be able to

• discuss in detail the major issues that frame your chosen research area;
• locate research articles in the library's electronic databases;
• critically analyze research articles; integrate other researcher's ideas into your own argument
• effectively and appropriately organize ideas in written report; present a credible argument in writing

Use Action Verbs to Convey Expectations

Action verbs				
define	explain	manipulate	sort	tell
describe	generalize	relate	subdivide	appraise
identify	give examples	show	blend	assess
label	infer	solve	build	arbitrate
list	interpret	use	change	award
match	paraphrase	analyze	combine	choose
memorize	predict	compare	compile	conclude
point to	review	contrast	compose	criticize
recall	summarize	diagram	conceive	defend
select	translate	differentiate	create	evaluate
state	apply	dissect	design	grade
alter	adopt	distinguish	formulate	judge
account for	collect	identify	generate	prioritize
annotate	construct	illustrate	hypothesize	recommend
calculate	demonstrate	infer	plan	referee
change	discover	outline	predict	reject
compile	illustrate	point out	produce	select
convert	interview	select	reorder	support
group	make use of	separate	revise	

Effective Reflection in a Studio Art Course

By Liz Di Giorgio
Assistant Professor,
Department of Art and Design

Facilitating reflection in a studio art course requires a particular set of considerations. Regardless of the visual art form, students must acquire basic skills pertaining to contour, form, scale, composition, proportion and spatial relationships and then integrate such skills in a manner that accords with their aesthetic inclinations and preferences and with their overall artistic vision. Given the limited time that a semester allows for the acquisition of basic skills, reflection must be approached in a way that adds content to the course without subtracting valuable class time. One could argue that time spent merely writing about skills and the acquisition of skills could be better spent practicing those skills (Haust). Thoughtful reflection can imbue those skills with the potential for greater depth of meaning and is, therefore, time well spent.

The reflection prompts described in this toolkit provide a model that can be used in a wide range of visual arts courses. Given the broad range of art practices and the global nature of art, one can begin to facilitate reflection by considering the ability of art to address, encompass and/or convey multiple perspectives.

Through PowerPoint lectures, videos and class discussions, students have the opportunity to learn about the power of art to communicate in its unique way. Through vivid illustrations featuring his endearing stick figure named Elyx, the artist Yacine Ait Kaci (a.k.a. Yak) brought all 30 articles of the UN Universal Declaration of Human Rights to vibrant, colorful life (United Nations). Article 27 declares the right of every human being "freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits" and, thus, Kaci's work serves as a backdrop and point of departure for introducing other contemporary artists who address global issues or issues related to identity.

In addition to Kaci, class discussions include artists who are engaged in work that addresses humanitarian issues related to conflict and war, identity, racial and gender equality, extreme poverty, and, in the case of JR, work that simply reveals the humanity behind intractable conflicts or problems. The work of the following artists has generated thoughtful, deep and rich student reflections:

- Tammam Azzam
- Nizar Ali Badr
- Willie Cole
- Guerilla Girls
- JR
- Vik Muniz
- Kehinde Wiley
- Lily Yeh

After spending four to six weeks presenting and discussing the work of the above artists, students are given a writing assignment that provides the following reflection prompts:

Reflection Prompt #1

This prompt has been effective in eliciting metacognitive reflection as students examine why they were drawn to a particular artist or artwork. It encourages student to consider various perspectives about global issues intrinsic to the artists and artworks discussed. It also encourages students to express their opinions and to make real world connections through art.

> Please choose an artist or artwork that we discussed in class or an artist of your own choice who addresses a global issue or issues and who challenges the viewer to see the issue/s in a different way. Please explain why you chose the artist or artwork and identify the issue/s the artist was addressing. Identify some of the commonly held assumptions associated with the issue/s, and explain how the artist attempted to change commonly held points of view. What alternative point of view or points of view did the artist or artwork offer?

Reflection Prompt #2

This prompt encourages students to identify some of the strategies that artists have used to explore global issues or issues of identity. It allows students to consider strategies that might be relevant to their own identity or artistic goals or to recognize strategies that they are already employing in their own work.

> Sometimes artists use surprise, humor, empathy, irony or other strategies to change the viewers' perspectives. Can you identify a strategy or combination of strategies that the artist used to make the viewer consider the issue/s in a new way?

Reflection Prompt #3

This prompt encourages students to analyze a work of art formally and to consider how the aesthetic qualities of an artwork can contribute to its meaning. It can also serve as a practical reference for students as they seek out the aesthetic qualities and art practices that will further their own artistic vision.

> Describe how the material, color, size, placement or other qualities of the work contributed to its meaning.

Reflection Prompt #4

This prompt has been effective in helping students identify the beginning of an artistic direction or to identify the motivation or underlying meaning behind their own artistic inclinations.

> Are there global issues that interest you or have influenced your own artwork?

Through reflection, students can begin to identify particular aesthetic qualities, artistic strategies and areas of practice to explore as they transition from acquiring basic artistic skills to becoming more fully developed artists. More importantly, they can begin to understand the power of the creative spirit to shift perspectives in ways that can increase understanding of many of the pressing global issues and challenges confronting humanity.

Works Cited

Haust, Bill. "Writing Experiences Across the Art Department Curriculum." *Writing Across the Curriculum,* vol. 9, August 1998, wac.colostate.edu.journal.vol9/haust.pdf.

United Nations. *Universal Declaration of Human Rights*, Illustrated by Yacine Ait Kaci (YAK). (2015), www.un.org/en/udhrbook/pdf/udhr_booklet_en_web.pdf.

Course _____
Due _____

Reflection Assignment

(This assignment will be graded with a "check" for having done it or a "check plus" for having done it very well. A check plus will count as extra credit.) Please see the rubric at the end of this assignment. If you answer the questions as described in the third column, you will have an outstanding reflection.

1. Please choose an artist or artwork that we discussed in class or an artist of your own choice who addresses a global issue or issues and who challenges the viewer to see the issue/s in a different way. Please explain why you chose the artist or artwork and identify the issue/s the artist was addressing. Identify some of the commonly held assumptions associated with the issue/s, and explain how the artist attempted to change commonly held points of view. What alternative point of view or points of view did the artist or artwork offer?

2. Sometimes artists use surprise, humor, empathy irony or other strategies to change the viewers' perspectives. Can you identify a strategy or combination of strategies that the artist used to encourage the viewer to consider the issue in a new way?

3. Describe how the material, color, size, placement or other qualities of the work contributed to its meaning.

4. Are there global issues that interest you or that have influenced your own artwork?

Please feel free to look at other videos if it helps you to choose an artwork to write about or to gather information for the reflection assignment. You may choose an artwork from the following artists (or an artist of your choice who addresses global issues):

- **Tammam Azzam**
- **Nizar Ali Badr**
- **Willie Cole**
- **The Guerilla Girls**
- **Yacine Ait Kaci (YAK)**
- **JR**
- **Vik Muniz**
- **Lily Yeh**

Rubric for Reflection Assignment

Needs Improvement	Adequate	Outstanding
Stating that you chose the artist or artwork because you like it.	Stating that you chose the artist or artwork because you are interested in the global issue or issues [name the issue/s] that the artist addressed.	Stating that you chose the artist or artwork because you are interested in the global issue or issues [name the issue/s]. Identify the usual way or ways of seeing the issue/s and the alternate way/s of seeing the issue/s that the artist is suggesting.
Identifying whether or not the artist utilized a strategy to convey ideas or perspectives.	Identifying the strategy or strategies utilized by the artist.	Identifying the strategy or combination of strategies utilized by the artist, (for example, surprise, humor, empathy, irony, etc.) Explain whether you believe the strategy was effective and why.
Describing how the artwork looks in a general way.	Describing how one aspect or quality of the artwork work affects the meaning of the work.	Describing how more than one aspect or quality of the artwork affects the meaning of the work. [Think about the material, color, size, placement, location or other aspects that make the work thought-provoking.]

Metacognition and Reflection Prompts
Alison Cimino, M.F.A.
Queensborough Community College

Metacognitive Practices in the Composition Classroom: A Portfolio Assignment

There are many studies on the benefits of using metacognition practices in classrooms, especially in college writing classes. Many writing centers offer information on metacognition and its benefits as part of their web pages. Yale University, Vanderbilt University, and University of Michigan are just a few resources available with extensive information on the benefits of metacognition. Metacognition is self-reflection that requires students to trace their own path of learning and studying. In reflective writing practices, metacognition asks students to explore their own writing process, so they may understand how to write and revise their papers most effectively and efficiently. In study, metacognition maps the connection between healthy study habits and success; likewise, by understanding their study habits, students may see how their preparation or lack of preparation created their result on a test or paper. In my own college writing composition classes at Queensborough Community College (QCC), I have included metacognitive practices throughout the semester to help students understand that writing is a process, and quality writing is a learnable skill. These exercises may be implemented in college composition classrooms and offer research-based practices I learned while examining metacognitive practices and studying teaching composition.

Implementing Metacognition Practices in the Classroom

Composition instructors routinely employ metacognition practices in their classrooms. Throughout my ENGL 101 and 102 classes, as well as in BE-112 (a support class for students who struggle in writing), I give metacognitive reflection prompts. Students are routinely asked to reflect on their writing process. After each paper, I ask them the following questions:

What obstacles did you face while writing your paper? How did you overcome them? Where are you still struggling? What discoveries did you make while writing? What surprised you?

By asking students to reflect on their writing process, students evaluate their own learning and their own writing process. The question, "What obstacles did you face while writing and how did you overcome them?" acknowledges that students will face challenges throughout their writing process. Many students struggle with a feeling of inadequacy when they first encounter difficulties in writing. They state that they are bad writers and sometimes express concerns about even belonging in college. By acknowledging difficulties, students learn to normalize struggle as part of the writing process. In essence, they learn that writing *is* a process.

BE-112, ALP:

In the QCC Accelerated Learning Program, we rely on "multiple measures" to prove students are ready to move on to the next level writing class. At the end of the semester, students who took BE-112, a skill building and support class to College Writing I, will hand in a collection of revised papers from both classes to pass the class. As a capstone of the portfolio, students must hand in a self-reflection paper. Similar to the journal prompt above, students reflect on their writing habits and performance throughout the semester, by re-reading their papers and comments from myself and their classmates.

In my BE-112 class, the self-reflection paper hinges on metacognitive practice. Students evaluate their own growth and progress as writers and also discuss the areas they will continue to work on. By evaluating their own strengths and weaknesses, the paper encourages students to understand that writing and growing as a writing are continuous. One continues to learn and grow as a writer. The questions stem from my own training as a composition instructor at Texas State University, San Marcos. There, under the direction of Dr. Sue Beebe and Dr. Mike Hennessy, graduate students were trained to incorporate metacognitive reflection in their composition courses.

This assignment was originally created by Dr. Susan Beebe. Over the years, I have altered the questions slightly and asked students to consider a metaphor or simile that represents their growth as a writer. The act of making a visual comparison also illustrates how change can occur throughout a semester. Many times, students use a weather image to communicate the struggle in their writing process. They write how the class started as a rainy day with clouds and confusion, but slowly, the sun began to shine and the clouds cleared.

The questions they consider are as follows:

Topic:
With the notes on your portfolio, write an essay in which you do EACH of the following:

1. Summarize your strengths and weaknesses as a writer. Use specific illustrations from your essays to support your analysis. Quote your writing and/or my responses or your classmates' responses.

2. Discuss how you developed your strengths. Also, discuss the elements of writing that still challenge you. How have you grown? What improvements do you still need to make as a writer?

3. Consider whether and/or how BE-112 and ENG101 have challenged and/or improved your writing. What assignments or class discussions are memorable?

4. Finally, set three goals for yourself as a writer.

5. How do I start**? Consider creating a metaphor or simile to represent some idea about your growth as a writer and start with that description in your essay.** We will begin to brainstorm and pre-write for this essay in class.

Remember to give your essay a title!

In the Accelerated Learning Program, BE-112 class, we discuss their self-reflection drafts before writing and after the first draft. As part of our class discussion, we brainstorm a list of metaphors we identify with to serve as a comparison to our class experience. While students offer a range of metaphors, from following the change of weather in one day from snowy to sunny; from learning to cook through making mistakes; to growing from childhood into adulthood—all students recognize their learning as a process. Growth takes time and practice. Metacognitive practices and guided reflection support students in seeing their own process and growth.

Sebastian B. Murolo
Associate Professor Business Department
Queensborough Community College, CUNY

Facilitating Student Reflection in a Business Class

In my Income Tax class where most of my students are accounting majors I integrated the global impact of running a business in a different country. With the internet you can easily sell products to foreign countries so to be competitive you need to know how a business is operated in a foreign country.

THE PROJECT

The students write a 3 to 5 page paper. They are expected to explain how business operates in foreign countries and how can US corporations remain competitive in this environment. Many companies said they could not compete globally so Congress passed a law, The Foreign Corrupt Practices Act (FCPA). Students research this law and they are to explain the law and provide information about the research they did through citations.

REFLECTION ACTIVITIES

- Pre-reflection
- Paper submission
- Post reflection

PRE-REFLECTION: Here we attempt to understand student's prior knowledge on global business operations. The goal was to align the reflection questions with the HIP Project and with the General Education outcomes. Originally, closed reflection questions with just yes and no answers were used. The response questions offered a limited view on the experience of the project. We included a few open-ended questions for better result:

- Have you ever heard of the Foreign Corrupt Practices Act?
- Do you think businesses are operated in a different manner in foreign countries?
- Can you identify an issue you might encounter in a shopping mall in a foreign country that is different from how it may occur in the U.S.A.?

Students submit paper

POST REFLECTION

After students have submitted their papers. They have to do a post-reflection survey.

- Do you think business are operated in a different manner in foreign countries?
- Is the Foreign Corrupt Practices Act important for U.S. businesses to operate in foreign countries? If so, please provide examples

There are many possible ways to obtain better reflections. One is to grade the reflections. Tell the students you expect them to spend no more than 5 minutes on a survey question but to write their thoughts down. You will find it is not difficult grading because the students do not do more than asked.

Below are some questions on learning how you learn, metacognition**:**

What challenges did you encounter?

Did you enjoy the project?

What did you learn about yourself?

What is the takeaway from this experience?

FIG Christine (Mi-Seon) Kim, Library

Promoting Academic Integrity Through Reflection

Students will write reflective writing on plagiarism according to the reflective prompts that will be delivered twice a semester within two weeks after the semester starts and two weeks before the semester ends. The activity of reflective writing may be included in a library session or in a normal class.

Lesson One/ Reflection Prompts: Awareness of Plagiarism

*Please use a search engine to answer the first and second questions. Please cite sources.

- What is plagiarism?
- Prominent figures have been charged with plagiarism. Do you know any celebrities, companies, or institutions that have been accused of plagiarism? Please give an example.
- If a person you admire and respect has been criticized for plagiarism, how would it affect your opinion of that person?

Lesson Two/ Reflection Prompts: Policies and Preventions on Plagiarism

- Look up CUNY policies on plagiarism. What are the penalties for academic dishonesty? You may use a search engine for research. Please cite sources.
- A student submitted a paper and received a failing grade (F) for plagiarizing substantially. Do you agree or disagree with the student getting an F without a second chance? If you disagree, in your opinion what penalty would be appropriate?
- What factors do you think contribute to students' plagiarism?
- What would prevent students from plagiarizing in their papers?
- If you had a chance, what would you have done differently on your paper?

Reflection and Narrative Writing to Facilitate the Composing Process

Ilse Schrynemakers

In my first-year Composition course, students often struggle with integrating primary research into their writing. One of their first research assignments involves interviewing another student about past educational experiences. Inevitably, students report the findings from the interviews but struggle with making connections between the details gleaned from the interviews and the larger focus of the writing assignment—a thesis that thematically compares and contrasts the writer's and peer's prior schooling.

My students in a developmental writing class encountered similar problems with completing a service-learning project. After interviewing seniors about their experiences immigrating to the United States, students were asked to integrate these findings from the interview into a larger writing project. (Both of these assignments are listed below.) This assignment focused on adjusting to living in the United States, especially after harsh circumstances in their native countries. As part of the writing project, students read a *New York Times* articles about Syrian refugees living in the United States and heard the testimony of a Holocaust survivor. Similar to my Composition students, these developmental writing students experienced difficulties with identifying meaning based upon the personal details shared in the interviews. Very often, students reported details without making connections to the focus of the writing assignment.

In order to improve how my students integrate primary research, I incorporated reflection assignments between the various parts of the assignment. These reflection prompts require more intermittent steps such as writing stories (based on their experiences) and selecting a specific word that captures their comprehension of the

reading/testimony. For instance, after conducing interviews, I may ask my students to create stories based upon the information gleaned from the interviews. This way, by composing a story, students are required to think about a specific moment and formulate connections between that moment's significance and their own life experience and/or a reading from class. These additional steps can facilitate how students create bridges between their lived experience and their own thoughts, feelings, and opinions about a particular context. Moreover, before and after students complete specific reading/interviewing tasks, students also need to identify specific words that capture their impressions as a way to help create connections between their own value systems and their formulation, interpretation, and composition of ideas.

Below please find attached the writing project that integrates various reflection prompts to encourage students to create bridges between the various reading, writing, and critical thinking tasks.

Immigration Writing Project
For a Developmental Writing Course

Overview of Writing Project: This writing project will be an expression of your critical engagement with past and present immigration stories.

After reading several *New York Times* articles about the current refugee crisis, the class will spark comparison and contrasts about past and present struggles of immigrants in a variety of ways:

- Reflecting on the students' personal stories of struggles and adaptation
- Connecting the reflection to New York Times' article on the refugee crisis.
- Composing interview questions for seniors at Bayside Senior Center
- Interviewing seniors at the Bayside Senior Center (and taping the exchange)
- Reflecting on the connection between the stories told by the seniors, the students' life experiences, and the readings.
- Hearing the testimony of a Holocaust survivor
- Reflecting on connections between the Holocaust survivor and the various themes explored thus far about struggles/adaptation.

The final writing assignment will connect these stories around a significant idea expressed through multiple main points. Significantly, the essay's focus, language choices, organization, and development will capture the richness and variety of all these experiences in coherent and compelling ways.

The essay is an overall assessment of ways in which the lived experience of meeting others has magnified perhaps the immigration struggle and in what ways. Other responses are welcome—but your goal here is to address directly how meeting the immigrants has impacted your understanding of the specified struggles.

Part I: Reflecting on Personal Struggles/Creating Interview Questions

After the class discussion about the refugee crisis, students will compose short reflection on their own struggles/adaptation with starting anew someplace else.

Reflection #1: Create one story that captures a particular struggle with adaptation (perhaps to a new home, school, country, language). Where did it happen? When did it happen? How old were you? How did you overcome (or not) this challenge? Finally, select one word that describes how you handled the struggle(s). Why did you choose that word?

Part II: Returning to the Class Readings and Connecting to Personal Experiences

Provide a summary of one *New York Times* of the refugee crisis and social justice (you may choice from the ones discussed in class). Be sure to connect thematically with your personal struggle.

Reflection #2: To make that happen, create a reflection around the following questions: What changes have happened to the refugees? Where? When? Select one word that describes how the refugees are responding to their challenges. Why did you select that one word? Compare and contrast your word about their experiences and the word that describes your experiences.

Part II: Academic Service Learning Project: Bayside Senior Center.

Based on their reflection about their own experiences and readings about refuges, students will bring a "script" for interviewing the seniors, and tape the exchange on their phones or other devices, and take notes.

Shortly after, in class, students will reflect in on the overall experience as well as the content learned and emotions felt. To do so:

Reflection #3: Create one story that captures a particular challenge/struggle communicated in the interviews. Where did they take place? When? How did the senior overcome the challenge/struggle? Select one word that captures how the senior faced the challenge? Why did you select that word? Compare and contrast this testimony with your own experiences and the readings from class.

Part III: Holocaust Survivor Testimony

Students will hear about coming to America through the testimony of a Holocaust Survivor. After the talk, students will formulate and propose questions to dig deeper into all aspects of the survivor's journey.

Reflection #4: Create one story that captures a particular challenge/struggle communicated by the Holocaust survivor. Where did they take place? When? How did the Holocaust survivor overcome the challenge/struggle? Select one word that captures how the Holocaust survivor faced the challenge. Why did you select that word? Compare and contrast this testimony to your own life experiences, the interview with the senior citizen, and the readings from class.