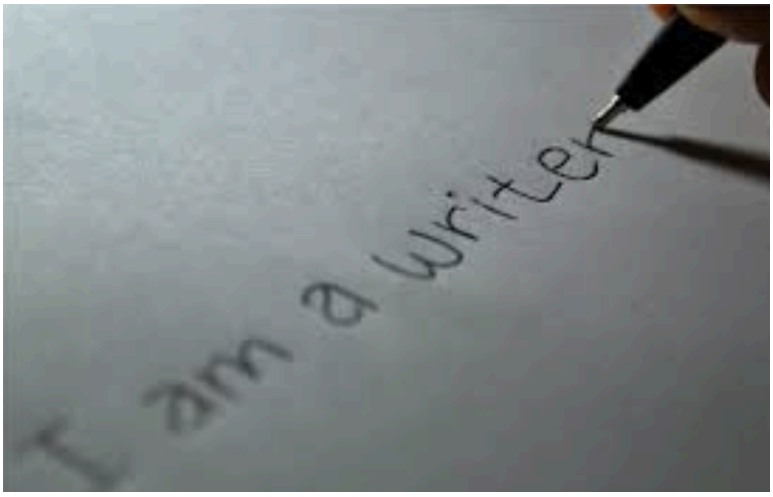
Welcome to EDU S19 Short Term 2019:
Theory and Practice of Writing and Tutoring
Class website
Link to Google Document: **https://tinyurl.com/y7223yuj**



Faculty:	Class:	Practicum Information:
• Dan Sanford dsanford@bates.edu • Stephanie Wade swade@bates.edu PWSA: • Kelly McDonald kmcdona3@bates.edu	Days/Times/Place M,T,W,R 10am-11:55am The Writing Center PWSA: M,T,W,R 10am-noon and 1pm-3pm	10 hours with DCS students (T/R 11am-noon) 20 hours with community partners

By the end of the course, students will

- Demonstrate a general understanding of the field of composition studies--especially writing center theory, research, and practice--through class activities,community work, informal writing, assignment design, and a formal teaching philosophy.
- Illustrate connections between research in composition studies and their work as writers and writing tutors through class activities, informal writing, a literacy narrative, and a profile based on a interview.
- Analyze the relationships between literacy and social justice through community work, informal writing, class activities, a teaching philosophy, and a final reflective essay.
- Represent their growth as rhetorical and reflective writers, readers, thinkers, tutors, and community members by building an eportfolio and crafting a final reflective essay.

Grading Contract: Writing Fellows Short Term 19
Links to all Grading Contracts

This grading contract-which we have adapted from Asou B. Inoue's contract- outlines Dan and Stephanie's expectations for students who aim to earn an A or a B in this class.

- Please keep your work for this course in a Google Drive and embed links to individual assignments into the table below. Be sure to allow Stephanie and Dan and your peer review colleagues (TBA) to access and comment on your work via the share settings.

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Reflections: Please create a GoogleDoc for informal writing, which will include • Reading journal entries: at least 12 • Lab notebook: at least 8
Literacy Narrative: Draft and Revision
Profile Based on Group Interview with Individual Reflection draft 5/13
Discussion Facilitation: **Teams will sign up to facilitate discussion and/or interview Guests.** After your turn, please include a link to a brief reflection within three days.
Prompt + Rubric + Annotated Bibliography draft due 5/17
Teaching Philosophy draft 5/20
Final Reflection draft 5/23
Portfolio draft 5/16--we will work on this in class
Final Revisions and Extra Labor due 5/28

Extra labor:

- Up to 2 extra reflections--at least four pages total for one item of credit.
- Up to 2 extra commentaries on colleague's work:
- One handout or other supplemental material: Discuss this with Dan or Stephanie.
- One essay or project that extends the ideas raised in class in a significant way: Discuss this with Dan or Stephanie.

Thus, for every item you complete on the above list, your contracted grade will improve by .3 grade points. So if you meet the conditions for a B-contract (3.1), then your grade can improve in the following ways:

- 1 item completed = course grade of 3.4 (B+)
- 2 items completed = course grade of 3.7 (A-)
- 3 items completed = course grade of 4.0 (A)

Exemplary labor. If by the end of term, you miss no classes (participate in all activities), have no late or missed assignments, and do not use an extension, then you will earn an

extra .4 (equal to one item on the advanced contract) to your final course grade. This rule is meant to reward those students who engage in all the labor of the course in the fullest.

Guidelines:

• **Timeliness.** You agree to come on time or early to class and to your practicum. Walking into class late 1-2 times in a term is understandable. MIssing one class is acceptable. Be sure to make up in class activities and check in with Stephanie or Dan.

• **Sharing and Collaboration**. You agree to work cooperatively and collegially in groups. This may be the easiest of all our course expectations to figure out, but we should have some discussions on what we expect from each other.

• **Late work/Incomplete Work/Missing work.** You agree to turn in properly and on time all work and assignments expected of you in the spirit they are assigned, which means you'll complete all of the labor instructions for each assignment. Most assignments are considered working drafts, so completeness will certainly vary. Because assignments are used in class when they are due, so turning in something lates means it is less useful, and its absence hurts your colleagues in class (since they depended on you to turn in your work for their use). If you communicate with Dan or Stephanie prior to a deadline, you will have one extension, but you will need to arrange a new timeline with your peer review team.

• **Ignored Work**. You agree not to ignore any work expected of you. Ignored work is any work unaccounted for in the quarter—that is, I have no record of you doing it or turning it in. My sense is that ignoring the work so crucial to one's development as a learner in our community is bad and unacceptable, so accumulating any "ignored work" will keep you from meeting our contract expectations.

• All **Work/Labor and writing needs to meet the following conditions:**

◦ **Complete and On Time**. You agree to turn in on time and in the appropriate manner complete essays, writing, or other labor assigned that meet all of our agreed upon expectations. (See Late/ Incomplete Work for details on late assignments). This means you'll be honest about completing labor that asks particular time commitments of you (for example, "write for 20 minutes," etc.).

◦ **Revisions.** When the job is to revise your thinking and work, you will reshape, extend, complicate, or substantially clarify your ideas—or relate your ideas to new things. You won't just correct or touch up. Revisions must somehow respond to or consider seriously your colleagues' assessments in order to be revisions.

◦ **Copy Editing.** When the job is for the final publication of a draft, your work must be well copy edited—that is, you must spend significant time in your labor process to look just at

spelling and grammar. It's fine to get help in copy editing. (Copy editing doesn't count on drafts before the final portfolio or first drafts).

Writing Fellows ST 19 Reading + Lab Journal Questions

General Course Overview

Week	Writing Assignments	Writing and Tutoring Strategies + Techniques
Week 1 4/22-4/25: Introduction Orientation to Practicum Introduction to Writing Tutoring	Literacy narrative	Mindmap, list, freewrite Mirroring Setting the agenda Asking question to help decode code phrases Redirecting questions
Week 2 4/29-5/3: Foundational Perspectives	Literacy narrative D2→ Interview/Profile	Asking questions about rhetorical appeals: emotions, character, logic
Week 3 5/6-5/10: Consulting on Assigning, Sequencing, and Responding to Writing Resources for Writers. Teachers, and Tutors	Interview/Profile→ Prompt + Rubric + Annotated Bibliography	Asking questions about sources Reading to generate material POP Asking questions about organization
Week 4 5/13-5/17: Contemporary Perspectives	Prompt + Rubric + Annotated Bibliography → Philosophy Reflection, Portfolio	Asking questions about language, syntax, word choice, and style
Week 5 5/20-5/24 Presentation	Philosophy Reflection, Portfolio	Presentation skills

Week 1: April 22-25 Introduction to course and to practicum
Monday, 4/22 Classwork

- Review syllabus: what is reflection?
- Who are you as a writer, a reader, a student, a tutor, a person?
- Why are you here? Why do you write? What is writing?
- Strategies for generating material: Listing, mind mapping, making timelines, talking, and listening
- Who are we as a community? As a class, as a campus, as a city.
- What does it mean to approach writing as a recursive process?
- Ellen Alcorn class visit 11am. Intro to practicum

Homework for 4/23

Reading

- Review pages 1-51 *The Bedford Guide for Writing Tutors*
- Read 128-131 of "Finding Your Way In: Invention as Inquiry in First Year College Writing" by Lessner and Craig. If you like, skim the rest.

Reflection 1: Draft of Literacy Narrative

- Beginning with the material from our brainstorming, draft a literacy narrative--a story (or collection of stories) about your growth as a writer. As you do, please consider the following:
    - As you reflect on your memories as a writer and a reader, when do you feel encouraged? When do you feel discouraged? Why? Pick at least three memories to develop and analyze.
    - How do your processes for reading and writing compare with those described by Ryan and Zimmerelli and Lessner and Craig?
    - Review the topics and question on pages 49 and 50 of *The Bedford Guide* and answer the questions that seem most relevant and interesting.
      ***These questions should help you generate more material. Your narrative should be organized to emphasize your audience and purpose.
- This should be at least two-pages, double spaced. Be sure to embed a link to it in your class contract and to share permission with Dan Sanford and Stephanie Wade. Please also bring a hard copy to class for peer review.

Tuesday, 4/23 Classwork

- Introduction to peer review: Asking question, decoding code phrases, specific praise.
- Reflection on peer review:

    - What did you learn about your classmates' literacy experiences and writing processes?
    - What did you learn about your literacy narrative?
- Plan for revision: what next steps will you take to revise?
- DCS: Introduce writing tutors, understanding assignments, generating material (just 30 minutes)

Homework for 4/24

Reading

- Read "The Re-education of Neisha-Anne S Green: A Close Look at the Damaging Effects of 'A Standard Approach,' Benefits of Code Meshing, and the Roles Allies Play in this Work." by Neisha Anne S Green page 72-82 and "Afterward: Narratives That Determine Writers and Social Justice Writing Center Work" by Asao B. Inoue 94-98 from *Praxis* 14.1 (2016)

Reflection 2:

1. Your reactions + questions: As you read Neisha-Anne S. Green and Asao B. Inoue"s essays, note the points that correspond with and diverge from your own experiences and note the questions that arise. Reflect on the similarities and differences between your experiences and Neisha Anne Green's. Reflect on Inoue's concept of the work of writing centers. Write about what this might mean for your work as a writer and a writing tutor.
2. Rhetorical analysis: What is Green's purpose? Who is her audience? How does she appeal to logic and emotions? How does she deploy *ethos*--earn the trust of her readers? Pay special attention to her voice/s and tone as well as her use of allusion. In what ways does she take risks? In what ways do her rhetorical appeals work? Where--if at all--do they need work?
3. Practice: In the section titled Elbowed Out (77-78), Green explains what code meshing looks like in practice. Compare this with the tools for tutoring described by Ryan and Zimmerelli (pages 15-27): Asking questions, listening actively, facilitating by responding as a reader, using silence and wait time

Wednesday, 4/24 Classwork

- Introduction to rhetorical analysis.
- Introduction to linguistic diversity
- Revisit and extend Reflection 2
- Peer review 2: Setting the agenda

Homework for 4/25

Read:

- Romeo García- Creating Presence From Absence and Sound from Silence p7-15 from the *Community Literacy Journal* 13.1 (F18)

- Paul Kei Matsuda and Michelle Cox "Reading an ESL Writer's Text" 39-47 Studies in Self-Access Learning Journal 2.1 (2011)

Write:

1. Reflection 3: Put Romeo García into dialogue with Paul Kei Matsuda and MIchelle Cox. You can write this as a conversation you imagine the three of them having OR you can analyze and compare their work.
2. Keep working on literacy narrative--consider how your classmates' literacy narratives, and Neisha-Anne S Green and Romeo García's literacy narratives compare and contrast with yours. Include information about your linguistic history, if you like.

Thursday, 4/25 Classwork

- Peer review
- Reading Discussion Sign-Up
- DCS: Peer review, setting the agenda, asking questions, plan for revision, cover memo.
- Week 1 Review + Application

Homework for 4/29

Read

- Bedford 52-71.
- "Coming into the Field: Intersections of the Personal and the Professional in Graduate Student and Faculty Narratives" Eileen Schell
- Trigger warning- this article discusses a suicide on pages 15-19 so please skim this section if this is a trigger for you.
- Marliee Brooks-Gillies on cultural rhetorics and writing centers from *The Peer Review* 2.2 (2018)

Write

Reflection 4:

- Complete in class writing (week 1 review and application).
- Eileen Schell references Wendy Hesford on page 6 to define autobiographical scripts as "'the culturally available models of identity and narrative templates that structure experiential history." Brooks-Gillies makes a similar point about the narratives we tell about the work of writing center in the section "Employ Story to Change Practice." What does this mean to you? How does this relate to Green's essay and to García's? What does this mean for our work in the Writing Center at Bates?
- Peer Review:
    - Actively read each of your classmates' literacy narratives. As you read, note points that you particularly appreciate and note your questions by writing interlinear comments using the comment function in GoogleDocs. Please also follow the guidelines we

reviewed in class. Be sure to address your partners' agenda. Write 2-3 paragraphs for each partner in which you:
    - Mirror (summarize the gist of the paper),
    - Praise what is going particularly well in the paper.
    - Address their agenda.
  - You can write the paragraphs at the end of the paper or write smaller comments throughout that add up to 2-3 paragraphs.
- Bring one hard copy of your literacy narrative to class.

Week 2: April 29-May 2 Foundational Perspectives
Monday, 4/29 Classwork

1. Peer review: Plan for revision.
2. Feedback about language choices 1: sentence types and punctuation.

Exercise:

- Review a section of your literacy narrative.
- Note and categorize the sentence types you use.
- Experiment with different sentence types.
- Pick one section that you have improved via experimentation and write the original and the revision on a sheet of large paper or white board.
- Walk around the room and observe your classmates' work. What do you see?
- Use one of the grammar handbooks or an online grammar guide to find more information about sentences and punctuation. How might you use attention to sentence types and punctuation and a grammar handbook as a writing tutor?

3.Schell and Brooks-Gillies: What are the role of stories in the work of writing centers? Form teams for Group Interview and Profile and draft questions.

Homework for 4/30

You just need to read one of the articles below. We will create teams in class.

- A Brief History of Rhetoric and Composition Bedford Bibliography
- A Brief History of University Writing Centers: Variety and Diversity. Susan C. Waller

Write Reflection 5:

- Draw a timeline of rhetoric, composition, and writing centers with ten moments from the article you read.
- Write about why you selected these moments
- Note at least one question that the article raised for you.

Revise literacy narrative considering feedback as well as what we have learned about histories of composition and cultural scripts. Who are you as a writer? Who do you want to be? Bring one hard copy to class. This is due end of day Friday 5/3.

Craft cover memo about your process of writing and revising this essay, the strengths of your draft, where you are struggling, where you want feedback, and what is off limits.

- As you revise your literacy narrative, consider the culturally available scripts that have undergirded your experiences.

Tuesday, 4/30

- Timelines
- Meet Carrie's class: Personal narrative workshop/discussion making timelines to generate material

Homework for 5/1

Read:

- Stephen North "The Idea of a Writing Center" (1984)
- Elizabeth Boquet and Neal Lerner (2008) Just skim the long sections of numeric data.

Reflection 6

1. Your reactions + questions:
    a. What ideas about writing centers trouble North? Why? How do they match your ideas about the work of writing centers? Have you observed examples of the troublesome attitudes today?
    b. What do Boquet and Lerner find troubling about North's article? What solutions do they propose?
2. Rhetoric:
    a. What is North's purpose? Who is his audience? How does he appeal to logic and emotions? How does he deploy *ethos*--earn the trust of her readers? Pay special attention to his evidence and how he organizes his evidence. In what ways do his rhetorical appeals work? Where--if at all--do they need work?
    b. What is Boquet and Lerner's purpose? Who is their audience? How do they appeal to logic and emotions? How does they deploy *ethos*--earn the trust of their readers? Pay special attention to their evidence and how they organize it. In what ways do their rhetorical appeals work? Where--if at all--do they need work?
3. Practice: Boquet and Lerner detail the problems of lore in writing center work. Review your literacy narrative and your journal entries thus far, looking for examples of lore as well as examples of practices and attitudes that might be rooted in lore. Is lore always problematic?

Wednesday, 5/1 Classwork

Metaphors
Collaborative Learning Strategies
The Idea of a Writing Center:
Rhetorical analysis and ways of talking about persuasive/informative writing.

Homework for 5/2

Read

- Jeff Brooks Minimalist Tutoring: Making Students Do All the Work
- "A Critique of Pure Tutoring" by Linda K. Shamoon and Deborah H. Burns

Write: Reflection 7

1. Your reactions and questions:
    a. How would you summarize the differences between the strategies Jeff Brooks proposes as minimalist tutoring and those that Shamoon and Burns propose as directive tutoring.
    b. What do you see as the pros and cons of both? Support your analysis with examples from experience, observation, class discussion, and class texts.
2. Rhetoric:
    a. Analyze Jeff Brooks's use of logic and emotions, paying particular attention to his reliance on assumptions.
    b. Analyze Shamoon and Burns's use of logic and emotions, paying particular to their use of analogies between writing and other forms of learning (musical performance, health fields). How do the analogies stand up to analysis? What holes did you find?
3. Practice:
    a. Consider Ryan and Zimmereli's explanation of multilingual writers' expectations (60-66). How does this complicate Brooks' defensive minimalist tutoring strategies?

Thursday, 5/2 Classwork

Peer review with DCS
Student lead discussion: Directive versus non-directive approaches
Mentoring exercise: practicum work

Homework for 5/3

Revise literacy narrative considering feedback as well as what we have learned about histories of composition and cultural scripts. Who are you as a writer? Who do you want to be? Bring one hard copy to class. This is due end of day Friday 5/3. Be sure to include a cover memo about your process of compositing this narrative, what was helpful and what was not helpful, how you feel about this revision, where you would like feedback, and what--if anything--is off limits.

Homework for 5/6

Read:

- Bedford 71-102
- Assignment Design Traci Gardner and WAC Clearinghouse
- Review **Prompt + Rubric + Annotated Bibliography of Four Sources**
- Write down 1-3 questions that have come up for you over the semester.
- Catch up with reflections and lab notebook

Week 3: May 6-9 **Consulting on Assigning, Sequencing, and Responding to Writing**

Monday 5/6 Classwork

Student run discussion of Gardner + WAC
Review **Prompt + Rubric + Annotated Bibliography of Four Sources** :
Crafting questions. The 4 R's of Research
Prep for working with DCS--make a copy of and customize this handout for working with the DCS students. Print copies for your group and bring them to class tomorrow.

Homework for 5/7

Read Lunsford and Lunsford "Mistakes are a Fact of Life"
Skim page 148-156 Nancy Sommers Responding to Student Writing
Reflection 8:

1. What did Lunsford and Lunsford teach you about the changes in the types of writing assigned over the past 100 or so years? How has writing assigned changed in the last ten or so years? What do you think about these changes?
2. What did Lunsford and Lunsford teach you about errors? Look carefully at their points about sentence structure. How does this relate to our work?
3. What did you learn about writing from their work? How do they employ rhetorical appeals? What strategies do they use in the introduction? In the conclusion? In their overall organization? As they made transition between points?
4. How does Nancy Sommers's research about teachers' comments compare with your experiences? What issues around teachers' comments might arise in our work? How might we address these issues?

Tuesday 5/7 Classwork

Peer Review DCS: crafting questions, finding and evaluating sources
Make a copy of and customize this handout for working with the DCS students.
Print copies for your group and bring them to class tomorrow.
Student run discussions
Scenario: tutoring and affective domain

Homework for 5/8

Read "Delivery & Multimedia Composition: Re-claiming Agency in Digital Media for Advocacy and Social Change" by Kefaya Diab (you can skim pages 10-13 about film production). This is a chapter in a textbook for college writers.
Write Reflection 9:

1. Throughout the chapter, Diab offers prompts for thinking and writing (pages 4, 5, 6, 7, 8, 15, 16, 17, 18). Please answer the questions on page 4 and pick at least one other set of questions to answer.
2. Bring the material you have generated so far for your interview and profile project for a workshop about organization.

Wednesday 5/8 Classwork

Kefaya Diab 10 am Zoom Visit- Meet in Carnegie 225
Analyzing assignments
The POP

Homework for 5/9

- Read Alison Cook Sather Partnerships Ch 1
- See what material you can find about Writing @ Bates online. Here is a place to start.
- Check out at least two online sources that support college writing such as the WAC Clearinghouse, the George Mason Writing Center, and/or Purdue's Online Writing Lab (OWL). or others you find on your own.

Write Reflection 10:

- Reflect on your experiences a writer at Bates. What opportunities for partnership have your experienced? What resources have you used? What does Cook Sather offer us in her model of students and faculty as partners that we might use in our work? What other online resources might we use?

Thursday 5/9 Classwork

DCS: The POP (organizing information)
Student led discussion
Possible ARC Staff, Former PWSA + FYS Faculty Visit

Homework for 5/13

Read Excerpt of Other People's English (24-51)
Write Reflection 11:
Part 1: In *Other People's English: Code-Meshing, Code, Switching, and African American Identity,* Rusty Barrett (the author of the section we read) use research from linguistics, education, and sociology to argue for the value of code meshing. After reviewing this research, he offers a rationale for the value of code-meshing. In your reflection, please compare the following points with your experiences and observations--or, if your experiences and observations do not

correspond with these points, write about what you learned from them and the questions they raised

- "The dominant ideology in the United States emphasizes monolingualism' (p27).
- "Because prescriptive language ideology generally treats undervalued varieties as 'wrong' on one hand and 'inappropriate' in certain other contexts on the other, children who speak undervalued Englishes may feel as if school assumes they are 'wrong' even when their answer is actually correct." (33)
- "...teaching Standard English must be combined with education in language awareness that address forms of language prejudice."
- Given the rise of global Englishes, Standard American English is definitely not the language of *wider* communication.

Part 2: What does this research mean for our work in the Writing Center, our work as writing tutors, and our work in the community.
Part 3: Note the rhetorical appeals in this section. How does Barrett use emotions and logic? How does he convey his character?

Week 4: May 13-16 Contemporary Theoretical Perspectives
Monday 5/13 Classwork

Beth Boquet Zoom Visit 10:15am Meet in Carnegie 225
In class workshop- review teams **and** peer review profile instructions
Prep for DCS- creative writing prompts

Homework for 5/14

Read Moving Beyond Alright by Neisha Anne S Green or watch the keynote talk.
Write Reflection 12:

- **Part 1:** In her keynote address at the International Writing Centers Association's 2017 Conference (IWAC), Neisha Anne S Green states her task is "being the voice of the unheard at this keynote." What does she mean by this? How does she accomplish this work? What is her advice to the unheard and to those of us who elect to continue social justice work in the writing center? How might me follow this advice in our work at Bates.
- **Part 2:** Skim the conference program and pick three presentations to read. Briefly summarize these and explain why you picked them
- **Part 3:** Imagine you are giving a talk at the IWAC 2020 conference. Create a title and one paragraph description of your paper (This could be the same topic as your Prompt, Rubric, Annotated Bibliography assignment.)

Tuesday 5/14 Classwork

Neisha Anne S Green Zoom Visit 10am Meet in Carnegie 225
DCS: Creative Writing

Homework for 5/15

Read Unmaking Gringo-Center by Romeo García (43-44 will be hard because they rely on much theory we have not reviewed, so you do not need to understand all of this.)
Write Reflection 13:

- **Part One**: What is **García** 's purpose for writing this essay? How does he use evidence to support his central claim? What do you think of his argument?
- **Part Two**: On pages 48-51, **García** proposes solutions that writing tutors and writing center directors can enact. Identify at least one that you imagine would be most readily accomplished here at bates. Imagine and write about how you and your peers would put this into practice/
- **Part Three:** What questions do you have for Romeo **García?**

Complete Peer Review Profile/Interview
Bring laptop or phone for eportfolio workshop and review assignment.

Wednesday 5/15 Classwork

Romeo García Zoom Visit 11am Meet in Writing Center and go to Carnegie 225 at 11am
Finish peer review Profile/Interview and plan for revision.
Eportfolio Workshop.

Homework for 5/16

Read Deans and Courtmanche "How Developing a Network of Secondary School Writing Centers Can Enrich University Writing Programs" to be published in the WPA journal.
Write Reflection 14:

- Deans and Courtmanche document a decade of network building between the University of Connecticut, the National Writing Project, and middle and high schools within a 50 mile radius of UConn. Considering your experiences in the practicum working with students off-campus, what needs have you observed?
- How might Deans and Courtmanche's model work for us? What are its limits? What else might the Writing Center at Bates do to collaborate with our communities to support literacy?

Bring laptop or phone for eportfolio workshop and review assignment.

Thursday, 5/16 Classwork

Rubrics:
DCS Peer Review: Setting the agenda using the language of poetic and literary techniques.
Tom Deans Zoom Meet in Writing Center and go to Carnegie 225 at 11am.

Review Teaching Philosophy

Homework for 5/17

Complete draft of **Prompt + Rubric + Annotated Bibliography** and post in your grading ract. Make sure you give Dan and Stephanie permission to comment.

Homework for 5/20

Write draft of Teaching Philosophy- be sure to bring at least one hard copy to class.
Optional:
Read Pick a reading--something new or from your annotated bibliography or or from our course reserves or a text that one of the authors we have read referenced.
Write Reflection 15: Create your own prompt/s and answer it.

Week 5: May 20-23-Your homework this week is to work on revisions, to bring working drafts to class, and to be prepared for your eportfolio showcase on Thursday.

Monday 5/20 Classwork

Philosophy Workshop Peer Review + Practice Tutoring
Proofreading + Editing: Strategies for tutoring about language choices.
Extra labor workshop 11am-12pm
Optional Eportfolio Workshop 3:30-4:30pm: Writing Center

Tuesday 5/21 Classwork

Meet in Carnegie 225
Proofreading + Editing
Final Reflection Workshop: Course Goals Slides
DCS- Today's Teams: editing and proofreading/final reflection + portfolio

Wednesday 5/22 Classwork

Vision Day + Eportfolio Workshop
Proofreading + Editing
Extra labor workshop 11am-12pm
PEN International Girona Manifesto

Thursday 5/23 Classwork

Final Reflection Workshop
DCS: Reflection + Portfolio
Celebration- Gallery walk and comment cards