

FACULTY DEVELOPMENT WORKSHOPS

Workshop 2: Micro-Lesson Planning (Designing Classes in 10-15 Increments)

Length: 45 minutes

Motive: Creating detailed lesson plans helps us meet learning goals

Objective: Encourage effective, goal-oriented lesson planning

5min	Introductions: participants give their names and share whether they have ever drifted off during a meeting, class, or workshop.
5min	Define Micro-Lesson Planning; identify advantages and challenges of charting class sessions in short increments.
15min	Activity 1 (identified in handout): each participant lists then writes about successful and failed meetings, workshops, or classes.
15min	Activity 2 (identified in handout): participants create their own micro-lessons by thinking of a goal for a class session and building a series of activities around it.
5min	Write about lesson plan; participants share thoughts and lesson plan ideas.

Materials needed:

- Branded blue books/exam books
- Handouts (attached): Principles of Writing and Sequencing Prompts; Believing and Doubting; Sample Lesson Plan, printouts of activities 1 and 2

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Activity 1 (15 minutes total):

2 minutes: Draw a line down the middle of a page. On one side, list meetings, workshops, or courses you've attended that have not been successful, the other side, ones that have been successful.

3 minutes: Choose one from each list and explain its success or failure.

2 minutes: Using any of the above examples, choose one and jot down what the point or main goal or objective of it was.

3 minutes: List any activities that could successfully impart that main goal.

5 minutes: Discuss and share (for larger groups, divide participants into groups of 3 or 4).

Hand out "Principles of Writing and Sequencing Prompts," "Believing and Doubting," and "Sample Lesson Plan."

Activity 2 (15 minutes total)

Design a lesson plan in 5-10 minute increments. First think of a text or an assignment; identify the goal of it. Then assess how much time you have, how long the class will be, and how many days you will spend on the material. Ask yourself what you want to reveal as a teacher? Keep hidden? Come up with one goal per class.

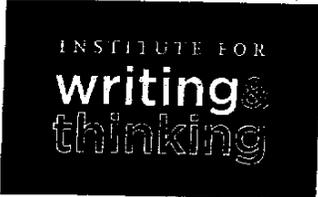
Possible headings for a plan:

Text/assignment Goal The Plan The Homework

PRINCIPLES OF WRITING AND SEQUENCING PROMPTS

Excerpt from Alice Lesnick, “Odd Questions, Strange Texts, and Other People,” *Writing-Based Teaching: Essential Practices and Enduring Questions*.

1. “All there is to thinking is seeing something noticeable, which makes you see something you weren’t noticing, which makes you see something that isn’t even visible.”¹ Ask first about what is *noticeable*; then about what is *peripherally visible*; finally, about what is *invisible* (i.e., interpretive or evaluative questions about meaning or worth).
2. Three is a good number of questions; four are too many and two are too skimpy.
3. Make a personal connection with the first question, inviting some writing not necessarily *about* the self but *out of* the self, that is, some writing that is invested, engaged, subjective.
4. “Tell all the Truth but tell it slant / Success in Circuit lies,” Emily Dickinson begins a poem.² Particularly the first time, ask an *odd-angled* question that relaxes the imagination.
5. Never ask a question to which you know the answer. Knowing an answer is okay, but questions should be genuinely inquiring, capable of fresh, multiple answers, and not testing what is on the teacher’s mind.
6. Invite translation: questions that require explaining something, for example, by analogy or by shift of audience.
7. Ask *experimental*, not *empirical*, questions: questions that probe and test their environment, rather than only gathering data. John Dewey, in *The Quest for Certainty*, observes that science is often mistakenly associated with empiricism, rather than with experimentation. Experimentation turns the key of a question in the lock of the world; what opens is knowledge.
8. Are there “generic” prompts that might be adapted to many purposes? Yes, for example: “What do you need to believe for it to seem true that . . .?” a question that asks about the warrants supporting a claim (to borrow from Stephen Toulmin’s language from *The Uses of Argument*).³



Believing and Doubting

PURPOSE

To introduce students to the complexity of argument and the multiple sides of issues as well as to the importance of suspension of judgment until the consequences of a position have been thoroughly explored. This is a useful strategy in conjunction with a close reading assignment, a dialectical notebook, or on its own in connection with students' writing.

PROCEDURE (This should be modeled in the large group.)

1. Students each write a concise statement of their position on an issue or text.
2. Working in small groups, students read their statements for the following group response:
 - a. Believing or operating on the philosopher's "principle of charity." Group members offer arguments, information, analogies, examples, references, and sources in support of the student's statement. Another way to introduce this part of the strategy is to ask, "What would have to be true in order to believe this position?"
 - b. Doubting or devil's advocacy. The group now assists the student in learning how this position may be attacked by offering counter-arguments, examples, etc.

ALTERNATIVE PRACTICE

1. Students write a concise statement of their position on the board. Working in the whole group, students first "believe" and then "doubt" each assertion. In this way, students learn from hearing each other's responses.
2. Working with a selection from a difficult text—to which the student might be preparing to write a response—each student writes her belief and doubt and shares this in a small group. After writing and hearing, the student writes, "Where is your thinking now? What do you need to know?"

—The inspiration for this practice comes from Peter Elbow's essay, "Methodological Doubting and Believing: Contraries in Inquiry," in his book *Embracing Contraries*, New York: Oxford University Press (1986).

Sample Micro Lesson Plan

Objectives: Introduce critical, active reading of sources and how to stitch ideas together rhetorically

10:15-10:20: Private writing

Loop writing

10:20-10:25: First thoughts about the [previously assigned reading]

10:25-10:28: Make a list of questions you have about the [previously assigned reading]

10:28-10:35: Find and respond to a passage important to you

10:35-10:40: Find and respond to a passage you think is important to the author

10:40-10:50: Bracket, share, and discuss

10:50-11:05: Listen to/read [podcast/short excerpt from peripherally related to assigned reading] and take notes about intersections with [assigned reading]

11:05-11:08: make a list in two columns: consensus and dissensus: consensus is all the places that the two "texts" intersect. Dissensus, where it doesn't.

11:10-11:25: Small groups of 4-5. Each member reads his or her list. A recorder takes notes about meaningful moments of consensus/dissensus. End by reviewing the recorder's sense of consensus/dissensus and composing a sentence that reflects this relationship. Try to use transitional words and verbs that indicate stance.

11:25-11:35: Share sentences with the group.

11:35-11:50: Qwriting Q&A

Homework: Read Chapter 1 of *They Say, I Say*

Notes: