

**University of Massachusetts at Boston  
College of Advancing and Professional Studies  
Critical and Creative Thinking Program**

## **Synthesis of Theory & Practice**

### **CrCrTh 694 Spring 2019 Syllabus (Peter Taylor's section)**

#### **I. Quick access to key information and links to bookmark on your browser**

followed by

II. [Information to get started](#), orient yourself at the start of the course, and refer back to from time to time.

III. [Contract](#): Course requirements and assessment.

IV. [Schedule of classes](#): What is expected each session and why -- how each session contributes to the unfolding of the course. (This section starts with links to specific sessions).

**POST-IT** the start of each component in your printed version of this syllabus.

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Class time & location	Tues 7-9.45pm, W-4-170 (Online students join all course sessions by zoom at <a href="http://bit.ly/694zoom">bit.ly/694zoom</a> )
Writing Support Group	Meet during class in zoom breakout rooms or at any time in the class zoom space
Report glitches	in online materials <a href="#">using this form</a> (especially important as we transition off wikispaces)
Syllabus	<a href="http://www.faculty.umb.edu/pjt/694-19.html">www.faculty.umb.edu/pjt/694-19.html</a> <b>BOOKMARK THIS!</b>
Daily writing log	<a href="http://bit.ly/DailyWr">bit.ly/DailyWr</a> (for weekly reports) <b>BOOKMARK THIS!</b>

#### **II. Information to get started, orient yourself at the start of the course, and refer back to from time to time.**

##### **Course description**

This seminar provides participants with an opportunity to review and reflect on their work in their Master's program and its impact on their current and future professional and personal lives, through a final project that demonstrates knowledge and integration of skills, processes, and strategies of critical and creative thinking and reflective practice. To facilitate the formulation of a project and the synthesis of ideas, students meet weekly as a writing workshop as well as in small support groups to reflect and get feedback on their plans and writing. A project proposal must be approved before the semester starts. All projects are presented during the last three weeks.

(If you are a CCT or LTET student, the project is your capstone. Your paper and presentation will be evaluated by a reader from your program in addition to the CCT694 instructor.)

**Prerequisites:** Proposal for synthesis project submitted and approved before the semester starts.

For CCT students-Completion of CCT 692, Processes of Research and Engagement; No more than one incomplete left and not on academic probation.

For students from Learning, Teaching, and Educational Transformation (LTET) or other programs-Permission of the instructor.

##### **Pointers about the preparation assumed for this course**

Through your previous courses, you should have a toolbox of practices for research and writing, ranging from freewriting to annotated bibliographies (see [list](#)) and have established other [research and study competencies](#). (Students not in CCT: consider taking CCT692 instead of 694 if your toolbox needs more development.) Through courses and other personal and professional experience you should have defined an issue that you now want to write about in a way that synthesizes theory and practice (both your own and that of other people). (Your understanding of what the issue is will evolve during your research and writing; that's expected and OK.)

## Overview

Everyone has a voice that should be heard. Everyone can clarify and develop their thoughts through writing. Everyone needs support to express their voice in writing. Finding voice, clarifying and developing thoughts, and expressing voice in writing are on-going, lifelong endeavors. Nevertheless, preparing a completed synthesis-for-now to meet a defined target date is worthwhile, even when the product is much smaller in scope than originally envisaged. That is what we work on together in CCT694 for five months. We do this through the following frameworks and creative habits (explained [later in the syllabus](#)):

### Frameworks

1. [Taking yourself seriously/ Finding your Vocation](#)
2. [Phases of Research and Engagement](#) for Pacing of research, writing, and revision
3. [Developing as a Reflective Practitioner](#), including Taking initiative in and through relationships

### Creative Habits

1. [Daily writing](#)
2. [Weekly writing support meetings](#) for support and feedback in groups of 3 (buddy trios)
3. [Weekly writing workshop](#) with the whole class for reflection in relation to the frameworks above
4. [Extended One-on-one conferences](#) with an advisor (the instructor), at least once every three weeks.
5. Activities, undertaken in writing support meetings and on your own, that pace you through the [Phases of Research and Engagement](#)

In order to complete the capstone by the end of the semester, students are expected to undertake at least six weeks of Daily writing and Weekly writing support meetings before the semester starts (as arranged in an initial class at the end of the previous semester). Short versions of Weekly writing workshops (on zoom) and One-on-one conferences may also be arranged during that period.

In addition, each student should establish personal support systems, which include:

- Making space in your lives and domestic arrangements so you undertake writing and buddy support starting before and continuing during the semester.
- Establishing and maintaining a bibliographic database for ready retrieval and formatting of references.
- Seeking out guides or advisors in your area of specialization.
- Making use of [UMass writing support services](#)
- Arranging an outside editor to help with revision and copy-editing.  
Given the teaching and advising load of faculty members, you should not rely on your advisor or reader(s) to do detailed copy-editing of your writing. Moreover, a copy-editing relationship between student and teacher usually gets in the way of dialogue around the content and overall organization of your synthesis. Assistance from some outside party, skilled in manuscript editing, should be arranged by each student ([some potential editors](#).) This is well worth the expense.

In case you need pressure to get you to establish creative habits and personal support systems, [take note](#) in the Contract ([part III](#)) of various procedures, deadlines, and consequences.

## Course Objectives

**Framework 1.** By the end of the semester, the goal of the course is that you no longer need the input of an instructor or the structure of a course to initiate, plan, and carry through projects in your life involving research, writing, and outreach. You will have come to "take yourself seriously"-not in the sense of without humor, but in the sense of not relying on external directions to motivate or reward you. Such inner-directedness is described in the text by Palmer as "letting your life speak" or finding or acknowledging your vocation-but it is recognized that this goal may take more than one semester to achieve!

On a more prosaic level, by the end of the semester, for each of the goals listed below, students will be able to identify

- a) things that reflect what you have achieved well related to this goal, and
- b) things you have struggled with/ need more help on/ want to work further on.

The goals are divided into two sets:

**Framework 2. "My Project Product Shows That..."**  
(based on the [Phases of Research and Engagement](#))

- A. I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose).
- B. I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now.
- C. I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, and decide the most important direction.
- D. I have identified the premises and propositions that my project depends on, and can state counter-

propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions.

E. I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence (with realistic deadlines) to realize these objectives.

F. I have gained direct information, models, and experience not readily available from other sources.

G. I have clarified the overall progression or argument underlying my research and the written reports.

H. My writing and other products Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to.

I. I have facilitated new avenues of classroom, workplace, and public participation.

J. To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing.

### **Framework 3. Developing as a Reflective Practitioner, Including Taking Initiatives in and Through Relationships**

(see also "[Teaching/Learning for Reflective Practice](#)")

1. I have integrated knowledge and perspectives from other courses into my own inquiry and engagement in social, educational, professional, or personal change.
2. I have also integrated into my own inquiry and engagement the processes, experiences, and struggles of previous courses.
3. I have developed efficient ways to organize my time, research materials, computer access, bibliographies, etc.
4. I have experimented with new tools and experiences, even if not every one became part of my toolkit as a learner, teacher/facilitator of others, and reflective practitioner.
5. I have paid attention to the emotional dimensions of undertaking my own project but have found ways to clear away distractions from other sources (present & past) and not get blocked, turning apparent obstacles into opportunities to move into unfamiliar or uncomfortable territory.
6. I have developed peer and other horizontal relationships. I have sought support and advice from peers, and have given support and advice to them when asked for.
7. I have taken the lead, not dragged my feet, in dialogue with my advisor and other readers. I didn't wait for them to tell me how to solve an expository problem, what must be read and covered in a literature review, or what was meant by some comment I didn't understand. I didn't put off giving my writing to my advisor and other readers or avoid talking to them because I thought that they didn't see things the same way as I do.
8. I have revised seriously, which involved responding to the comments of others. I came to see this not as bowing down to the views of others, but taking them in and working them into my own reflective inquiry until I could convey more powerfully to others what I'm about (which may have changed as a result of the reflective inquiry).
9. I have inquired and negotiated about formal standards, but gone on to develop and internalize my own criteria for doing work--criteria other than jumping through hoops set by the professor so I get a good grade.
10. I have approached the course (and the program I am a student in) as works-in-progress, which means that, instead of harboring criticisms of the course or program to submit after the fact, I have found opportunities to affirm what is working well and to suggest directions for further development.

### **Texts and Materials**

Required: Elbow, P. (1981 or later reprints). *Writing with Power*. New York: Oxford University Press.

Hacker, D. (4th edition or more recent) *A Pocket Style Manual*. Boston: Bedford/St. Martins - OR equivalent pocket manual on writing.

Palmer, P. (2000) *Let Your Life Speak*. San Francisco: Jossey-Bass.

Taylor, P. and J. Szteiter (2012) [Taking Yourself Seriously: Processes of Research and Engagement](#) Arlington, MA: The Pumping Station

Recommended:

- as guides to writing: Daniel, D., C. Fauske, P. Galeno, and D. Mael. (2001). *Take Charge of Your Writing: Discovering Writing Through Self-Assessment*. Boston: Houghton Mifflin.
- [Online guide to writing](#)
- as a more detailed guide on technical matters of writing scholarly papers: Turabian, K. L. (6th edition or more recent). *A Manual For Writers of Term papers, Theses, and Dissertations*. Chicago: University of Chicago Press.
- bibliographic software for references (e.g., [Endnote](#), or for free [Zotero](#) or [Mendeley](#))

### **Technical Set-up**

- Make bookmarks on your browser to quick access links (see sect. I of syllabus); Set up access to online bibliographic databases via the library; Arrange bibliographic software for references; Organize your computer (e.g., separate folders/directories for course work, downloaded readings, etc., replicate this file organization on a flash drive or other backup medium, and have a system for synchronizing and backing up files--see [research competencies](#) for more detail and other suggestions.) Face2face students: Bring laptop if you have one, registered for eduroam wifi.
- For students from a distance: Visit the zoom link to install software; Establish high bandwidth internet access (e.g., ethernet cable into modem); Procure and use reliable headset; Practice on zoom: muting when not

speaking; screensharing of document.

**Writing Support beyond the course:** For graduate students, see <http://www.cct.umb.edu/writingsupport.html>.

**Accommodations:** Sections 504 and the Americans with Disabilities Act of 1990 offer guidelines for curriculum modifications and adaptations for students with documented disabilities. The student must present any adaptation recommendations to the professors within a reasonable period, preferably by the end of the Drop/Add period.

**Code of Conduct:** The University's [Student Code of Conduct](#) exists to maintain and protect an environment conducive to learning. It sets clear standards of respect for members of the University community and their property, as well as laying out the procedures for addressing unacceptable conduct. Students can expect faculty members and the Office of the Dean of Students to look after the welfare of the University community and, at the same time, to take an educational approach in which students violating the Code might learn from their mistakes and understand how their behavior affects others.

**Students are advised to retain a copy of this syllabus in their personal files.**

**This syllabus is subject to change, but workload expectations will not be increased after the semester starts.**

Version 11 Jan '19. (Changes after start of semester indicated in *blue italics*.)

### III. Contract

#### (= ASSESSMENT & REQUIREMENTS)

##### Project Options

The Synthesis project can take many forms, from the development of a traditional theoretical paper to a curriculum or professional development series, to the creation of a web site. One component of each option is a 20-40 page (4500-9000 word) paper.

- Long essay/paper;
- Case Study/Practitioner's Narratives;
- Curriculum Unit/ Professional Development Workshop Series;
- Original Products (with documentation); and
- Arts Option (Performance) (also with documentation).

##### Grade for CCT694:

50% on the instructor's evaluation of the synthesis (incl. final capstone product, presentation, and self-assessment);  
50% on the student's process, participation, and peer support efforts along the way.

(Note: Grade for the *course* is not the same as *evaluation of the synthesis*.)

##### Rubric for evaluation of the synthesis

For each item marked ... instructor and reader indicate: \*\* = "fulfilled very well"; \* = "did an OK job, but room for more development/attention"; or - = "this needed a lot more development/attention"

##### **30- to 60-minute oral presentation demonstrates how the student**

... has, through a project in an area of their special interest, synthesized their practical and theoretical learning in critical thinking, creative thinking, and reflective practice.

... is able to facilitate new avenues of classroom, workplace, and public participation.

##### **Written synthesis-technical matters**

... Appropriate length (20-40 pages; 4500-9000 words).

... References complete, correct, and in a consistent format.

... Professionally presented, making no, or very few, errors in spelling and format.

##### **Written synthesis shows that the student**

... can convey clearly who they want to influence/affect concerning what (i.e., Subject, Audience, Purpose).

... knows what others have done before, either in the form of writing or action, that informs and connects with their project, and knows what others are doing now (i.e., "incorporates... references to relevant scholarly [and other] work in its field").

... has gained direct information, models, and experience not readily available from other sources.

... has clarified the overall progression or argument underlying their research and the written product (i.e., "incorporates an appropriate theoretical/conceptual framework").

... writes in a way that Grabs the attention of the readers/audience, Orients them, moves them along in Steps, so they appreciate the Position they've led them to.

... has facilitated new avenues of classroom, workplace, and public participation.

... has, in order to feed into their future learning and other work, taken stock of what has been working well and what needs changing.

... has integrated knowledge and perspectives from CCT and other courses into their own inquiry and engagement in social, educational, personal, or professional change (i.e., "demonstrates knowledge and integration of critical and

creative thinking skills, processes and strategies").

... has also integrated into their own inquiry and engagement the processes, experiences, and struggles of previous courses.

#### **Exit self-assessment shows**

... student has noted for each of the 20 goals "a) something that reflects what you have achieved well related to this goal, and b) something you have struggled with/ need more help on/ want to work further on."

... deep reflection on student's development through the synthesis project and Program as a whole.

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Count the number of stars and take the average for the two readers.

Pass with Distinction = 28 stars or more; Pass = 21-27 stars; Low Pass = 16-20 stars; Needs to be revised = less than 16 stars.

Multiply these stars by 50/32 to get points for first half of CCT694 grade. Second half of grade comes from:

#### **Process, participation, and peer support efforts along the way**

- 1 point for each Weekly update with 5-7 Daily writing sessions of 15-20 minutes each session
- 1 point for each Weekly writing meeting for support and feedback in groups of 3
- 1 point for each Submission of an installment every three weeks
- 1 point for each Weekly writing workshop attended
- 1 point for each One-on-one conference with the instructor, at least every three weeks.
- 1 point for each work-in-progress or practice presentation in front of peers
- 1 point for keeping track of these points and submitting the record during the last session
- Sum \* 9/8, up to a maximum of 50 points*

Overall points are converted to letter grades as follows: The minimum grade for A is 93 points, for A- is 87, for B+ is 80, for B is 72.5; for B- is 65; for C+ is 57.5; and for C is 50 points.

#### **Take note of these procedures, deadlines, and consequences:**

- An oral presentation happens by the next to last week of the semester. The synthesis paper is submitted for evaluation by the last session of the semester. (Note: 1" margins; 12-point font; 1.5 line spacing; page numbers; complete alphabetized references in consistent format; no running heads; no formal UMB front matter; word file.) The exit self-assessment and an abstract page is submitted by a week after the last session.
- Using the CCT rubric (given above) or the LTET rubric (given [on the LTET written capstone form](#)), the instructor and a second CCT or LTET faculty member, serving as the reader, independently evaluate the synthesis presentation and the paper as a whole. The average of their ratings is translated into "pass with distinction," "pass," "low pass," or "needs to be revised."
- Students who do not pass the synthesis course must retake it. If students get a passing grade for the synthesis course, but their capstone is evaluated as "needs to be revised," they can retake the course or sign a [completion contract](#), in which case the synthesis grade is not submitted until the revised capstone gets a passing evaluation, a year goes by, (or, for CCT students, the student graduates with a Certificate), whichever comes first. A student receiving a low pass can also request an incomplete contract.
- The synthesis products of CCT students who get a pass or a pass with distinction for their capstone are (with front matter added, including [abstract](#) written by the student) made available via ScholarWorks and the [CCT website](#) (with any private or sensitive material removed at the student's request).

## **IV. Schedule of Sessions**

#### **with links to specific sessions on the web version of the syllabus:**

Vision for project informed by sources

Session 0, [December 18](#), Session [1/29](#), [2/5](#), [2/12](#), [2/19](#), [2/26](#)

Design for research & writing, furthered by work in progress presentations  
[3/5](#), [3/12](#), [3/26](#)

Feedback and revision

[4/2](#), no session [4/9](#), [4/16](#)

Public presentation, outreach, and steps ahead

[4/23](#), [4/30](#), [\\*\\*5/6](#), [5/7\\*\\*](#) (Public Presentations), [5/14](#) (Synthesis submission deadline)

In order to pace your work, the goals of the various Phases of Research and Engagement will be reviewed or revisited at the appropriate times before and during the semester. For each session (or week) the meetings consist of:

- 7-8.10pm: 70-minute Weekly writing workshop with the whole class for reflection in relation to the three frameworks, followed by go-around checkin/out on daily writing.



- 8.15-9.45pm: meet with your Writing Support Group and conferences with the instructor (every 3rd week). During Writing support meeting, you will comment on writing shared by group members and undertake or review activities that pace you through the [Phases of Research and Engagement](#). (These activities may also be completed before and after the class session.)

At the same time, students are expected to do Daily writing 5-7 days per week.

In order to complete the capstone by the end of the semester, students are expected to get going on daily writing and weekly writing support meetings for at least 6 weeks before the semester starts. Short versions of the weekly writing workshop (by zoom) and one-on-one conferences may also be arranged during that period.

**Daily writing:** a practice of writing 15-30 minutes 5-7 days/week, logging time spent and number of new words written, and writing down, at the end, possible topics for future Daily writing. The logging should be reported weekly. (Note: posting of the actual writing is not expected.) *New words* is important--editing, revising, and filling in citations can be done at another time in the day. (Indeed, daily writing should lead to a release of energy for other research and writing work entailed by your synthesis project.) Start daily writing at the very start of your project; the words you write need not ever end up in the final paper, so it does not matter if your project is unclear at the start or changes as you go on. (For more background to this creative habit, see Tara Gray's [popularization of Robert Boice's work](#).)

**Weekly writing meetings** for support and feedback in groups of 3 (buddy trios): Three people meet during classtime or find another meeting time each week that they can protect from all other distractions. (Online students will meet by zoom [during class] or google hangout [outside class].) You commit to taking turns once every three weeks to receive feedback on the latest installment of your synthesis writing, which must be distributed 48 hours before the meeting (by email or google drive) along with a note about the kind of feedback desired (see Elbow's [suggestions](#).) Time permitting, the trios should also work together on the activities listed for each session (see schedule below) and may establish additional forms of support beyond feedback.

**Weekly writing workshop** with the whole class for checking in on progress and reflection in relation to the three frameworks: Phases of Research and Engagement, Developing as a Reflective Practitioner, and Taking yourself seriously/ Finding your Vocation. Each workshop last for an hour (at a time arranged so that all online students can participate) and has five stages:

1. [Freewriting](#) to: a. get present (clearing away distracting concerns from our busy lives); and b. begin to consider the topic of the session.
2. Check-in. What's on top for you as you come into the workshop. It may be a concern or question about the topic of the session, or it may be something else going on for you.
3. [Dialogue process](#), i.e., listening with structured turn taking, that builds on the check-in. Through inquiry more than advocacy (or rehearsal of previously formulated ideas), including inquiry of one's own thinking, themes usually emerge. Instructor's role is to participate and, if needed, remind participants to build on what has been said by previous speakers as against rehearsing a position established well before the session.
4. 7 minutes before the session ends each participant spends a few minutes writing to gather thoughts that have emerged as they are meaningful for them.
5. Closing sharing. Each participant shares something they plan to address/get done/think more about based on the session. Having this aired in the group-having it witnessed-makes it more likely to happen.

**One-on-one conferences with the instructor** at least once every three weeks. (For online students, these conferences happen by zoom. For face-to-face sections, they will generally be scheduled directly following the Writing Workshop.) Students must email the latest installment of their synthesis writing 48 hours before the conference to instructor and to writing support group.

Session 0 (December 18 on zoom)

### **Vision for your projects**

[Phase A](#). Overall vision; Goal: "I can convey who I want to influence/affect concerning what (Subject, Audience, Purpose)."

#### [Activities:](#)

Free writing (Who do you want to reach? What do you want to convey to them? Why do you want to address them about that? What obstacles do you see ahead?)

Governing question for project

Verbal report on scope of intended project

Review of arrangements for completion during one semester

(Time permitting) Review of CCT [Reflective Practitioner's Portfolios](#)

Introduction to the idea of Daily writing

Establish buddy trio and arrange time for Weekly meetings

#### After session 0, during break:

Read and digest syllabus and requirements, etc.

Bring your [Reflective Practitioner's Portfolio](#) up to date

Brush up on computer and other research and writing competencies ([www.cct.umb.edu/competencies.html](http://www.cct.umb.edu/competencies.html)).

Before session 1, submit to instructor the planned rotation for whose work will be the focus of each Weekly writing support meeting.

More recommended tasks for phase A:

Scan previous synthesis titles on [scholarworks](#) then read abstracts or full texts of any that might help you appreciate the range and depth of past projects

Review Elbow, chaps. 1-3 & 13 on writing, freewriting, and sharing

Draft proposal and post for your first turn getting feedback from Weekly meetings. Revise proposal and post for your second turn getting feedback from Weekly meetings. Revise and post for approval before the semester begins (or you may be asked to wait a semester before taking the course).

- [Proposal form, with description of options](#)
- [Example of a Proposal](#)

### **Supplement your sources of information and informants (Phases B and F):**

**Phase B.** Background information; Goal: "I know what others have done before, either in the form of writing or action, that informs and connects with my project, and I know what others are doing now."

**Phase F.** Direct information, models & experience; Goal: "I have gained direct information, models, and experience not readily available from other sources."

Recommended tasks for phase B:

Establish/practice connection to <http://www.lib.umb.edu> and use of reference databases (see [library webpage](#) for the related CCT692 course).

Establish your system of recording references/citations (e.g., [www.cct.umb.edu/citation.html](http://www.cct.umb.edu/citation.html))

For your first Weekly writing turn after the semester starts: Include a bibliography of reading completed or planned, formatted as for final synthesis.

Recommended tasks for phase F:

Write down your top 5 questions for which you haven't got answers from published literature and so would like someone to answer directly

Arrange interview or other observation; prepare your interview/observation guide; conduct interview/observation

**Taking Stock Phase J;** Goal: "To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing."

Recommended tasks for phase J:

Collect exhibits that convey key passages of your process of development during your CCT or LTET studies.

Draft the narrative that connects/weaves these exhibits into a story.

For CCT students: Upload or link this material to the Reflective Practitioner's Portfolio wiki,

<http://www.cct.umb.edu/rpp>

Session 1 (1/29)

### **Checking your vision for the project**

(Phase A continued)

#### **Activities:**

*Activities always start with Check-in about Daily Writing then Writing workshop for the next hour*

Verbal reports on progress during winter break

Peer exchange on project title, Governing question and Paragraph overview of project (Check that it's clear: Who do you want to reach? What do you want to convey to them? Why do you want to address them about that? What steps are needed to do so? How will you set the stage for readers to understand why you have chosen this topic?)

Writing workshop

Confirm or adjust schedule for [one-on-one conferences](#).

Arrange essential reading list with instructor and any outside specialist advisors you arrange; include in bibliography with next installment submitted.

Start looking for a copy-editor.

Session 2 (2/5)

### **Supplement your sources of information and informants**

(Phases B & F continued)

#### **Activities:**

Review the [library webpage](#) for the related course, CCT692.

Peer assistance with library databases

Writing workshop

Peer review on bibliography (Check formatting and coverage in relation to [Governing Question](#))

Read guides to conducting and writing literature reviews, [1](#), [2](#). Plan your own strategies and the form in which you will demonstrate your knowledge of the literature.

[Fair use](#) of text, images, and other work of others

Session 3 (2/12)

### **a. Models of engagement; b. Organizing and processing research materials**

Review [materials from CrCrTh692](#), Session 3  
Writing workshop

**\*\*Deadline approaching\*\*** for [application to graduate](#) form to be submitted to the Registrar by March 15.  
Commencement fee will be charged after the application is approved.

Session 4 (2/19)

#### **Clarifying your synthesis formulation and Governing Question**

[Phase C](#). Possible directions and priorities; Goal: "I have teased out my vision, so as to expand my view of issues associated with the project, expose possible new directions, clarify direction/scope within the larger set of issues, decide most important direction expressed in revised Governing Question."

##### [Activities:](#)

Identify areas and priorities for research through Map-making. Map then probed by peers. Refine Governing Q.  
Writing workshop

Session 5 (2/26)

#### **Clarifying your Component Arguments**

[Phase D](#). Propositions, Counter-Propositions, Counter-Counter-Propositions...; Goal: "I have identified the premises and propositions that my project depends on, and can state counter-propositions. I have taken stock of the thinking and research I need to do to counter those counter-propositions or to revise my own propositions."

##### [Activities:](#)

Identify areas and priorities for research by Summarizing the different sub-arguments for your topic and positions regarding each. Summary then probed by peers. Separate key arguments from subordinate or dispensable ones.  
Writing workshop

Session 6 (3/5)

#### **Design of Remaining Research and Writing**

[Phase E](#). Design of further research and engagement; Goal: "I have clear objectives with respect to product, both written and practice, and process, including personal development as a reflective practitioner. I have arranged my work in a sequence to realize these objectives."

##### [Activities:](#)

Draft/update research & writing timetable in light of sessions 0-5, and/or

[Strategic personal planning](#)

Writing workshop

Session 7 (3/12)

#### **Preparation for Presentations on Work-in-Progress**

[Phase G](#). Clarification through communication; Goal: "I have clarified the overall progression or argument underlying my research and the written reports I am starting to prepare."

##### [Activities:](#)

Using preparation of visual aids to aid your on-going clarification of the structure of your overall argument

Writing workshop

Tasks:

Before session 8: Practice presentation in front of classmates or other friends.

Use preparation of work-in-progress presentation to revise your writing plan (both the overall flow and the timeline)

**\*\*Target date for submission of draft introduction and text that positions your project in relation to published literature: start of this coming session**

Session 8 (3/26)

#### **Presentations on Work-in-Progress**

([Phase G](#) continued)

Presentations to peers (15 minutes each student + 10 minutes discussion + 5 minutes stock-taking)

Writing workshop (time permitting)

Session 9 (4/2)

#### **Getting and Using Feedback on Writing**

[Phase H](#). Compelling communication; Goal: "My writing and other products Grab the attention of the readers/audience, Orient them, move them along in Steps, so they appreciate the Position I've led them to."

##### [Activities:](#)

Reread Elbow, p. 141 to end of chapter 13.

Elbow's [variety of forms of feedback](#)

Peer sharing/editing

Writing workshop

No meeting 4/9

**\*\*Target date for submission of complete draft, this coming week.**

Session 10 (4/16)

#### **Revision: "Now that I'm finished, I can see what I want to say"**

([Phase H](#) continued)



**Activities:**

Reverse outlining of drafted chapters and text-clarify the topic of each chapter, section, and paragraph; clarify their connection one to the next and to the whole of which they are a part.

Assessing whether the writing "GOSPs" (see Goal H)

Tools to problem-solve overall flow/sequencing within and among chapters, sections, paragraphs, e.g., SCAMPER

Peer sharing/editing (continued)

Writing workshop

Session 11 (4/23)

**"Concluding" synthesis by looking ahead to outreach and further directions**

Phase I. Engagement with others; Goal: "I have facilitated new avenues of classroom, workplace, and public participation."

**Activities:**

Prepare and practice before classmates the opening 5-10 minutes of a workshop presentation, e.g., for CCT Network Open Houses, or set the scene for an engagement section of your presentation in 2 weeks.

Sketch a final chapter on outreach and/or further directions to pursue as you launch yourself beyond the program of studies.

Writing workshop

Session 12 (4/30)

**Preparation of Public Presentations**

(Phases H & I)

**Activities:**

Prepare and practice your public presentation in front of your classmates or buddy trio

Writing workshop (time permitting)

Session 13 (5/6 and/or 5/7, from tba-9.45pm)

**Public Presentations as part of the CCT Network series**

(Phase H continued)

No writing workshop this session.

Presentations (45 minutes minutes [standard]-90 [workshop])

**\*\*Due by start of session 14\*\*:** Electronic submission of one copy of Synthesis for evaluation by instructor and reader

Submission by student of their record of the process, participation, peer support points

Session 14 (5/14)

**Taking Stock of the Course & Program: Where to go from here?**

Phase J. Taking stock; Goal: "To feed into my future learning and other work, I have taken stock of what has been working well and what needs changing."

Writing workshop ("What is it that I'd want to bottle from the synthesis experience?")

**Activities:**

Draft exit self-assessment (word version; examples: 1, 2)

Sharing ideas about Self-assessment

Course evaluation (CCT process that starts with a self-evaluation), accessed via

[www.cct.umb.edu/CourseEvaluations.html](http://www.cct.umb.edu/CourseEvaluations.html).

**\*\*Due One week after last Session\*\*:** Electronic submission of exit self-assessment.

For CCT students this self-assessment is intended to be included in the required Reflective Practitioner's Portfolio because in it you identify the tools, practices, and perspectives from your synthesis and the whole program of studies that you intend to take into your specific professional or personal endeavors and to continue to develop.

**\*\*Due two weeks after last Session\*\*:** Electronic submission of Reflective Practitioner's Portfolio.

**\*\*Due to cct@umb.edu one week after receiving a pass or pass with distinction evaluation of capstone\*\*** (CCT students only): Abstract. See [abstracts from past CCT syn/theses](#).