



Fostering Reflection in the Classroom

Nicole E. Brown, Multidisciplinary Instruction Librarian at NYU Libraries



Remember a learning experience.





I learned best from

- a. observations.
- b. personal relationships.
- c. rational theories.
- d. a chance to try out and practice.



I learn best from

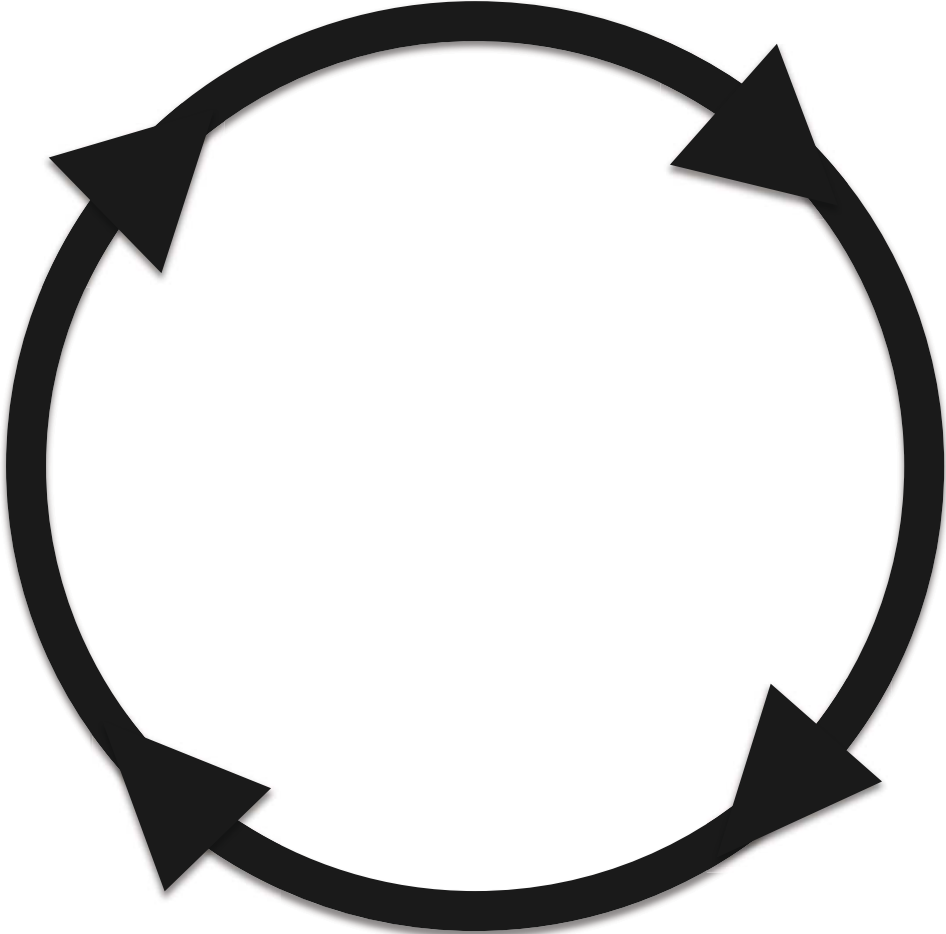
- a. observations (Reflective Observation)
- b. personal relationships (Concrete Experience)
- c. rational theories (Abstract Conceptualization)
- d. a chance to try out and practice (Active Experimentation)

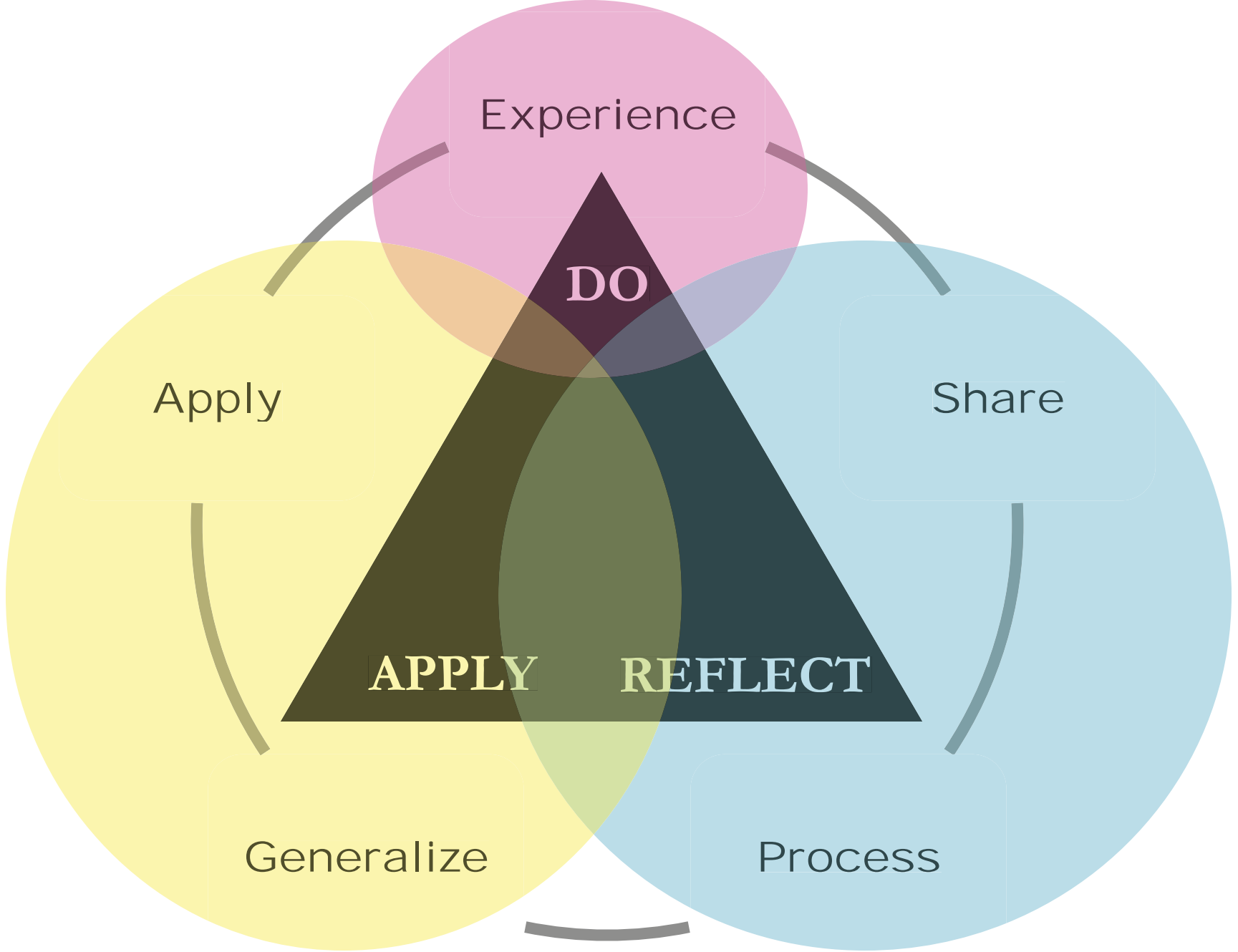
**Concrete
Experience**

**Reflective
Observation**

**Abstract
Conceptualization**

**Active
Experimentation**





Experience

DO

Apply

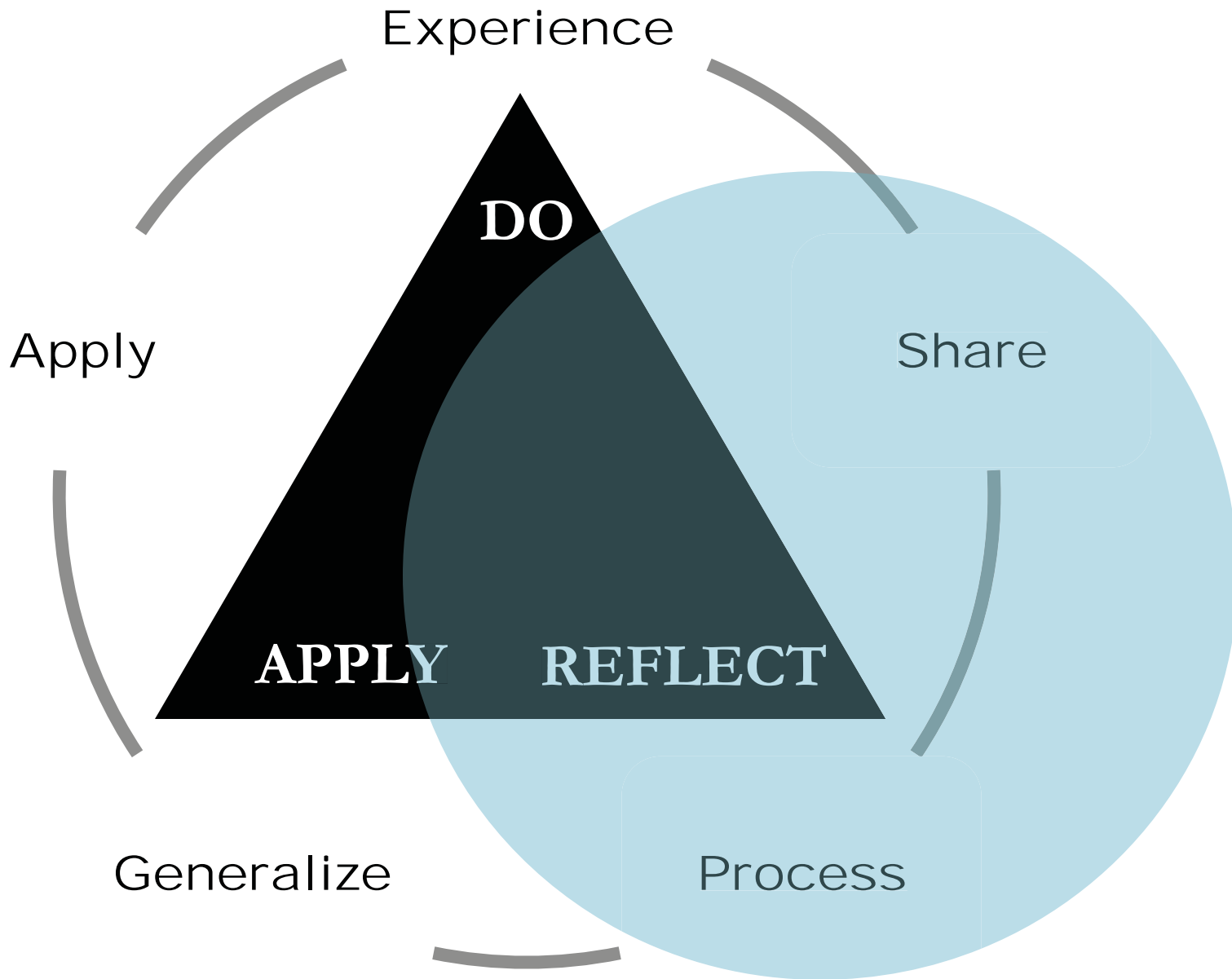
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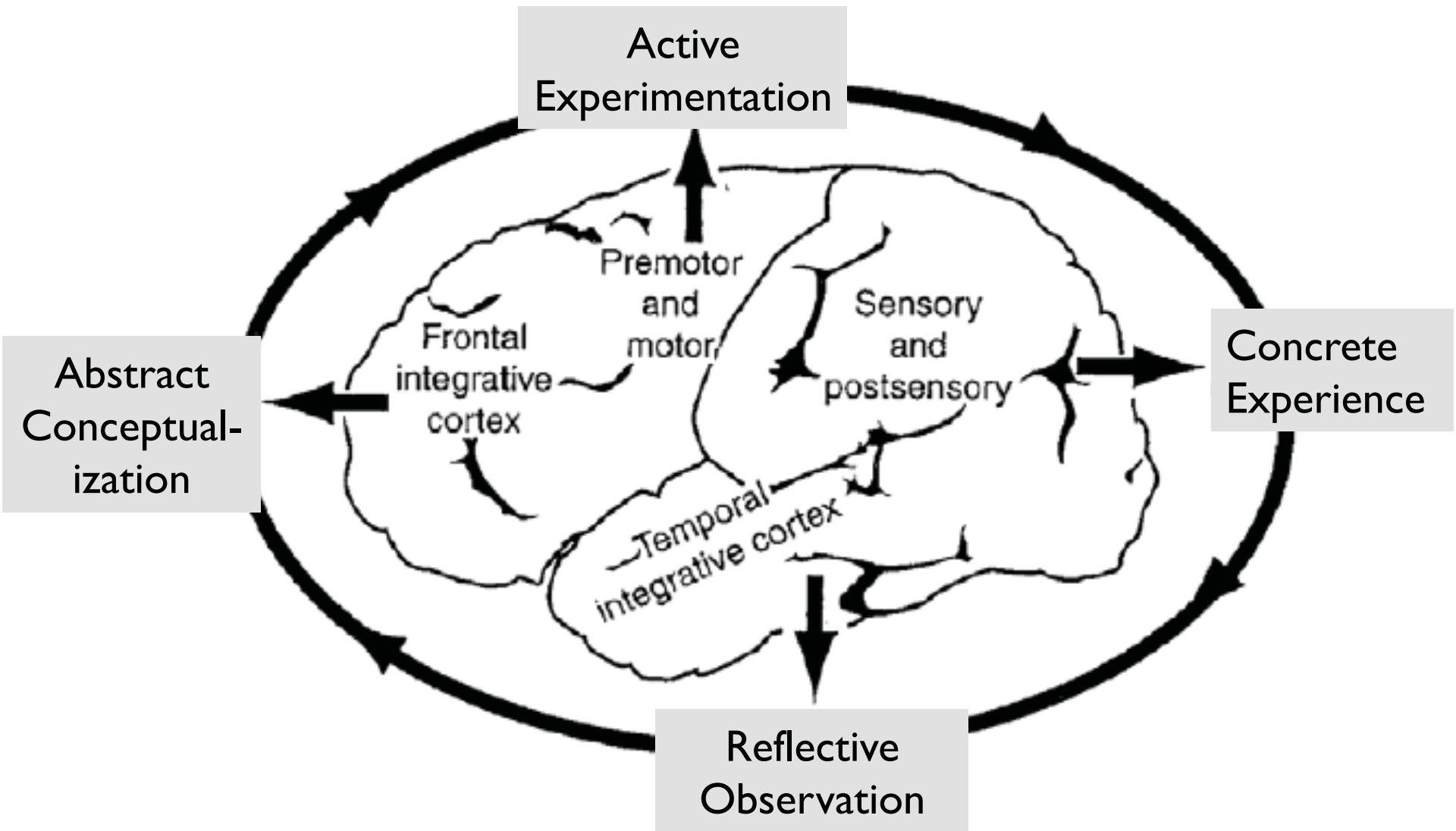
APPLY

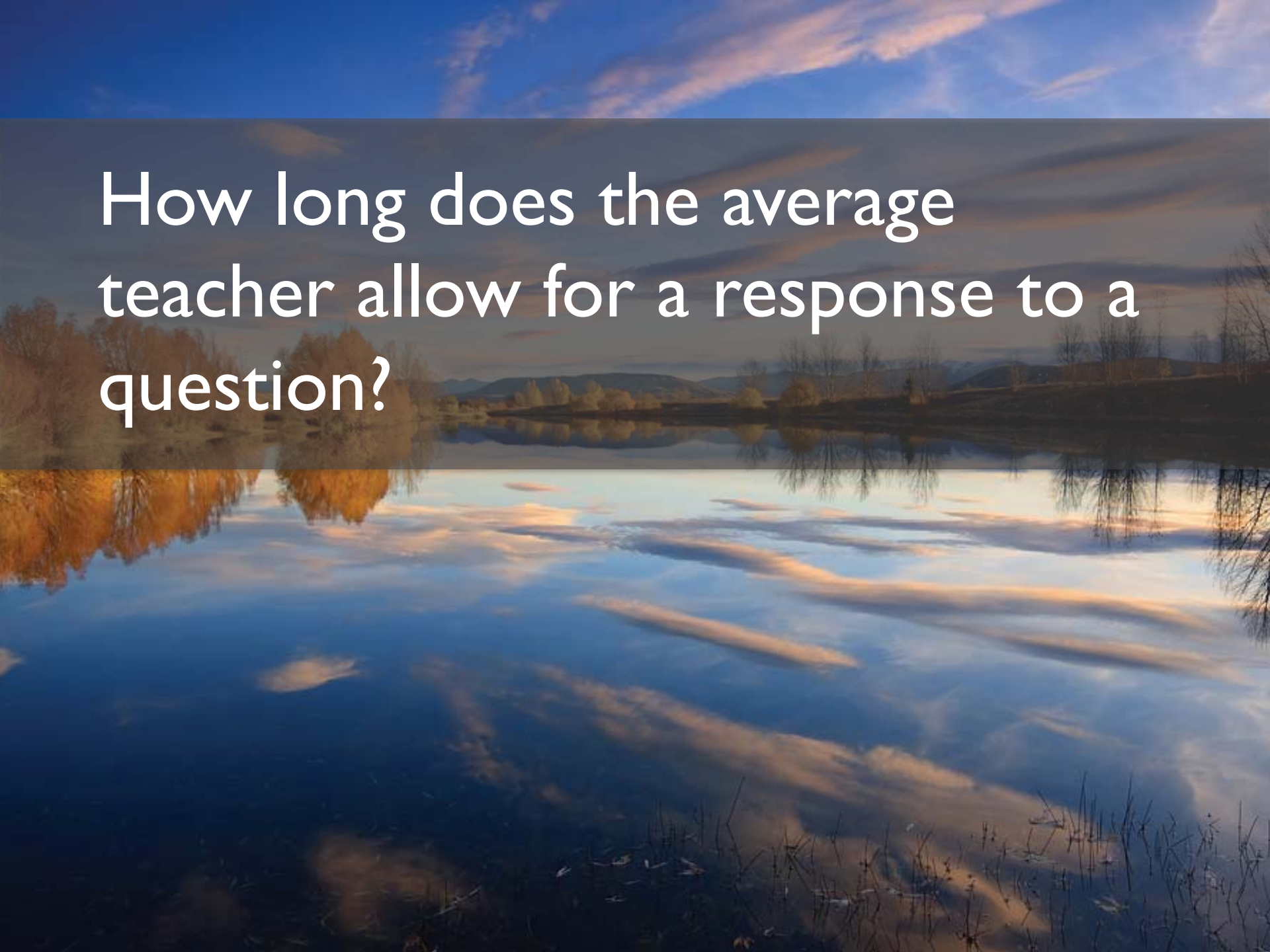
REFLECT

Generalize

Process





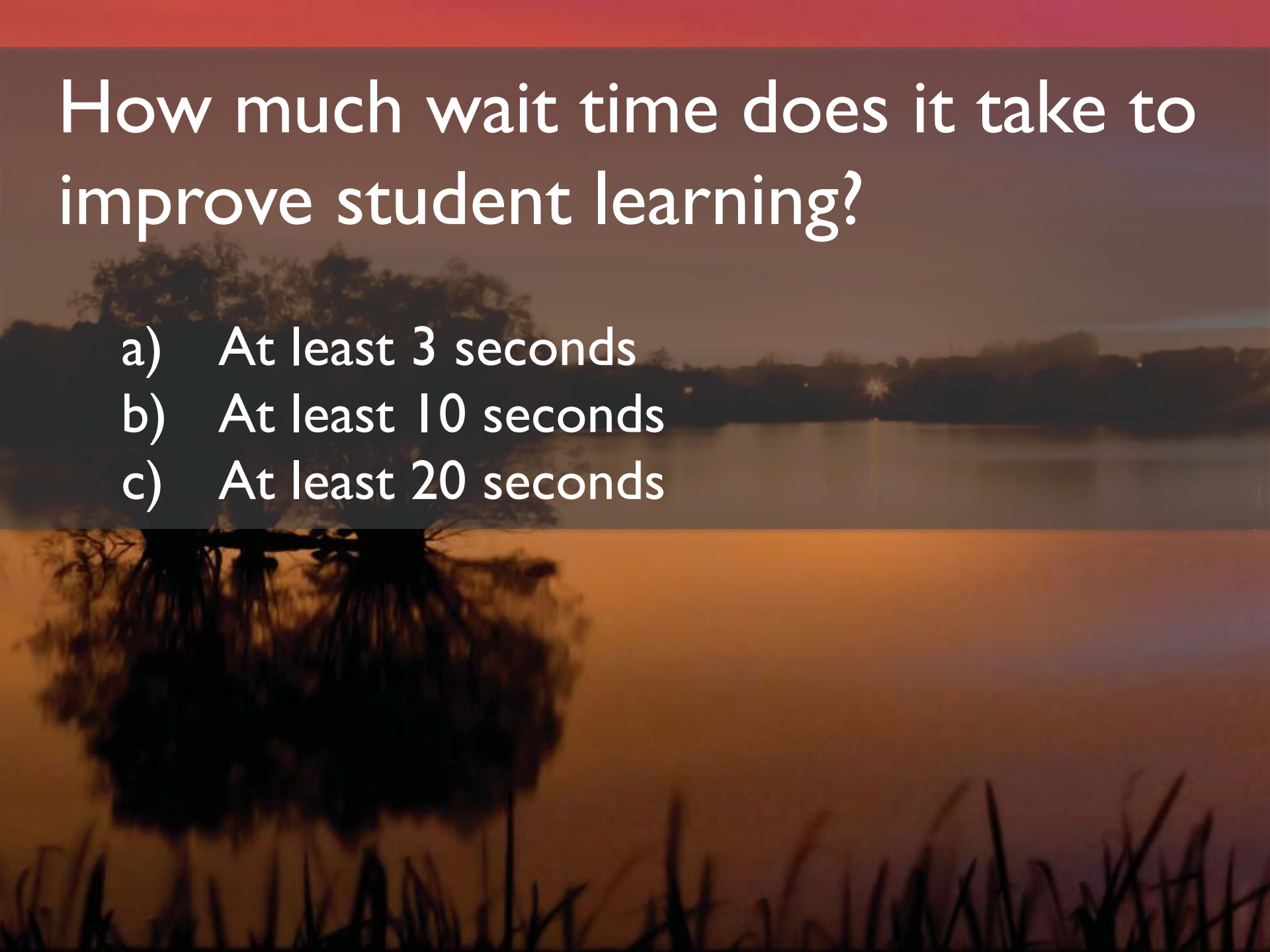


How long does the average
teacher allow for a response to a
question?

A scenic view of a riverbank. In the foreground, two large, mature trees with prominent buttresses stand on a grassy bank. The river is calm, reflecting the sky and the surrounding trees. The background shows a dense forest of trees along the opposite bank. The overall atmosphere is peaceful and natural.

How quickly does the average teacher follow a student response with a comment?



A sunset over a body of water. The sky is a mix of orange, yellow, and purple. The water is calm, reflecting the colors of the sky. In the foreground, there are silhouettes of trees and grass. The text is overlaid on the top half of the image.

How much wait time does it take to improve student learning?

- a) At least 3 seconds
- b) At least 10 seconds
- c) At least 20 seconds



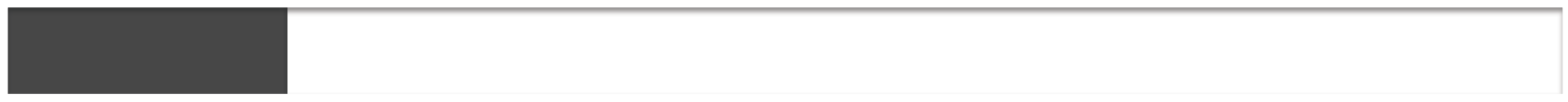
10:2





What can we do?

Beginning of class



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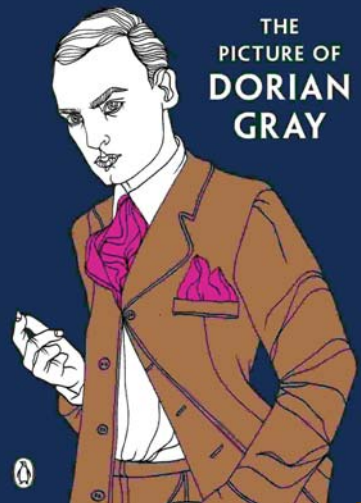


WRITING II RESEARCH WORKSHOP *"Food for Thought"*

Nicole Brown, Multidisciplinary Librarian & Amy Wilkinson, Instructor

OSCAR WILDE

THE PICTURE OF DORIAN GRAY



OSCAR WILDE
The Picture of
DORIAN GRAY



COMPLETE AND UNABRIDGED

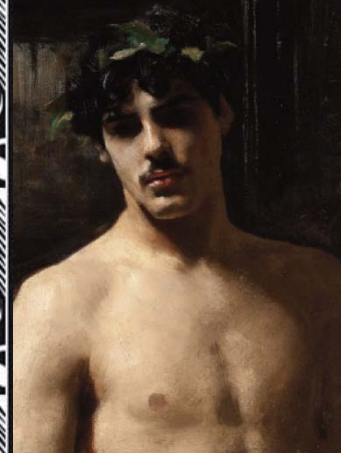
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Dorian
Gray



Oscar
Wilde

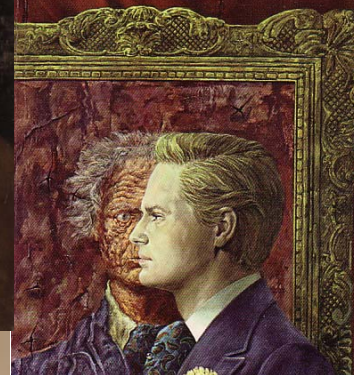
OSCAR WILDE

THE UNCENSORED PICTURE OF DORIAN GRAY



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OSCAR WILDE'S
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The Picture of
Dorian Gray

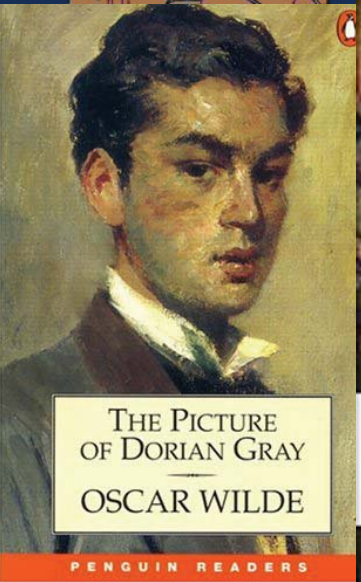


Prestwick House Literary Touchstone Press



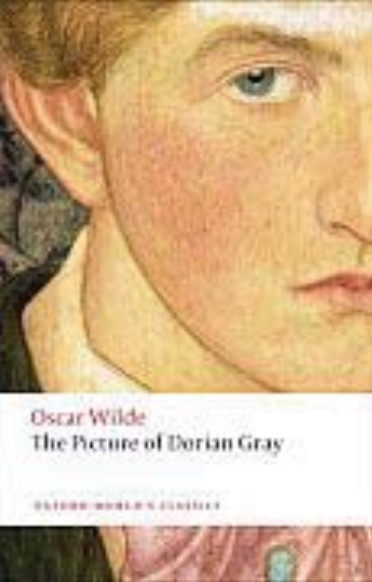
UNABRIDGED
OSCAR WILDE

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PENGUIN READERS



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The Picture of Dorian Gray

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THE PICTURE
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AND OTHER WRITINGS
OSCAR WILDE

Includes detailed explanatory notes,
an overview of key themes, and more

RESEARCH WORKSHOP

The Picture of Dorian Gray: A Case Study in Literary Research

Nicole Brown, Multidisciplinary Instruction Librarian

Marvin Taylor, Instructor



Intro to RefWorks

Librarian: Nicole Brown

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RESEARCH WORKSHOP Liberal Studies Internships

Nicole Brown, Multidisciplinary Instruction Librarian

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RESEARCH WORKSHOP

Children & The Media

Nicole Brown

Multidisciplinary Instruction Librarian







Research as a conversation



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The Free Encyclopedia

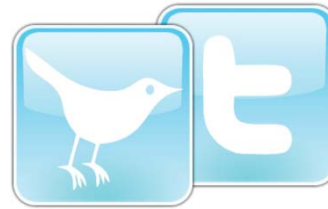
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1. What do I see?

2. What is going on?

3. Why do I think this
image was created?



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INTERVIEW A COLLEAGUE



INTERVIEW A COLLEAGUE

1. Briefly, what is your topic?
2. When did your topic become timely? Has the story changed over time?
3. Who writes about this topic? Who is interested in the issues?
4. What questions do you have about your topic?

Middle of class



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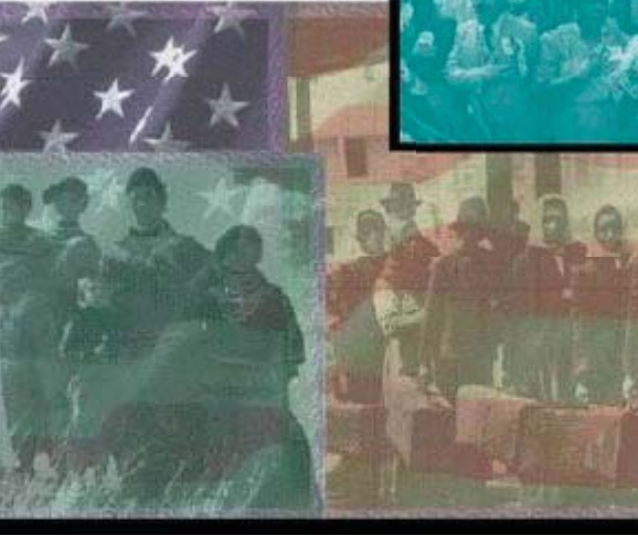


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ideas

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Edited by
JUDY CALENS ANNA SHEETS ROBYN V. YOUNG



Vincent N. Parrillo
Editor

2

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AMERICA

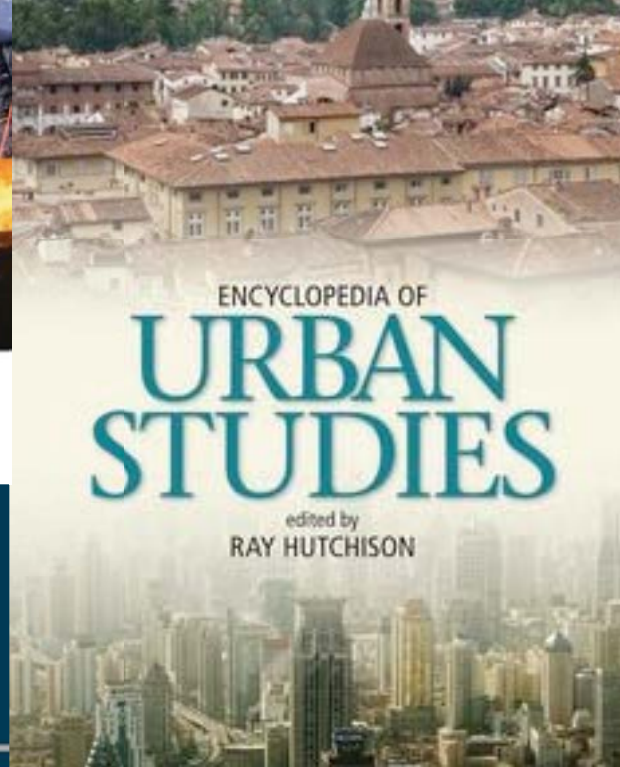
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Contributing Editor

volume 3

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**URBAN
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The authors declared that they had no conflicts of interest with respect to their authorship or the publication of this article.

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Supplemental Information

Additional information is available at www.jneurosci.org. DOI: 10.1523/JNEUROSCI.4567-09.2009

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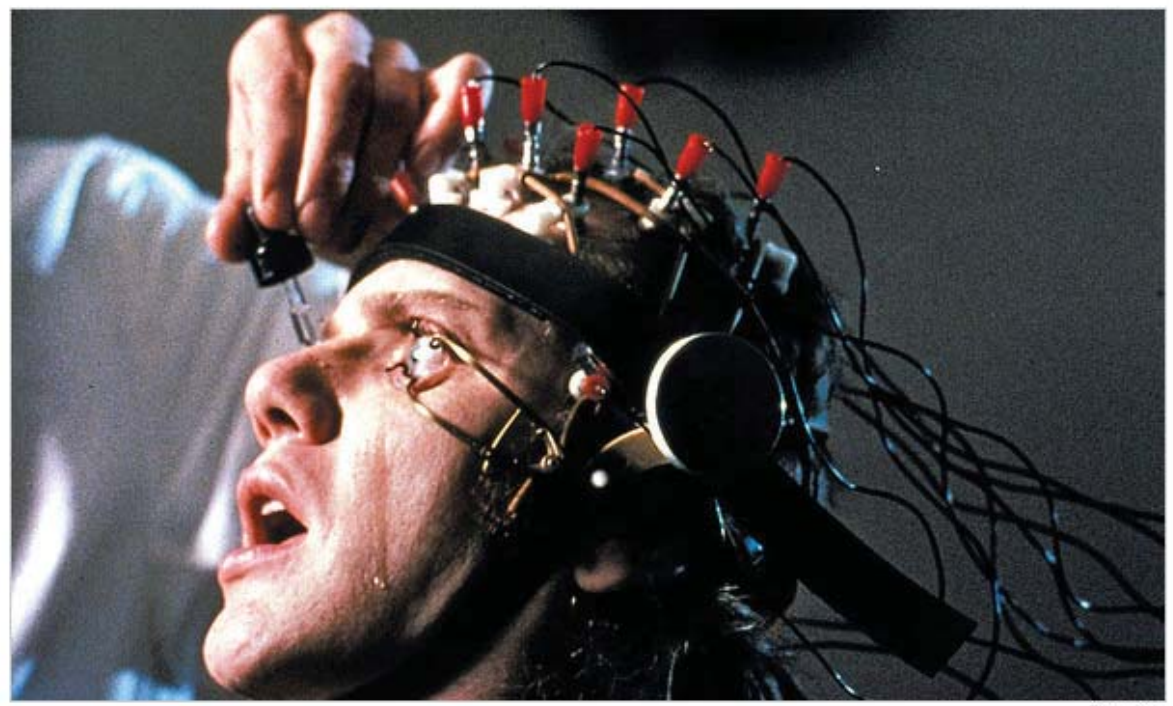
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Who is the author?

Who is the audience?

What You See Is What You Get



Photofest

In "A Clockwork Orange," Malcolm McDowell's character was forced to watch movies without blinking.

By MANOHLA DARGIS
Published: July 8, 2011

IN "The Invisible Gorilla," a book about what we see and what we think we see (it came out in paperback in June), two cognitive psychologists, Christopher Chabris and Daniel Simons, describe an

RECOMMEND

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What is the purpose?



In the oldest pizzeria in the United States, John Lombardi knuckles pizza dough into the air—part of the lore of pizza.

Pizza a la Mode

In many variations, Italy's famous pie now rivals the hot dog in popularity.

By HERBERT MITGANG

ONE of the first pizza sold in the United States was baked some fifty years ago by a 13-year-old *pizzaiuolo* named Gennaro Lombardi at 53½ Spring Street in the Little Italy section of New York. Since then a lot of pizza (a circular mixture of dough, cheese, sauce and Italian lore) and things that look like pizza have been

test, by a turncoat *pizzaiuolo* from Florida.

In the realm of pizza, nobody is less than a king. There are some pretenders. One pizza king on Long Island makes a pizza that includes malt. Another pizza king makes his with butter and sour cream—and claims that Americans of Italian origin love it. A pizzeria in the Mid-

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In the oldest pizzeria in the United States, John Lombardi kneads pizza dough into the air-part of the line of pizza.

Pizza a la Mode

In many variations, Italy's famous pie now rivals the hot dog in popularity.

By HERBERT MITCHELL

ONE of the first pizzas sold in the United States was baked some fifty years ago by a 12-year-old pizzaiolo named Giuseppe Lombardi at 29½ Spring Street in the Little Italy section of New York. Since then a lot of pizza in circular shape of dough, cheese, sauce and Italian herbs and things that look like pizza have been imported in this country.

Pizza may never replace hot dogs as the great American "bite," but their amazing acceptance in recent years prompts a question: Why pizza, and not, say, Mexican enchiladas? The guess is that a growing number of Americans of Italian origin, aided by advertising and refrigeration, have made pizza as desirable as such other port-wine imports as Lollobrigida.

The entertainment Weekly Variety, going gastronomic the other Wednesday, reported that the "scent to which the pizza pie are replacing hot dogs at drive-ins has deconstructed at the occasional trade show at Allied States Auto's convention which featured more pizza-making machines than trucker's leathers." At the Texas State Fair, largest exhibition of its kind, pizza evoked great interest on the midway. More inquiries were made about pizza than any other food with the exception of, of course, of the "corny dog," the dressing hot dog as a stick which helps to make Texas what they are.

A NEAPOLITAN pizzaiolo might be startled by pizza in the United States. This is a dainty appetizer prefabricated in the food chains going under a name that sounds like 18th-century. At a "pizza bar" in a large Manhattan department store—where thousands are absorbed weekly by hangery shoppers—there stands a pie for sale: plain pizza (a pie), pizzavet (a soufflé), and a hot-and-slow sauced pizzabug, created, after some pro-

test, by a turncoat pizzaiolo from Florida.

In the realm of pizza, nobody is less than a king. There are some pretenders. One pizza king on Long Island makes a pizza that includes meat. Another pizza king makes his with lettuce and some cream—and claims that Americans of Italian origin love it. A pizzaria in the Midwest begins assembly by placing a layer of mozzarella cheese on the dough but then tops it with powdered sugar, cinnamon and sliced bananas.

THE American way of life, the free enterprise system and the capitalistic interplay of supply and demand have accounted for other advances. In New Jersey a political scandalous pizza as if they were General Motors tanks. Dough shell goes on the, stop good cheese, sugar goes tomato sauce, slices goes oranges, plastic wrapper enfolds, label straps, boxed, real. Specialists have appeared in the pizza field who do nothing but turn out precooked shells, forming the base for pizzas from coast to coast. There are fresh pizzas, warm-over pizza, refrigerated pizza and frozen pizza, selling everywhere from sidewalk joints to pizza palaces. (Though "pizza" means pie or pie, some Americans insist on saying "pizza pie.")

The search for a dough-bearer's pizza is a constant game for creators of scientific cooking. These reactions are of the opinion that pizza made on waffles, with ho-peeps or bananas are not the way the Neapolitans do it. They say you can buy the pizza show in many places—the pizzaiolo in the front window, dressing in a chef's hat, tossing the dough into the air, spreading it thinner and thinner, putting body Ring-back on it, catching the dough shell on the knecker—but the pizza itself isn't so hot. Giuseppe Lombardi learned (Continued on Page 67)



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Subjects:

Detective and mystery films

Film noir

Film--United States--20th C. A.D

*Motion picture producers and
directors--United States*

Ryan, Robert, 1913-1973

Lupino, Ida, 1918-

Bond, Ward, 1903-1960

End of class



Next Steps

1. Which of your research questions will you begin to tackle?
2. Which databases will you search?
3. Who might you need to talk with?

Library Instruction Feedback Survey

What did you learn today from the library instruction that you did not already know?

What would you have liked to learn that was not covered in this session, or what is still unclear to you after the session?

In lieu of class?

The Citation Project

Preventing plagiarism, teaching writing

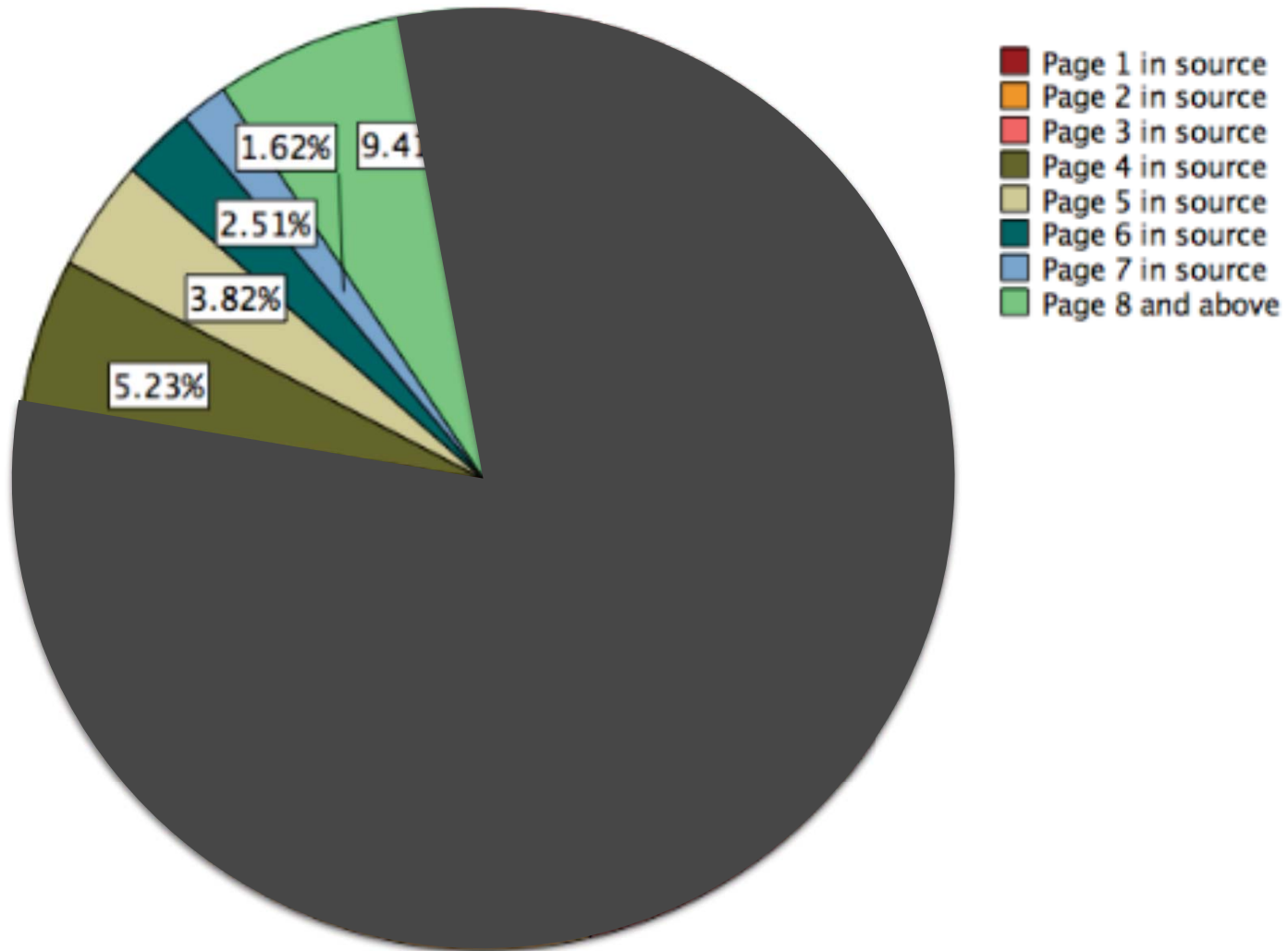
Purpose:

To describe how student writers use sources.



The Citation Project

Preventing plagiarism, teaching writing





Project Information Literacy

A large-scale study about early adults and their research habits

ASSIGNING INQUIRY:

How Handouts for Research Assignments Guide Today's College Students



Essay 3: The “Secrets” Essay

BASIC REQUIREMENTS

- Cite a minimum of 4 essays by your chosen author, plus either some other work by that author or another essay.
- MLA formatting and documentation.
- 7-8 pages typed, double-spaced, 1” margins, Times New Roman font. Do not exceed 8 pages.

You began this series of exercises as we begin all academic work and all writing work—with a thorough, rigorous examination of sources.

You were looking for signs in the essays that would serve as important clues about the way the writer thinks, the way he or she conceives the world. These clues in the text turn out to be recorded manifestations of the writer's mind at work—his or her idiosyncratic way of making meaning. These textual facts point to what is only suggested by them. The facts, the signs, require interpretation. You have to look between the lines, into the nooks and crannies of the essays and the evidence you have selected from them as you try to discern what you can about the significance of those textual facts.

Your task now is to write an essay in which you reveal the significance and importance of your investigative and interpretive work for readers who are trying to understand your writer.

Part of the challenge of writing this essay will be to organize your discoveries so that they are compelling. Do not take up the essays one at a time, one paragraph at a time for each source. Find a more interesting organizing principle. Group evidence from the essays by what the evidence itself reveals about the writer; see how the essays talk to one another, how they fall into place in pairs or triplets. Organize and reveal and substantiate your idea.

Be guided always by the necessity to explain to us the relationship between the two conceptual ideas you have discovered. Remember the overlapping Venn diagrams.

DUE DATES:

Monday, December 10th: First draft due (bring printed out hard copy)

Wednesday, December 12th: Second draft due (bring printed out hard copy)

Friday, December 14th (Drop off between 12pm-4pm/434 Lafayette): Final draft AND...

- Your full portfolio containing the ENTIRE semester's body of work – exercises and essays

Normal text Times Ne... 16 Bold Italic Underline Text color Background color Bulleted list Numbered list Indentation Decrease indent Increase indent Link Unlink

Contexts: Historical & Conceptual

Historical Context through News

New York Times, 1851-2008

<https://arch.library.nyu.edu/databases/proxy/NYU01>

Description: Includes digital reproductions providing the New York Times from 1851-2008.

Search for: An artist, event, artwork, address, place by simply choosing a date range.

Notice: Explore the page image for an article of interest, the other headlines, etc. What does this tell you about you ask?

Conceptual Context through Subject Encyclopedia CREDO Reference

<https://arch.library.nyu.edu/databases/proxy/NYU00>

Description: A full-text, multidisciplinary collection of biographical sources, discipline-specific encyclopedias

Search for: A concept or broad topic of interest - grotesque, security, "public space," "public art" ...

Notice: Which "subjects" (i.e. disciplines) show up as options for narrowing your search? What happens when you narrow to a particular subject? Limit the entry type to "article," then "long article."

Sharing settings

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