WRITING WITHOUT INHIBITION: STUDENTS AND THEIR TEACHER EXPLORE RESEARCH IN THEIR COMMUNITIES

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Those who teach a craft ought to do the craft. When teachers of writing write, particularly in the genres they teach, they develop insider knowledge. They know what makes sense in teaching writing. They know what doesn't. Teachers who write demonstrate to students someone who loves to think, explore, and communicate through writing. Teachers who write know the challenges, failures, and triumphs of composing with words. They know the emotional territory students inhabit when they write.

–Tom Romano, *Adolescent Literacy: Turning Promise into Practice*, 171

When I first began teaching research papers three years ago, my students were not enthusiastic. They despised writing about our district's required topics: literary themes, genres or authors. When I began taking graduate courses at Arizona State University, I discovered that research could be an authentic, meaningful process. As I learned research methodologies, like taking field notes and interviews, the way I taught research to my high school students evolved. I incorporated these strategies into my high school curriculum as I wrote my own articles with my students. When I conducted a research study that experimented with using student choice in reading assignments, I found that my students gained an interest in their literacy practices. So the next semester, following the suggestions of Tony Beumier (93), James

Blasingame and John Bushman (60-62), I wondered if giving my students choice in their writing topics, and requiring them to use authentic research methodologies, would change their attitudes toward research writing.

Exploring Meaningful Topics

I teach in an ethnically diverse, Title I, urban high school in downtown Phoenix, Arizona. My students' writing reflects this diversity. They prefer writing memoirs and fiction over research composition. In fact, the only commonality in their writing selections was that they wanted to choose topics that were personally meaningful and embedded in their communities (Atwell, *In the Middle,* 10-16; Heath 235; Street, *Social Literacies* 15). The language arts classroom can be a stomping ground for civic literacy that empowers students to help their communities (Camitta 229; Kelley, Hart and King 95; Mahiri 144). Ken Macrorie's I-Search paper was developed on this premise in that when research writing is driven by topics that students select, they are more empowered and confident in their writing because they have a personal connection to the material.

Taking this to heart, I asked my students to choose a topic that they were passionate about or could help rectify, and write about it. "Record what angers you about our community. Compose it into a question for the thesis of your research paper." My students' reactions were surprising. One student attested, "I want to know why my uncle is an alcoholic. Is it biological or his upbringing?" Another student asked, "Why do so many African American men go to prison? What happens to their wives?" The students began calling out interesting topics that resonated with their lives. I wrote feverishly on the whiteboard until we accumulated an extensive list of topics. After our brainstorming session, students turned in a one-page description, in memo format, of their research topic and sources, and a timeline of when they would complete the project (see Appendices A and B).

Research Is Inherently Authentic

Research empowers us to explore our lives and improve them. Without research, communities may remain stagnant and isolated. One way to keep research meaningful for students is to ground it in community issues. Our students already come to our classrooms with this sense of "community" embedded in their beliefs and cultural practices. This community cannot be ignored if students are going to value what we are teaching (Camitta 229; Duke, et al.; Mahiri 144). Based on the work of researchers from fields such as anthropology, linguistics, and ethnography who have examined the literacy practices of people in community settings (Heath; Hymes; Street, "Ethnography of Writing and Reading" 340-41), several language arts teachers have used community research with their students. For example, researcher and teacher Colleen Ruggieri had her students select a research topic connected to their neighborhoods. Ruggieri asked her students to conduct interviews with local business owners, leaders, politicians and librarians as part of the research process. Students arrived in class with stories about their interviewees and felt more closely connected to their research topics. The culmination of the project was a book that the class crafted together and published online. Students felt a greater appreciation for their communities because they participated in a meaningful, authentic process when they wrote their papers. One of the greatest aspects of this project was that students explored their local communities as primary source material and made connections to what they were learning in school to their outside lives and experiences.

When teachers ask students to check out books or read journals, they are far removed from the real research behind those sources. Educational researchers emphasize the importance of using primary sources in teaching research writing to students (Morgan; Ruffin and Capell) although many teachers are undertrained on how to do so because they are unfamiliar with using these texts (Neumann 490). The use of student journals, video and audio footage, and photographs are rich resources for students to utilize when crafting research documents because they

allow students to make connections between research and their everyday lives. For example, Carol Gordon, head of the Educational Resources Library at Boston University, explains,

> Conducting an interview, administering a questionnaire, or keeping a journal based on observation would place students in an active role of collecting data and constructing meaning. The typical assignment does not require students to do research, but to report and reflect on the facts and findings of others and to draw conclusions based on reading (2)

So permitting students to use primary sources in their research involves them in the process, allowing them to become active, engaged participants while writing their papers.

In line with this research, I asked students to interview a person in their community who could add some voice or expertise to their topic (see Appendix C). Before the students conducted their interviews, I went over proper interview etiquette. I told my students to ask the interviewee for permission to conduct the interview, "Explain your research topic and why you are conducting the interview. What is it that you want to find out?" I emphasized the importance of being kind and considerate to the interviewee, that we should respect their experiences, and retain their confidentiality by assigning them a pseudonym. Students easily understood this because I had used the same methods with them earlier in the semester, in collecting data for a research study on student book choice. I explained, "If the person you interview does not trust you, they will not open up. We want to be kind to the interviewee, not only to collect research, but to remain humane while collecting data. The purpose of research is to add to a community of conversations, not stifle them."

I asked students to generate ten questions related to their *so what,* or the purpose of their research. They conducted a one-hour interview and recorded notes on the interviewee's responses. I encouraged them to quote their interviewee in their research

paper, particularly if that person had a response that was inspirational. This would add voice and authenticity to their writing. One student interviewed her bi-racial cousin because she was curious about the impact of bi-racial marriage on teenagers. One of her questions asked what it was like growing up with parents of both African American and Caucasian descent, and whether she had been treated differently because of this. Another student examined the high incidence of HIV in African American women in U.S. cities, "I want to know why women of my race and culture are dying of this terrible disease." She interviewed a black woman with HIV at a local shelter. While the woman's husband had been in prison, he had sex with someone and contracted the virus. My student reported, "She [the woman] felt betrayed emotionally and physically. She was hurt beyond words that her husband would be unfaithful to her."

Another student interviewed a construction worker of undocumented citizenry from Mexico. He was worried about how undocumented people from Mexico would make a living in the United States. This student was uncertain about how he would pay for college because Arizona state statutes require that undocumented students pay out-of-state tuition, and he did not have citizenry. He did not know if he would be able to afford college the following year despite his excellent grades and involvement in extra-curricular activities. He explained that his interviewee, "…works hard. He works twelve hour days and has to provide for his family. He is doing the best he can, but he's really worried that if he continues to work he will be sent back to Mexico."

Judith Langer conducted a study involving multiple secondary schools, with students from diverse cultural backgrounds, in eighty-eight different classrooms. She discovered that those teachers who allowed students to incorporate their lives outside of school, with the content that they had studied, had a more complex understanding of what they were learning in school. Further, research on students from ethnically diverse communities purports that students write in many media outside of school, and

that this writing should be acknowledged and appreciated (Ball; Mahiri; Moll and Greenberg, qtd. in Prior; Schultz). The importance of such students' reading and writing within their own communities of practice cannot be underestimated because it empowers them to act globally, socially and politically, and engage in reading and writing with a purpose. It also allows for students to feel confident about the literacies in their communities rather than assimilating to an elite, privileged definition of reading or writing (Thomas 357-358).

Using Authentic Sources

When I asked my students to brainstorm a list of sources they could use in their projects, they generated the same three genres: newspapers, books and movies. I wanted my students to explore richer texts for their research. Debra Knutson discovered that texts used to teach research writing often describe inquiry as a passive activity that is conducted by outside "real researchers." Students are then expected to find these sources and cite what the experts have said. But source materials are far more meaningful to our students when they gather the information for themselves. According to Gordon,

> A variety of techniques for data and information collection allows opportunities for student-researchers to collaborate with other students as well as with adults . . . . The ownership that students feel for their own data facilitates the process of construction as they struggle for understanding and meaning in the data. (par. 13)

Thus, I wanted my students to think critically about their research methodologies and grapple with understanding them. In order to address this issue, I adapted an activity from my qualitative research class. I asked my students to observe a setting related to their topic for one hour, and take field notes on what they had observed (see Appendix D). One student took notes at a homeless shelter to explore the impact of the devastated economy

on people in Phoenix. Another student attended an Alcoholics Anonymous meeting to learn about the psychological impact of alcohol addiction. Students wrote their field notes in two parts. Part one asked for an objective summary on whom and what they observed. I used an example from my own field notes on student cliques to provide an example, "I see a Caucasian male around sixteen years of age in a red Fubu t-shirt." Part two of the assignment required students to make inferences on their observations, "I believe the Caucasian male of sixteen years of age is interested in purchasing a gift for his girlfriend because he is holding her hand while they walk into a jewelry store. He is happy about this event because he is smiling. Perhaps they will get married soon." I encouraged students to use their notes in their papers, telling them, "You are real researchers who are doing the same activity I did for my research class. I am not just telling you to write; I am writing with you. We are authors in a community together." I hoped this emphasis on writing collectively would empower my students to see the practicality of writing for real audiences about real issues. One student attested, "When your teacher writes with you, you know they are not just giving you busy work because they are doing it too."

At times, depending on the topic that a student had selected, it was difficult to find a location about which my students could write their field notes. For example, one student wanted to write his research on gangs in urban communities. He asked if he could take field notes in Compton, California, an area known for its high crime rate, theft and gang activity. After we talked about the unsafe consequences that might ensue from this endeavor, he decided against it. Instead, he decided to take notes on our school campus at lunch, and record what his peers had to say about gang violence. This made for less "authentic research" but was certainly a much safer choice. Students who wanted to conduct research on global or historical issues also had a difficult time as our city did not always have the museums or other venues that suited their research questions. When this occurred, I suggested that students take field notes from video documentaries. Thus, this assignment

became a negotiation between the students' topics and what was available in our neighborhood, as we tried to find the best place for them to conduct their inquiry.

Artwork and Writing

Our school district requires seniors to craft four creative pieces connected to their research. I asked students to "create artwork based on your research in the medium you are most comfortable using. Write, paint, draw, sew–create something that will bring you and others happiness." This component of the project benefited their presentations as it engaged those students who were kinesthetic and visual learners, illustrating what Howard Gardner refers to as multiple intelligences theory (Blasingame and Bushman 61; Gardner). In line with this work, Peter Smagornisky studied the importance of engaging students in artistic media in the language arts classroom. He discovered that this project allowed for his students to use acting, pottery, paintings and illustrations to engage in *transmediation* (Suhor) or construct meaning in non-written, artistic forms. This is an important strategy to utilize in composition courses because some students process information more clearly in media other than writing and language (Smagorinsky 25). These activities can also be used to motivate struggling writers to become involved in composition. According to Suzanne Hidi and Pietro Boscolo, students' motivation to write may be related to the positive experiences they have in performing creative tasks that allow them to express their thoughts and emotions. So when students are allowed to write and engage in creative activities related to their personal experiences, they can become more motivated to complete their writing tasks.

Since students were encouraged to design projects that resonated with their hobbies and interests, the project went smoothly. One student sewed a doll that was half white and half black, to show spousal division in bi-racial marriages. She explained the doll was a metaphor for the "racial divide." Another student painted a portrait, constructed a mask, and wrote poetry

inspired by her interview with an African American woman who had contracted HIV. She gave the artwork to the woman she interviewed, hoping that it would bring her comfort. Another student created a video documentary in which she followed her diabetic father. She posed the question: "Why do some diabetics make poor eating choices even though they know what they are doing is detrimental to their health?" She was inspired by her father, who continued to eat unhealthy foods despite having his feet amputated. Students constructed educational pamphlets, movie posters, clothing and children's books about their research topics. The students were eager to share their creations with their peers because they wanted to teach them about issues that were central to their lives. This resonates with several U.S. universities that encourage students to present their writing in a variety of media, including acting, poetry slams, and debates (Adler-Kassner; Fishman, et al.; Sullivan, et al. 234-35).

Reading and Writing as Celebration

Researchers remain interested on how students use hypermedia or technology in the writing process (Bolter; Bruce and Hogan). For example, Mary Hocks discovered that visual rhetoric or digital writing can be a powerful way for students to make connections between visual and written documents. In fact, many teachers of writing who were originally trained in print materials now use technology to teach composition (Hocks). When students use technology for visual presentations, they need to consider their audience and organizational structure in their planning (Bromme and Stahl, qtd. in MacArthur). This makes for a more complex understanding of writing that is negotiated within technological and social contexts. Hypermedia has been used in a variety of ways, including writing literary analysis, juxtaposing texts, and evaluating literature (MacArthur). It is also an excellent medium in which students can categorize and solidify their data and analyses.

Situating my research in the context of these studies, my students gave a 7-10 minute presentation using PowerPoint (see

Appendix E). Students recorded each presenter's *so what* thesis statement, three research facts, and connections between the artwork and research topic. These notes cemented the importance of an innovative thesis and ensured that students had evidence to support it. If a student's "so what" was unclear, the class asked the presenter to reiterate it.

I felt it was important that my students construct a professional, collegiate presentation because I wanted them to have these skills after they graduated. It would help them when they looked for employment or gave university presentations. I shared a PowerPoint presentation that I had made for the Arizona English Teachers Association conference. It displayed the results of the book choice program I had initiated with my current first period, senior English class. Many of my students saw their comments and interview responses within my presentation. One student exclaimed, "It's so cool to see my words on the 'big screen!'" Students included interviewee's quotes and photographs, embedded in their PowerPoints with their research question, methods, results and any lingering research inquires. Some students cooked food for their projects, so we shared tamales, chips, dip, and cake while we evaluated each group that presented. This activity supports the notion that learning is socially mediated, dependent upon the experiences that students engage in with others (Vygotsky).

Student Implications

After examining my students' projects and the notes I took in my teaching journal, I discovered some interesting results. Students had a more positive attitude toward writing and presenting research after the project. However, students still had difficulty writing the paper. The students' challenges with writing were as diverse as they were. For example, Magdelena, a Latina student, wrote her paper about women who suffer from depression, inspired by her mother's battle with the condition. She struggled with writing in English, speaking predominantly Spanish at home. My student teacher and I worked with her to

revise her paper repeatedly, although she still had difficulties with grammar and usage. However, her interviewee, a forty-year old woman who suffered from depression, added richness to her paper. Magdelena wrote insightful commentary on her interviewee's battle with depression: "It must be painful for women who feel hopeless, especially if they believe their families do not show any interest in them . . . . Living everyday in agony; trying to put a smile, a meaningless smile [on their face] for those who wish to see them happy." So her paper, while grammatically problematic, relayed Magdalena's personal connection to her topic as she excavated the emotions behind this mental condition.

Rudy was a Latino student who researched the impact of stringent immigration policies on undocumented Mexican immigrants. He revised his paper because he struggled with integrating sources and vocabulary. For example, although he incorporated his interview into his paper, he needed more guidance on where to place it in his paper. Rudy often wrote using quotes from his interview with little explanation of where the quote originated. This was a common difficulty that many of the students had in writing their papers that I now address more thoroughly in my teaching. However, Rudy's paper was powerful because he retained his voice on an issue that he felt passionately about.

> Many students in the United States have been living their entire life here . . . They have gone to school here in the United States as early as preschool, for some they started first grade. No matter what the case might be, they still have to learn English first then their core language. Through all these hardships they still have passed their classes with remarkable grades and have put effort to succeed in tough times.

Nelson was a strong writer, yet also had difficulty writing his research article. He examined the effect of the United States' international food aid policies on struggling countries, and

discovered that the U.S., while providing supplies to countries, does not fight the root of the problem—poverty. Nelson interviewed a Peace Corps volunteer. He wanted to join the organization after high school graduation. Nelson discussed the challenges that his interviewee faced when helping a community in Kenya live through a drought. "Knowing what the problems were, she and other volunteers were able to teach them [Kenyans] the necessary skills for survival, ameliorating some issues that caused a struggle." Nelson did not expand on what skills the volunteer taught. He needed to include details on this experience. However, his notations on the interview were detailed, so it was clear that Nelson needed more prompting on how much information was needed to depict his study. Since this project, I have begun teaching lessons on how to add details to our compositions.

Students still preferred writing creative rather than expository pieces after the study. One way to address this issue is for students to play with the genre of research writing. Giving students the choice to craft a story or write a narrative based on the data that they collect bridges creative writing and inquiry. Students can then use their field notes and interviewee's responses to add voice and authenticity to their creative pieces.

Another way to assuage students' interests in writing creatively and still afford them the opportunity to write a research document, is by having students write personal research essays. One of my colleagues teaches this genre to her twelfth graders, using John Krakauer's non-fiction book *Into the Wild*. The story is an account of Chris McCandless, a college graduate who cuts up his credit cards, burns his money and spends two years trekking toward the Alaskan wilderness. The book is a collection of his journal entries, discovered after his death. McCandless writes in third-person point of view when describing the interviews he conducts with the people on his journey, and switches to first-person commentary when describing nature. The book can be used to initiate conversations with students on writing style and technique, exploring McCandless' detachment from people and his close bond with nature. Students may craft similar documents.

They can use third-person point of view for formal sections of their research papers and utilize first-person point of view when describing more personal writing. In this way, students are able to craft a research document while retaining their voices and creativity. This is also an excellent opportunity to teach students how to use different points of view in their writing.

Students enjoyed conducting interviews and field notes with people in their community more than any other task they performed. In a twenty-year study that George Hillocks Jr. conducted on writing methods and composition, he discovered, "The focus of instruction with the greatest power is what I have called inquiry . . . the method involves using sets of data in a structured fashion to help students learn strategies for using the data in their writing" (77-78). These findings resonate with students' sentiments.

Additionally, researchers on writing and writing instruction note that when students write with a sense of social purpose, they learn more than students who go through the motions of the editing process (Beach and Friedrich). Lisa Delpit studied English Language Learners who had a difficult time learning to write from instructors who taught it as a rote procedure rather than a meaningful process. In compliance with Delpit's findings, my students, many of whom were from bilingual, Latino/a backgrounds, understood that writing is a complex process with many components. This process included research methodologies and analysis, writing, drafting and polishing. Writing was no longer a two-step procedure with a rough and final draft of a paper; it was a meaningful activity.

These findings have significant importance to the field of English education. First, they break my school district's requirement of students writing their project on a literary time period, theme or author from British literature. In fact, when my students chose their research topics, they became more motivated to read and write. Several students expressed, "If you had chosen the topic for me it might not be something I was interested in." How can students pose a meaningful research question about a

topic they are not curious about? When teachers require their students to write about topics they do not care about, it discourages purposeful research writing and makes for poor teaching and learning. My students were not going to major in English. Most of them were interested in the fields of nursing, psychology, and business. So allowing my students to select their writing topics promoted educational inquiry and scholarship.

Secondly, few curricula require students to use authentic research methodologies like field notes and interviews. Arizona State Standards require students to use outside source material but do not specify the methods for doing so (Arizona Department of Education). Collecting data using authentic research methodologies, such as field notes and personal interviews, can become a more integral part of college and K-12 curriculum. This would authenticate the writing process for our students.

The most profound connection that students made with writing is that it is a process that takes copious time and effort. My students saw me struggle with the multiple revisions that I had writing my articles for graduate school, and struggled with their writing alongside me. This was where this project was most realistic as students revised their papers multiple times, depending on their writing needs. More importantly, they saw the value in doing so. Our writing was not about a grade or a product; it was about the process of discovering ourselves on the written page.

Personal Stories from our Research

When teachers write, they have meaningful insight to share about composition with their colleagues and students (Dahl 2; Mohr 35). It is important for teachers to set personal writing goals, keep a journal with possible writing topics, and explore the art of publication to remain rejuvenated and knowledgeable about their craft, "we [teachers] write for ourselves by becoming our own audience. We listen to ourselves. We listen for our own questions . . . in short, we look for our own observations and our own meanings" (Winters 82). Many K-12 teachers including Nancy Atwell ("Class Based Writing Research" 84-87), Linda

Bissex, Vivian Gussin Paley, and Deborah Archuleta-Juarez have written in teaching journals alongside their students and published their writing. They continue to balance teaching and writing because of the rich learning opportunities it affords themselves and their students.

As part of our writing community, I asked four of my twelfth graders to present their projects to my tenth graders, to instruct them on their upcoming research presentations. These presentations on their methodologies, findings, and implications for further research were of the same caliber as many I had attended at academic conferences.

For example, when one of the students researched whether alcoholism was acquired biologically or environmentally, she hoped that her data would help others understand the consequences of a child growing up with an alcoholic. She selected this topic because of her experiences with her alcoholic uncle. For her methods, she conducted three personal interviews even though only one was required, and found that with two of her interviewees, the individuals had to make a conscious choice to avoid alcohol to remain sober. They also had family members who were alcohol-free and supportive of their endeavors. Her third interviewee had little family support and family who were still engaged in alcohol abuse. As such, he was losing his battle with alcoholism. The presenter recognized that her work was adding knowledge to a community of researchers. She hoped to conduct future research on why adolescents become alcoholics and wanted to learn more about resources available to this population. Both her acknowledgment of her contributions to research and her desire to conduct future studies suggest that this student understood the complexities of the research process, in that it is continuous and multi-faceted. Much like a professional researcher, she understood the importance of "joining the research conversation."

A second presentation explored the impact on Mexican citizens when they cross illegally into the United States. Based on his data, the student believed that one way to solve the economic crisis in

the United States could be to grant amnesty to undocumented workers. He thought this could promote worker productivity and provide the United States with a labor force who would be treated ethically for their hard work. Because this student was undocumented, he felt a close connection to his project. He continued to participate in activities related to his study, including a march at the Arizona State Capitol in protest of Senate Bill 1070, which would require all residents to provide proof of citizenry to state authorities. It was clear that this project became more than just a writing endeavor; it was fueled by this student's natural curiosities and passions. When my tenth graders listened to these presentations, they remained interested because of their peers' personal connections to their projects. I hoped that, in time, my sophomores would develop projects that resonated with their identities, beliefs and perceptions about the world.

The Implications of Teachers and Students Writing Together

Students and teachers need to write with one another. This ensures that instructors will have the ability to help their students with difficulties they encounter when writing their compositions, and that they remember what it is like to write and conduct inquiry. A football coach who has not played the game in years would never be hired to train a team. So how can teachers who do not write teach it to others? Although it is understood that teachers have little time to write with their busy schedules, there are remedies to this. One possible solution is for students and teachers to write together in the classroom. When teachers write with their students, they embed their instruction in a community of inquiry where they pose questions and possible solutions to hurdles they encounter (Burnaford, Fischer and Hobson; Dahl; Dana and Yendol-Silva; Mohr). Sample research questions may include a) What strategies could I use to help students write less formulaically? b) Why might students select writing topics that their teachers are interested in rather than themselves? c) What

might happen if my students and I organized, wrote, and designed a community newsletter rather than the essays that our school district recommends? When teachers conduct inquiry in their classrooms, it is a powerful way of learning more about their teaching and their students. It also provides them with a concrete means of shaping and improving their classroom practices (Cochran-Smith; Wood and Lieberman; Zeichner).

I never learned how to teach writing in any of my college courses, and I am not alone. Most of my colleagues are left to uncover the mystery of teaching writing on their own, watching veteran teachers conduct lessons or purchasing *how-to* books on the subject. As I have searched for a way to teach writing that would resonate with my students, I have discovered that writing is a two-way process. Teachers must write, students must write, and then we need to share it and do it all over again. This reciprocal process allows for teachers and students to continue to learn from one another with each new story, poem, letter or article they compose.

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APPENDIX A

Multi-Genre Project

You are being asked to complete a research article on a topic that you are curious about and that connects to the greater community. Choose a topic that is close to your heart and that resonates with you.

	Proposal	**Research Article**	**Expre-ssive Works**	**Project Presen-tation**
Descrip-tion	This proposal must be in the form of a memorandum to your teacher. Your teacher must approve the project.	The research article explores a topic of personal connection to you and the community. This must include a "so what" thesis—something new you are arguing about that topic.	Four different works of original writing or other creative projects relating to your topic. A minimum of one visual is required.	Formal presentation of research and expressive pieces. Please connect your research topic to your art work.
Major Compo-nents	▪ time line for completion of research, writing, revision, expressive works and presentation preparation ▪ requires teacher's approval ▪ late proposals not accepted	▪ MLA format ▪ 5 different cited sources, at least 2 books and 2 scholarly journals	▪ all text is typed ▪ each piece includes one paragraph of written descrip-tion and reflection	▪ must include use of technology or visual aids ▪ one page self-critique of presentation

Goals	To communicate your plan	To explore an interest or curiosity about literature and to experience a high level of academic writing	To express your own creativity, imagi-nation, and skills related to the topic of your project	To commu-nicate effectively the project findings
Minimum Length	One typed page	1,500 words minimum	Various	7-10 minutes
Grade	The proposal comprises **20%** of the grade for the project.	The literary article comprises **40%** of the grade for the project.	The four expressive pieces are **20%** and the reflections are **5%** of the grade for the project.	The presentation is **15%** of the grade for the project.

APPENDIX B

See example below for memo format requirements.

Memorandum
Date:
To:
From:
Subject:

Here is the format for the memorandum. Make sure you use block formatting, which means you align everything to the left with no indentations. Spell out and capitalize Memorandum rather than use the word memo. Follow spacing as shown. Include what your creative works will be as well as a time line for your project.

APPENDIX C

Interview Activity

For your research paper, you must include an interview for source material both in your *Works Cited* page and paper. You will cite this with the name of the person you interviewed.

Choose someone in your field that can provide you with answers to your research question and will lend voice and authenticity to your work.

*Write *10 questions* which are linked to your "so what" research question/thesis.
*Conduct a one-hour interview (I advise taping it in some way so you can refer back to it for notes later)
*Take notes as they answer; feel free to add impromptu questions as you go.
*Avoid "trash can" research; look to answer your "so what" based on what the interviewee says.
*Document at least three direct quotes that you might use in your research paper.
*Always ask an eleventh, last question, "Is there anything else you think I should know about this?"

APPENDIX D

Field Notes

You will spend one hour in a setting, your choice, that is related to your "so what" research question/thesis. You will have two parts to this assignment.

Take field notes on observations in an environment related to your research topic. This will be *purely facts and no opinions.* Your notes *must be specific.* For example, I see five teenaged males each wearing Fubu pants and black polo t-shirts. They appear to be sixteen years of age. *This will be free of any commentary or opinion.*

Do a write up on your notes; what do they mean for your research topic? This should be all commentary, third-person point of view, on the factual observations you witnessed.

Both parts one and two must be separate write-ups in MLA format

APPENDIX E

Research PowerPoint Presentation

Directions: You will craft and present a 7-10 minute PowerPoint presentation on your research. Your PowerPoint should be in Times New Roman font, and avoid flashy colors. This must look professional. It will prepare you for college courses when you give presentations. Be sure to follow all steps of the research process.

Slide 1: Attention getting quote from research from field notes, interviews, or experts.
Slide 2: Research question with "so what"

Slide 3: Rationale of topic: Why you are interested in the topic
Slide 4: Methods—how you conducted your research, interviews, etc. Be detailed.
Next Slide: Results, key quotes, primary source material, photos of your research, research facts *(be specific/quote these specifically)*.
Next slides: Findings/conclusions: How you answered your question
Next slides: Future implications for research—how your research will help the field
Next slides: What you hope to find out more about in the future
Last Slide: An impactful quote from your research that demonstrates your main findings