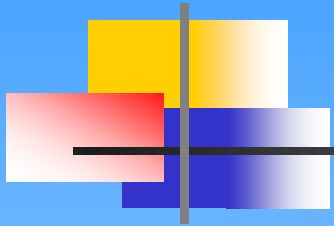


Paulo Freire, Sense-Making Methodology, and Digital Storytelling

Framework and Practices for Reflective Voice,
'Radical Listening,' and Assessment



John W. Higgins, Ph.D.
University of San Francisco, retired
jHiggins@MediaProf.org

Resources

Available at MediaProf.org -- "Resources: IDSC 2023"

Higgins: Home | [Classes](#) | [Writings](#) | [Puppets](#)



Personal website of John W. Higgins
established 1996...

learning simple HTML coding through a chilly, wet winter on Cyprus ...
not really upgrading much through the years ...
Let's just call it "retro"...



[What is Digital Storytelling?](#)

Developed by the StoryCenter, Berkeley California USA.



[Writings, Projects, and Research Interests; Contact Info](#)

Includes writings related to storytelling and community-based media;
contact information.



[Cypriot Voices](#)

Oral histories of family and neighbors collected by students
at Eastern Mediterranean University (1996) and the
University of Cyprus (2010).



[Night Vision Puppets](#)

San Francisco ... 47 years of street theatre.



[Storytelling Projects](#)

University of San Francisco

Personal digital stories by USF students, 2013-2019
[youtube.com/StoryFires](https://www.youtube.com/StoryFires)



[Shock Theatre](#)

Broadcast TV horror movie program with local skits and
parodies, 1972 to 1985.

Nicosia, Cyprus

Personal digital stories created 2008, 2010, and 2011
by workshop participants at Cypriot universities,
civil society organizations,
the Cyprus Community Media Centre,
and the Cyprus Fulbright Commission
[youtube.com/CyprusStories](https://www.youtube.com/CyprusStories)

[International Digital Storytelling Conference 2023](#)

[Radical Listening: Story Work for a Just Future!](#)

Washington, D.C.

Presentation Materials:

"Paulo Freire, Sense-Making Methodology, and Digital Storytelling:
Framework and Practices for Reflective Voice, 'Radical Listening,'
and Assessment"

Resources



Available at MediaProf.org -- “Resources: IDSC 2023”

This presentation [**Note: additional notes in addendum*]

“Paulo Freire and Social Transformation”

Peace Review 9.4, 1997

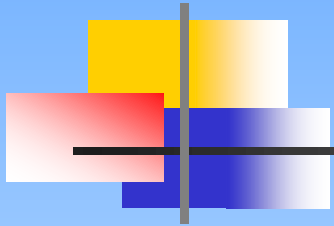
“Peace-building Through Listening, Digital Storytelling, and
Community Media in Cyprus”

Global Media Journal, Mediterranean Edition 6.1, Spring 2011

“Self-reflexivity in Oral Histories: Pedagogical Practices in Cypriot
University Classrooms.”

Challenging History: Oral History Work in Cyprus. Ed. Holger Briel. Nicosia: U of Nicosia Press. 2015

Summary



Context/ reflectivity:
“What leads me/ you?”



STORYCENTER

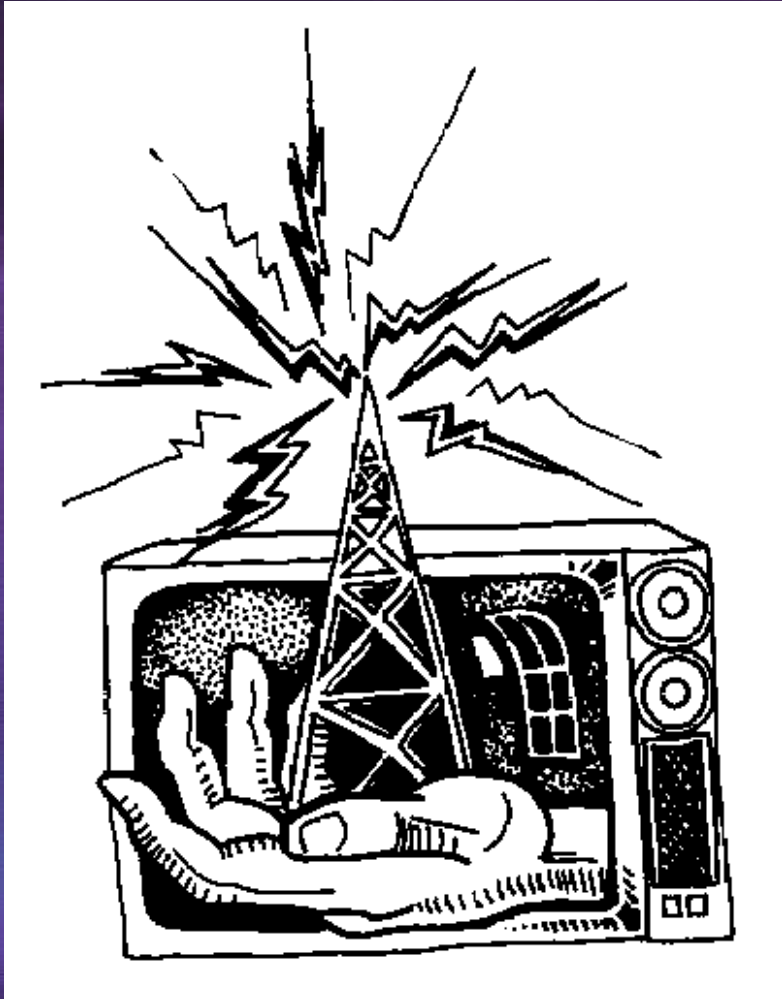
LISTEN DEEPLY... TELL STORIES



Paulo Freire (1969 & 1982)



Grassroots, community-based media (1973)



Sooz Palsa 1995

Building Community - Sharing Stories

Ciudad Arteria (City Artery), Barranquilla, Colombia 2003

incúlate!

empresariosporlaeducacion.org.co



Additional: Community Media

* *NOTE: Additional details at end of slides:
“Addendum – Community Media”*

Night Vision Puppets (1976)



ShockTheatre.org

Night Vision Puppets

1976 - now

NVpuppets.org



Dervin's Sense-Making Methodology (1990)

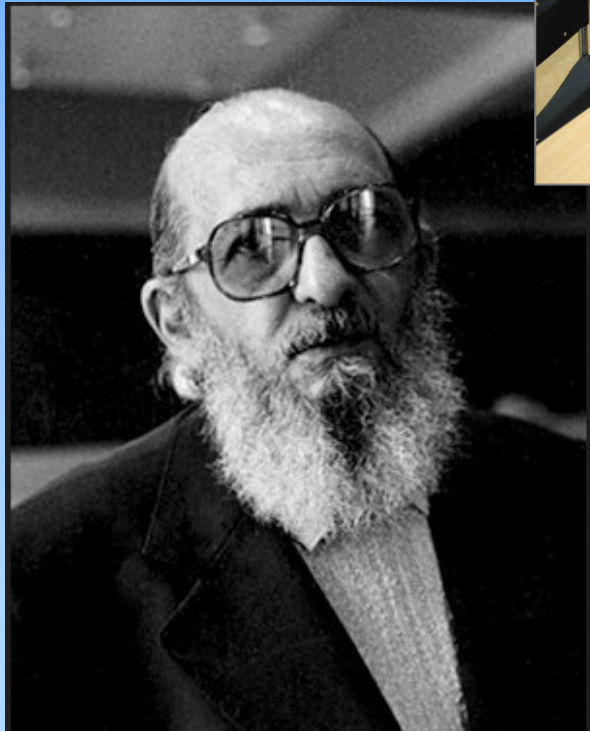


Sense-making.org



*To understand how & help
people make sense of their world*

The Project



Summary

- 
- Similarities in theoretic frameworks & practices:
 - Digital Storytelling
 - Freire & Critical/Engaged Pedagogies
 - Dervin's Sense-Making Methodology
 - (Community-based Media)

Parallel Belief Systems

- 
- World view
 - Important: individual growth & collective/ social change
 - Need for Self-Reflectivity/ Conscientization
 - Self in harmony with others
 - Respect for perspective of user/ participant/ storyteller
 - rather than researcher/ moderator/ teacher
 - Agency: Focus on decentralized grassroots up – not top-down hierarchies
 - Community-building
 - Need for structured, meaningful dialogue
 - Primary: Listening actively/ authentically/ deeply/ radically
 - Secondary: Speaking
 - focus on unheard voices from Freire's "culture of silence"
 - Story & personal voice over tech
 - Process over finished product



Parallel Practices

- Structured, meaningful dialogue
 - Story Circle
 - Consciousness-raising groups
 - Sense-Making Interview/Self-Interview
- Group sharing
 - Digital Storytelling: Community screening
 - Freire & SMM: on-going discussion groups
 - Community media: Community screening



Digital Storytelling

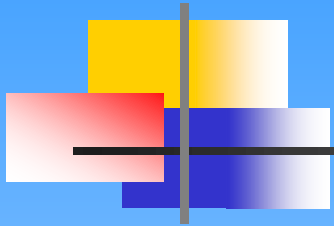
- Key:
 - *Story Circle* processes
 - Structured dialogic process
 - > tools for helping each other find and develop stories
 - People *telling* their stories
 - People *listening deeply* to the stories
 - Feedback
 - Community Gathering
 - Celebratory sharing of stories



Additional: Digital Storytelling

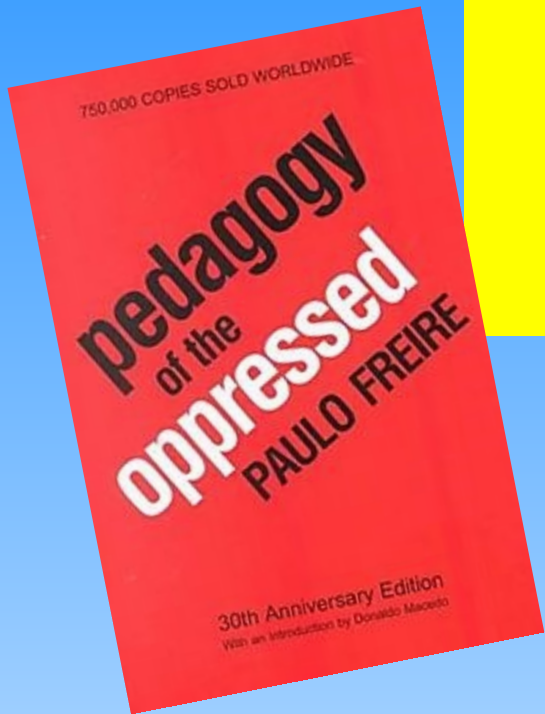
** NOTE: Additional details at end of slides:
“Addendum – Digital Storytelling”*

Critical / Engaged Pedagogy

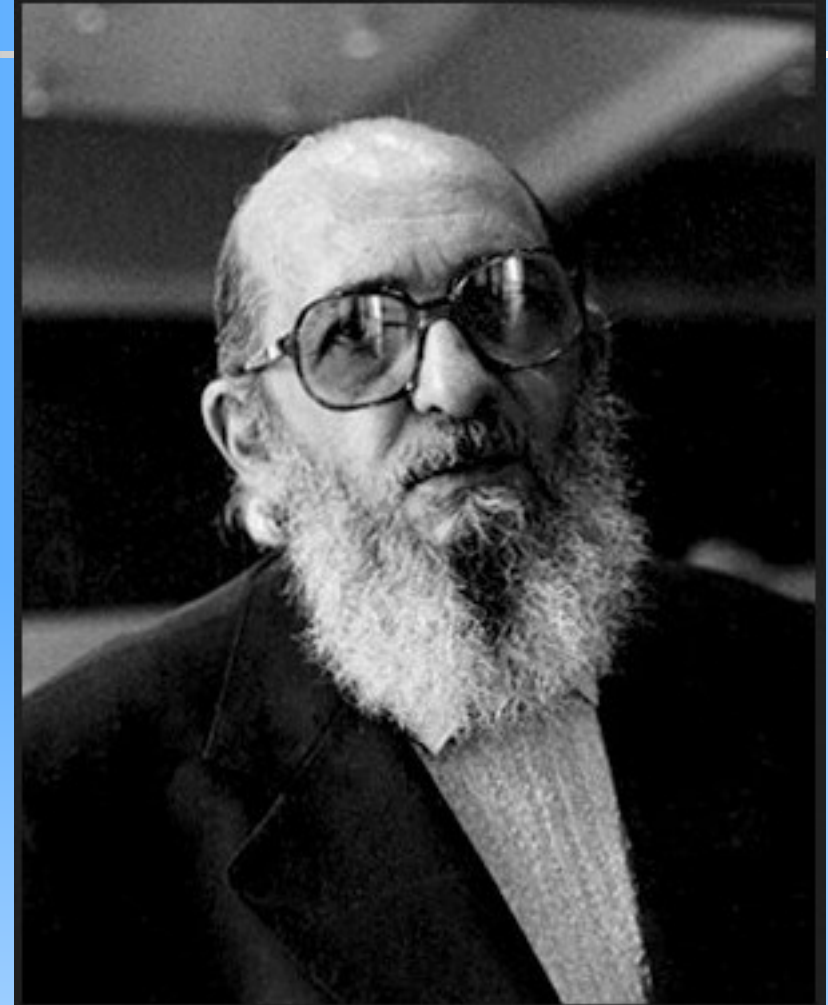


Critical Pedagogy: Main Theorist

- Paulo Freire
 - *Pedagogy of the Oppressed*
 - Portuguese: 1968
 - English: 1970



Also: **Ivan Illich**, *Deschooling Society*, 1971



Internet Encyclopedia
of Philosophy



Engaged Pedagogy

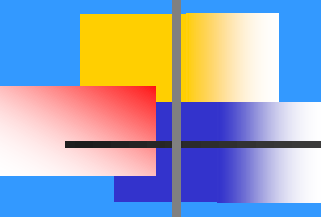
- *Schooling* (social control) vs. *learning* (life-long)
- *All Education is inherently political in nature*
 - Either it reinforces present power system or it challenges it: “the practice of freedom”
 - Practice of Freedom: transform social and personal situations
 - Involvement in world beyond classroom walls
 - Develop both literacy & political agency
 - Understand nature of learning & power relations
- “*Culture of Silence*”
 - Oppressed taught to believe they don’t have agency, so remain silent and uninvolved



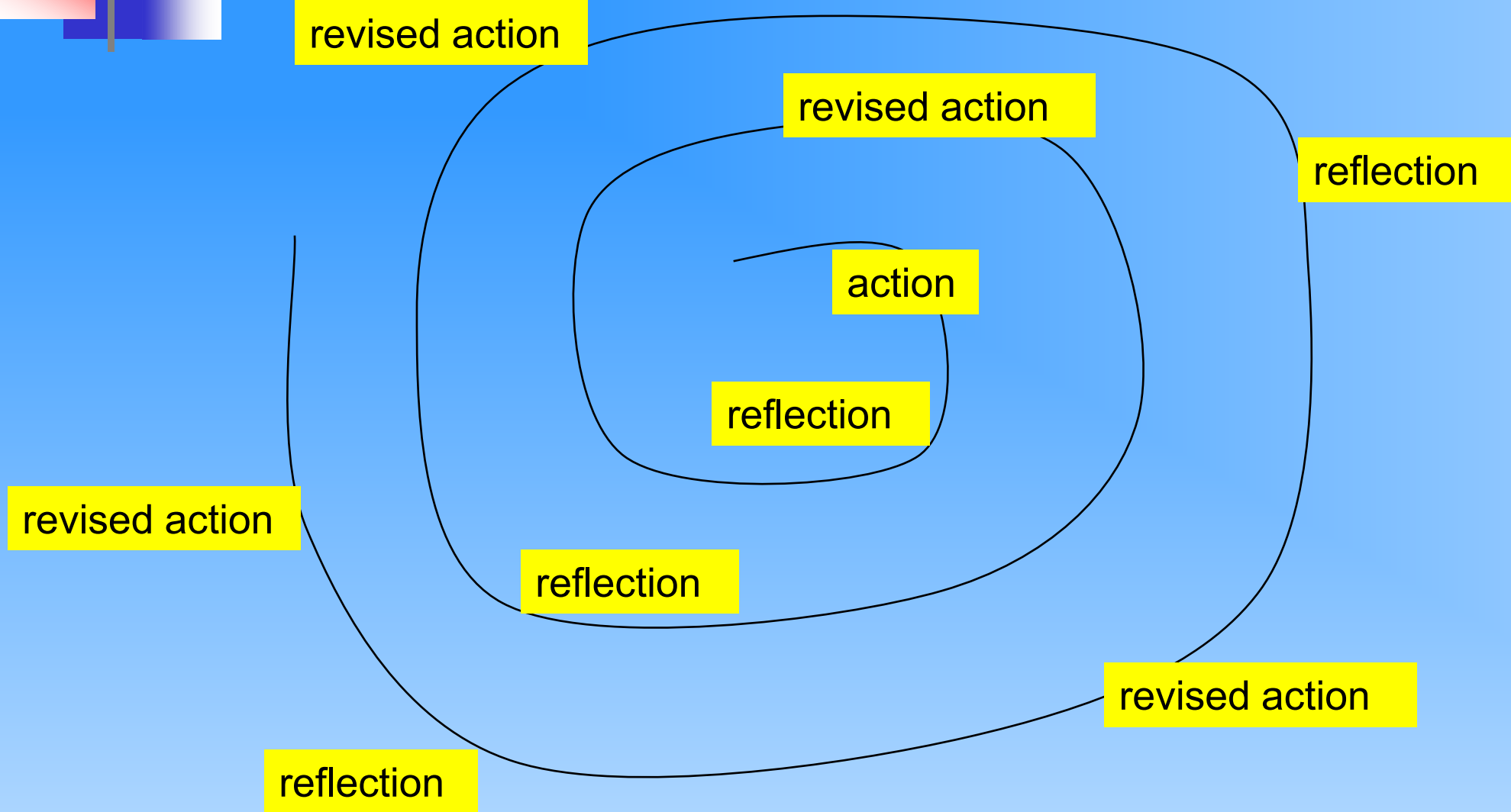
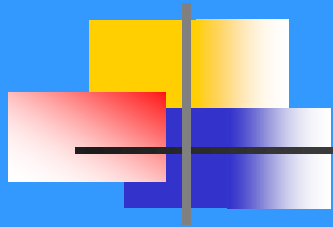
Engaged Pedagogy: Goals

- Education for life-long learning
 - Encourage *Conscientization*
 - independent, “critical” thinking
 - > based on critical (theoretically-informed) reflection
 - Guided *Critical-reflection*
 - > not the same as mere *reflection* (“thinking about”),
 - > but “critical reflection”:
 - » understand & address power relations, inequalities
 - » goal: to transform the world
 - Aspire to **Reflexivity**:
 - an immediate critical consciousness of what one is doing, thinking or writing.

Freire: Processes

- 
- Key:
 - *Dialogue*
 - Emphasis on listening and speaking
 - Group process
 - *Praxis*
 - “[critical] reflection and action upon the world in order to transform it.”

Praxis: Critical Reflection + Action

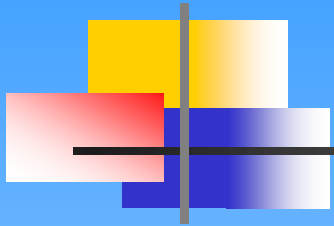




Additional: Freire & Engaged Pedagogy

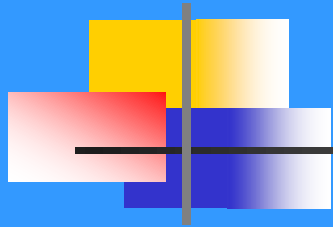
** NOTE: Additional details at end of slides:
“Addendum – Engaged Pedagogy”*

Sense-Making Methodology



Brenda Dervin

Dervin's Sense-Making Methodology



- Meta-theory,
- Methodology,
- Data collection methods

To study and understand how people make sense of their world

Sense-making.org


SENSE-MAKING METHODOLOGY INSTITUTE
Dervin's Sense-Making Methodology

Home About Dervin Bonnie Cheuk's Blog Publications & Conferences Learning & Training Resources

Contact Us

HOME

In Memoriam: Brenda Dervin



ASIS&T mourns the passing of Brenda Dervin, a stalwart of the information science and communication fields. She died in Seattle on December 31, 2022. She was 85. She has been described as "a mentor", "a rockstar", "force of nature", "an inspiration", and "indomitable".

Brenda Dervin was Professor Emeritus of Communication at Ohio State University. Professor Dervin received a Bachelor of Science degree in journalism and home economics from Cornell University, with a minor in philosophy of religion, and had M.A. and Ph.D. degrees in communication

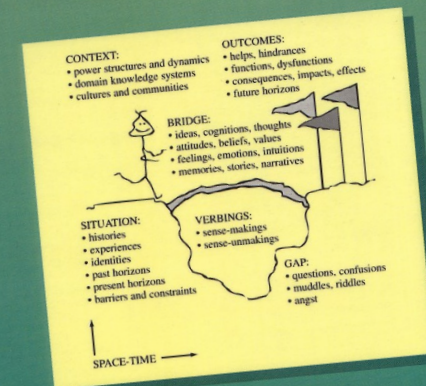
Sense-Making Methodology

- User-centered
- Manner of asking questions
- Self-reflective tools used by participant
 - (cultivate reflexivity)
- Informed by Freire's "dialogue"
- Widely used library science/information studies
- Information seeking and use
is a means, not an end

Sense-Making METHODOLOGY Reader

SELECTED WRITINGS OF BRENDA DERVIN

Brenda Dervin
and Lois Foreman-Wernet
with Eric Lauterbach

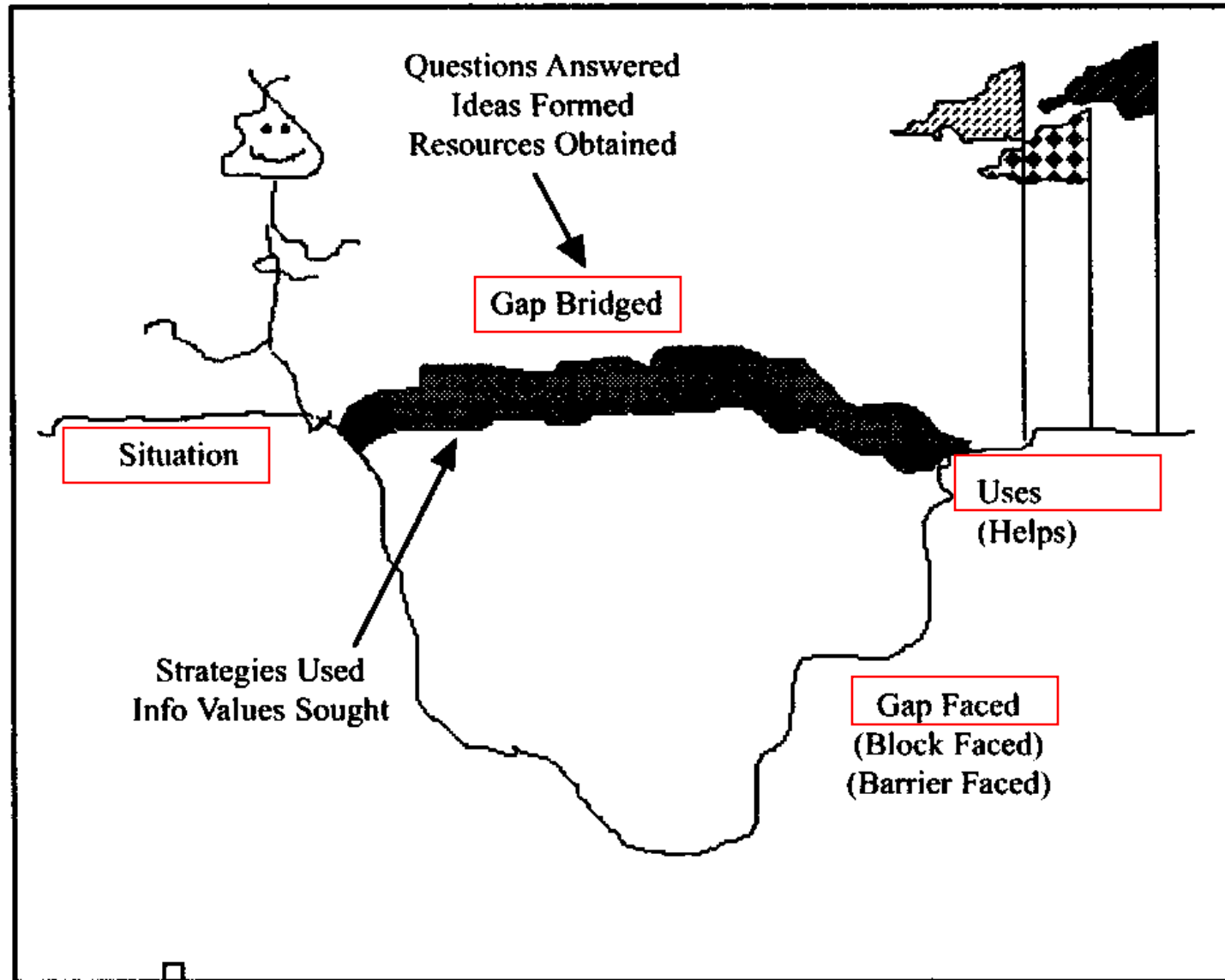




Sense-Making Assumptions

- Posits:
 - Nature of reality is discontinuous
 - People experience “gaps” as move through life
 - People process world/ situation to bridge “gaps”

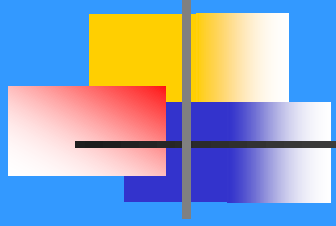
The Sense-Making Metaphor



Sense-Making

- Key:
 - *Time Line Interview*
 - Structured, open-ended
 - Also self-interview
 - *Focus attention on specific moments*
 - Situation involved
 - Gap encountered
 - Bridge constructed
 - Outcomes/ Uses

Circling of Phenomenon



Key:

“What leads me” . . .

to this [conclusion / statement / observation]



Benefits of Sense-Making

- Practical means to implement critical pedagogy in life and classroom;
- In particular, theoretic guiding questioning
 - Helps participants promote analytical, critical, self-reflective/ reflexive thought

Possible Reflective Questions, using S-M-M

- **Situation – Gap – Bridge – Uses/Outcomes**

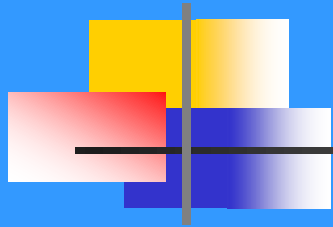
- What happened? What question are you trying to answer?
- What helped/ would help/ would have helped?
- What hindered?
- What questions, confusions?
- What ideas, thoughts?
- What feelings/emotions?
- If you could have a magic wand, what would you change?
- What do you conclude?
- What things need to be discussed here that aren't being discussed?
- Whose voice needs to be heard that isn't being heard?

Always: follow up with “What leads you/me to say that?”



Additional: Sense-Making Methodology

** NOTE: Additional details at end of slides:
“Addendum: Sense-Making”*



Workshop and class

CULTIVATING PARTICIPANT REFLECTIVITY

Workshop: Reflection Form

Available at MediaProf.org -- "Resources: IDSC 2023"

Interviews and Digital Storytelling "Story Circle", Cyprus Fulbright Commission Reflexivity on Interviews and Digital Storytelling "Story Circle"

The questions below are based on Dervin's Sense-Making Methodology.¹ They are a way of implementing Roland Barthes' notion of self-reflexivity: "Reflexivity doesn't mean simply to 'reflect on' (which usually comes either later or too late) but is an immediate critical consciousness of what one is doing, thinking or writing."²

The key to answering these questions is to think, then **thoroughly explain in detail (or "probe") your responses** in the second part of each question ("b"). Keep asking yourself "what leads me to the response I gave?" and then write down that response too.

PLEASE PRINT CLEARLY!

What is the title of your story? Briefly, what is your story about (using just a few words)?

1a. The best of what I have achieved in these interviews and workshop (what I am most proud of) is:

1b. What leads me to this response is [Explain in detail]

2a. One idea or concept or experience from these interviews and workshop that I found invigorating/ stimulating/ exciting/ useful is:

2b. What about this concept or idea led me to find it invigorating/ stimulating/ exciting/ useful is: [Explain in detail]

Reflexivity - Cyprus Fulbright Commission

3a. One idea or concept or emotion or experience from these interviews and workshop that I have struggled with is:

3b. How I resolved this struggle / am resolving this struggle is [Explain in detail]:

4a. Something I experienced or learned from these interviews and workshop that I would consider a "lesson for life" is:

4b. How I arrived at this conclusion was [Explain in detail]:

6. Other comments I have about these interviews and workshop experience or processes:

Name [Please Print]: _____

It would be a great help if you might agree to the following:

I give permission for my images/photos from the interviews and workshop to be used in presentations and on the Internet. ____ YES ____ NO ____

I give permission for my reflexive responses to be used in academic studies and reports. ____ YES ____ NO ____

Signed: _____

[Optional: I would prefer not to use my real name. Instead, use the following fake name or pseudonym for this project: _____]

¹ Dervin, Brenda and Lois Foreeman-Wernet (with E. Lauterbach), eds. 2003. *Sense-Making Methodology Reader: Selected Writings of Brenda Dervin*. Cresskill, NJ: Hampton Press.

² Appignanesi, Richard, and Chris Garratt. 2004. *Introducing Postmodernism*. Cambridge: Totem.

Class End of Term: Reflection Form

Available at MediaProf.org -- "Resources: IDSC 2023"

USF Media Studies

Course Name:

Semester/ Year:

(Fill our this form; then "save as" *LastName-FirstName_Reflexivity*) (Your name goes on the back page)

Reflexivity Self-Survey

The questions below are based on Dervin's Sense-Making Methodology.¹ They are a way of implementing Roland Barthes' notion of self-reflexivity: "Reflexivity doesn't mean simply to 'reflect on' (which usually comes either later or too late) but is an immediate critical consciousness of what one is doing, thinking or writing."²

The key to getting the most from this self-survey is to think, then **thoroughly explain (or "probe") your responses** in the second part of each question ("b"). Keep asking yourself "what leads me to the response I gave?" and then write down that response too.

- 1a. The best of what I have achieved in this course (what I am most proud of) is:
1b. What leads me to this response is [Explain in detail]:

- 2a. One idea or concept or experience in this course that I found invigorating / stimulating / exciting / useful is:
2b. What about this concept or idea led me to find it invigorating / stimulating / exciting / useful is [Explain in detail]:



CONTINUES ON NEXT PAGE

¹ Dervin, Brenda and Lois Foreman-Wernet (with E. Lauterbach), eds. 2003. *Sense-Making Methodology Reader: Selected Writings of Brenda Dervin*. Cresskill, NJ: Hampton Press.

² Appignanesi, Richard, and Chris Garratt. 2004. *Introducing Postmodernism*. Cambridge: Totem.

Reflexivity page 2

- 3a. One idea or concept or experience or process in this course that I have struggled with is:
3b. How I resolved this struggle / am resolving this struggle is [Explain in detail]:
- 4a. Something I experienced or discovered during this course that I might consider a "lesson for life" is:
4b. How I arrived at this conclusion was [Explain in detail]:
5. Additional thoughts I have about my work in this course and what I learned from my efforts:

Your Name:

=====

It would be a great help if you might agree to the following:

I give permission for my responses here to be used in academic studies and reports. YES NO

(I understand that I will not be identified and my real name will not be used.)

IF YES:

Here is the pseudonym (fake name) I'd like to use:
(Your typed name here serves as an e-signature): Signature:

End of Workshop/Course Reflection Form

What is the title of your story? Briefly, what is your story about?

1a. The best of what I have achieved in this workshop/course (what I am most proud of) is:

1b. What leads me to this response:

2a. One idea or concept from this workshop/course that I found invigorating / stimulating / exciting / useful:

2b. What about this concept or idea led me to find it invigorating / stimulating / exciting / useful:

3a. One idea or concept from this workshop/course that I have struggled with is:

3b. How I resolved this struggle / am resolving this struggle:

4a. Something I learned from this workshop/course that I would consider a "lesson for life":

4b. How I arrived at this conclusion was:

5. Other comments I have about this workshop/course experience or processes:

OR Something I've learned about myself during this course:

End of Workshop Response: Luna

2a. One idea or concept from this workshop/course that I found invigorating / stimulating / exciting / useful:

The Story Circle method which fostered both solidarity among participants and individual development.

2b. What about this concept or idea led me to find it invigorating / stimulating / exciting / useful:

The fact that I found to my own voice through communication with people from a variety of backgrounds.

“Luna Gigasti”

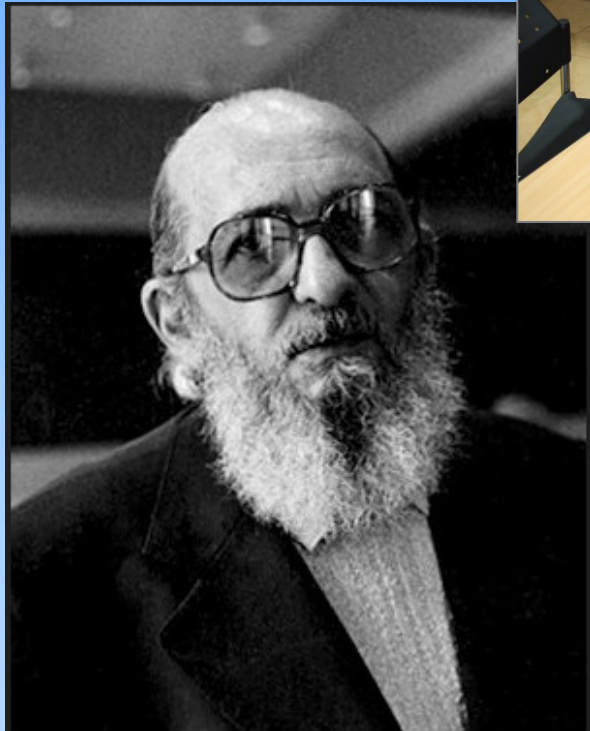
2010 Cyprus Community Media Center workshop
for civil society organizations



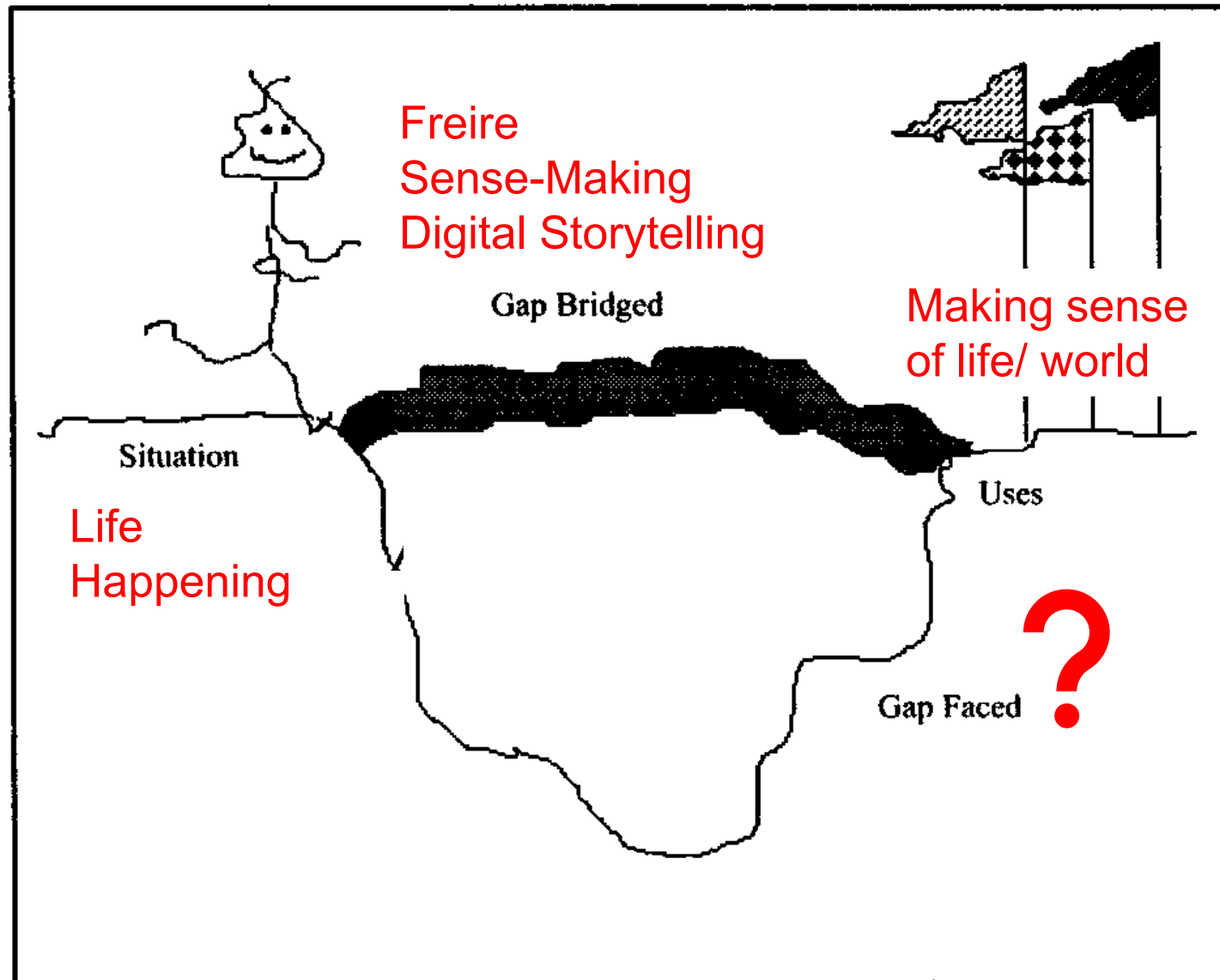
Additional: Reflection Responses

* *NOTE: Additional details at end of slides:
“Addendum - Reflectivity”*

The Project – using Sense-Making



The Sense-Making Metaphor



What leads you . . . ?

Personal Context

CIDOC, Cuernavaca Mexico, 1969



• DEC • 69

CIDOC
CENTRO INTERCULTURAL DE DOCUMENTACIÓN

COURSE - CATALOGUE: FEBRUARY 1969 EDITION

STUDY IN CUERNAVACA

START INTENSIVE SPANISH ANY MONTH
STUDY OR TEACH IN COURSES ON CONTEMPORARY LATIN AMERICA

RANCHO TETELA APDO. 479 CUERNAVACA MEXICO TEL: 2-45-90

CIDOC, CENTRO INTERCULTURAL DE DOCUMENTACION

BOARD

Ivan Illich
Michael Macc
Xion Xi

DIRECTOR

Valentine Borremans

CIDOC
CENTRO INTERCULTURAL DE

CIDOC:

"Throughout the late 1960s and early 1970s, CIDOC was part language school and part free university for [progressive] intellectuals from all over the Americas."

AIMS OF CIDOC

CIDOC serves scholars with a humanist outlook who wish to explore the intimate meaning of social and ideological change, especially in contemporary Latin America. CIDOC has become a meeting ground for persons who seek understanding of the effects of a social revolution on the quality of individual awareness and on the character of social groups.

COURSE DESCRIPTIONS...

A NEW CONCEPT OF LITERATURE

Paulo Freire

July 28 - August 2, 1968

Eng., Sp., Port.

(9 am. to 1 pm.)

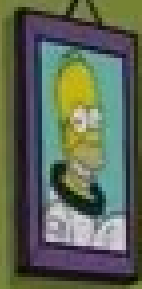
delineation of
tion, it

method of education and alpha-
Northeastern Brazil and
consideration of alphabetization as a
consciousness of the deprived, illite-

Courses 15.1 through 15.16 analyze varied creative responses to
oppression, de-personalization and alienation.

EDUCATION
EDUCATION
EDUCATION
EDUCATION
EDUCATION
EDUCATION
EDUCATION
EDUCATION

WE DO NEED NO EDUCATION
WE DO NEED NO EDUCATION
WE DO NEED NO EDUCATION
WE DO NEED NO EDUCATION
WE DO NEED NO EDUCATION
WE DO NEED NO EDUCATION
WE DO NEED NO EDUCATION
WE DO NEED NO EDU

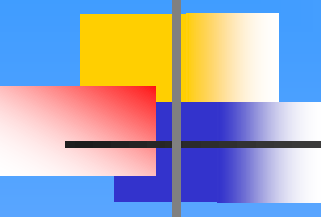


Summary



Digital Storytelling, Engaged Pedagogy, Sense-Making

Keys: Process

- 
- Digital Storytelling
 - Story Circle processes
 - Community gathering
 - Engaged Pedagogy
 - Dialogue
 - Praxis (self-reflection)
 - Sense-Making
 - Time-Line Interview
 - Focus attention on specific moments
 - Situation – gap – bridge - outcomes
 - “What Leads Me . . . to say that”



Summary

Digital Storytelling, Engaged Pedagogy, Sense-Making Methodology share theoretic frameworks and practices:

- Context for life-long learning
- Fun, creative, community-building
- Balance between individual and collective
- Tools and structure for reflectivity ... and reflexivity
- Cultivate *listening* as well as *speaking*
- Encourage individual growth and social change
- Focus on process over finished product
- Cultivate agency and voice
- Methods of assessment

Resources: MediaProf.org

Higgins: Home | [Classes](#) | [Writings](#) | [Puppets](#)



Personal website of John W. Higgins
established 1996...

learning simple HTML coding through a chilly, wet winter on Cyprus ...
not really upgrading much through the years ...
Let's just call it "retro"...



[What is Digital Storytelling?](#)

Developed by the StoryCenter, Berkeley California USA.



[Writings, Projects, and Research Interests; Contact Info](#)

Includes writings related to storytelling and community-based media; contact information.



[Cypriot Voices](#)

Oral histories of family and neighbors collected by students at Eastern Mediterranean University (1996) and the University of Cyprus (2010).



[Night Vision Puppets](#)

San Francisco ... 47 years of street theatre.



[Storytelling Projects](#)

University of San Francisco

Personal digital stories by USF students, 2013-2019
youtube.com/StoryFires



[Shock Theatre](#)

Broadcast TV horror movie program with local skits and parodies, 1972 to 1985.

Nicosia, Cyprus

Personal digital stories created 2008, 2010, and 2011 by workshop participants at Cypriot universities, civil society organizations, the Cyprus Community Media Centre, and the Cyprus Fulbright Commission
youtube.com/CyprusStories

[International Digital Storytelling Conference 2023](#)

[Radical Listening: Story Work for a Just Future!](#)

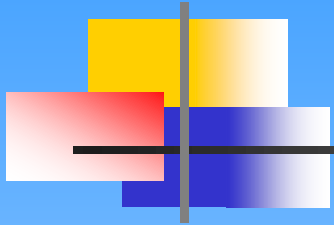
Washington, D.C.

Presentation Materials:

"Paulo Freire, Sense-Making Methodology, and Digital Storytelling: Framework and Practices for Reflective Voice, 'Radical Listening,' and Assessment"

Paulo Freire, Sense-Making Methodology, and Digital Storytelling

Framework and Practices for Reflective Voice,
'Radical Listening,' and Assessment



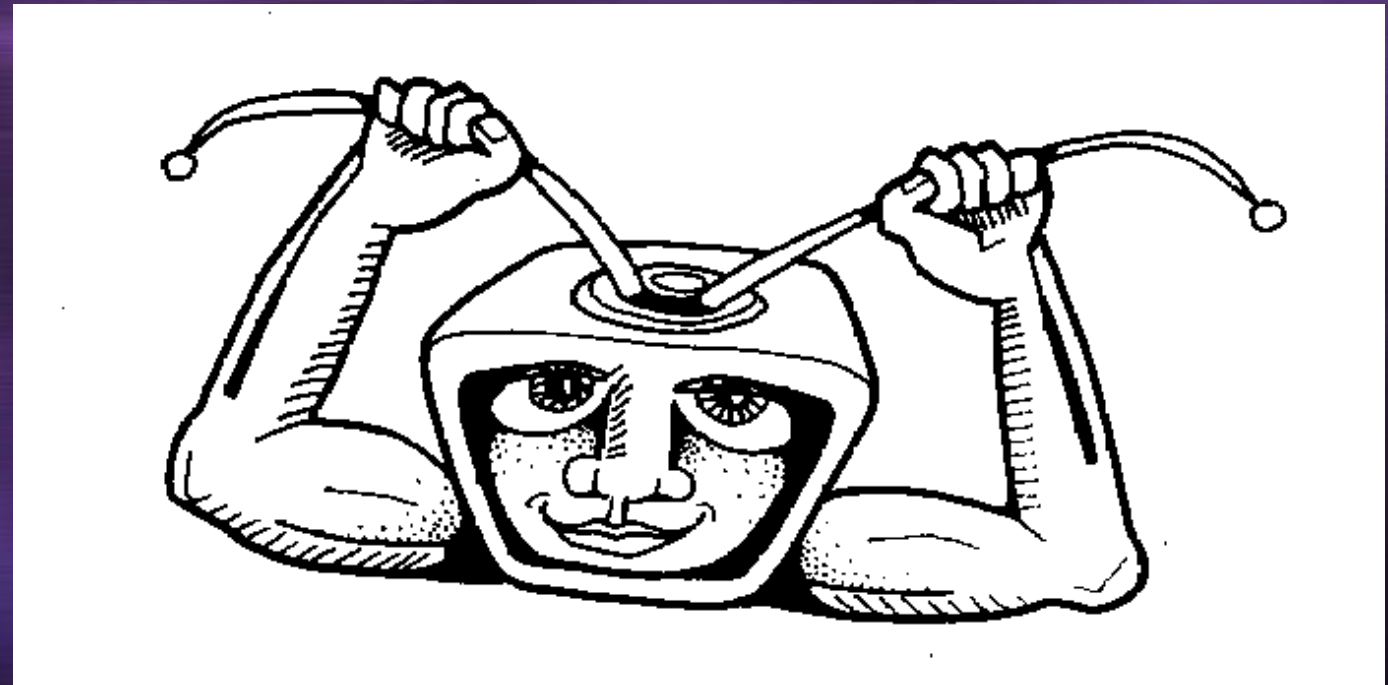
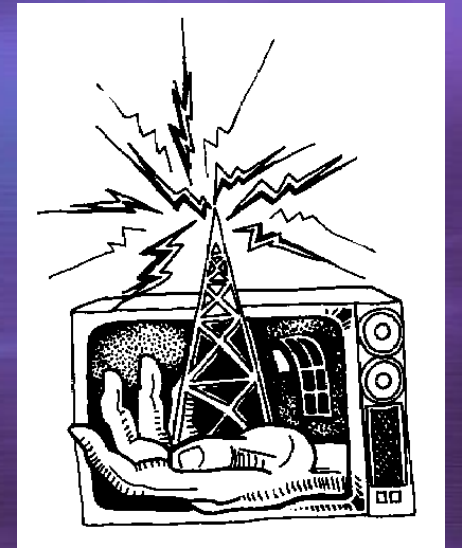
John W. Higgins, Ph.D.
University of San Francisco, retired
jHiggins@MediaProf.org



Addendum: Community-based Media

Grassroots, community-based media

- Everyday people telling their own stories
- Shared community storytelling
- Simple tech tools
- Social & individual change
- Eras (20th & 21st centuries):
 - Radical filmmakers
 - Community radio
 - Video collectives
 - Public access TV

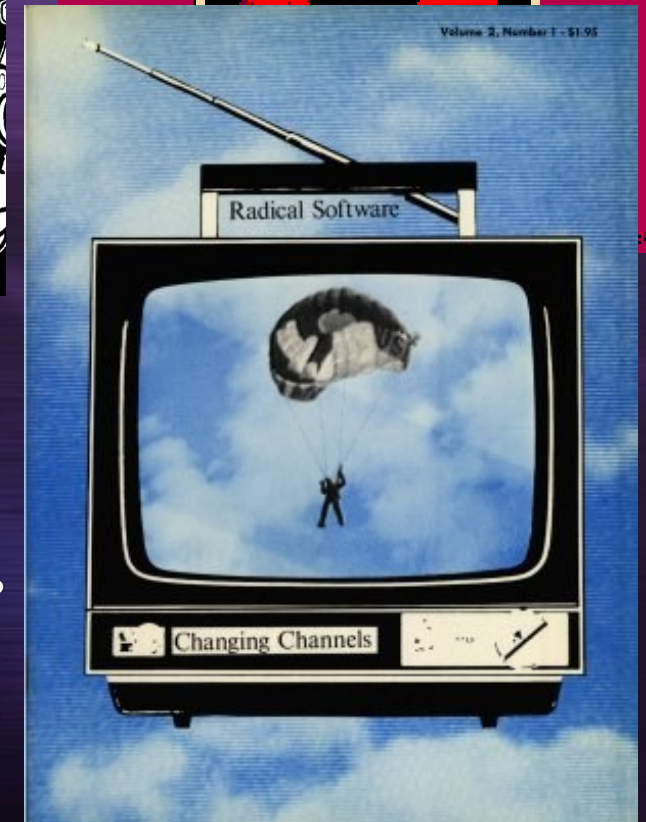
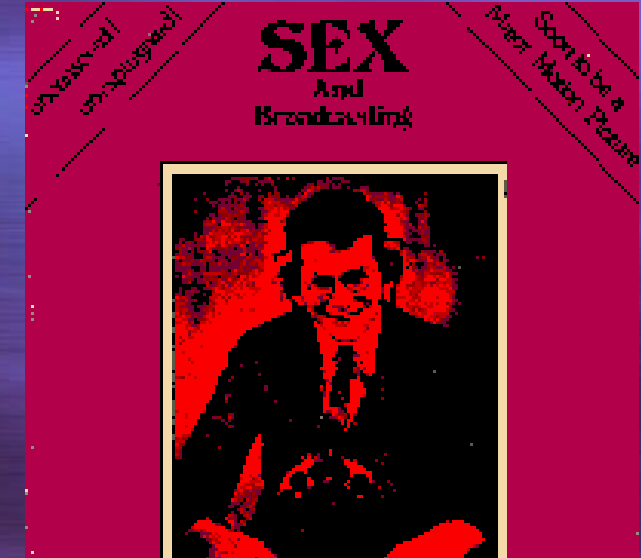


Sooz Palsa 1995

Resources

Community Media Classics

- *Guerrilla Television*, 1971
Michael Shamberg & Raindance
(+Ant Farm)
- *Radical Software*, 1970-1974;
“Changing Channels” issue 1972,
Raindance (+ Videofreex)
- *Sex and Broadcasting: A
Handbook on Starting a Radio
Station for the Community*,
Lorenzo Milam, 1971



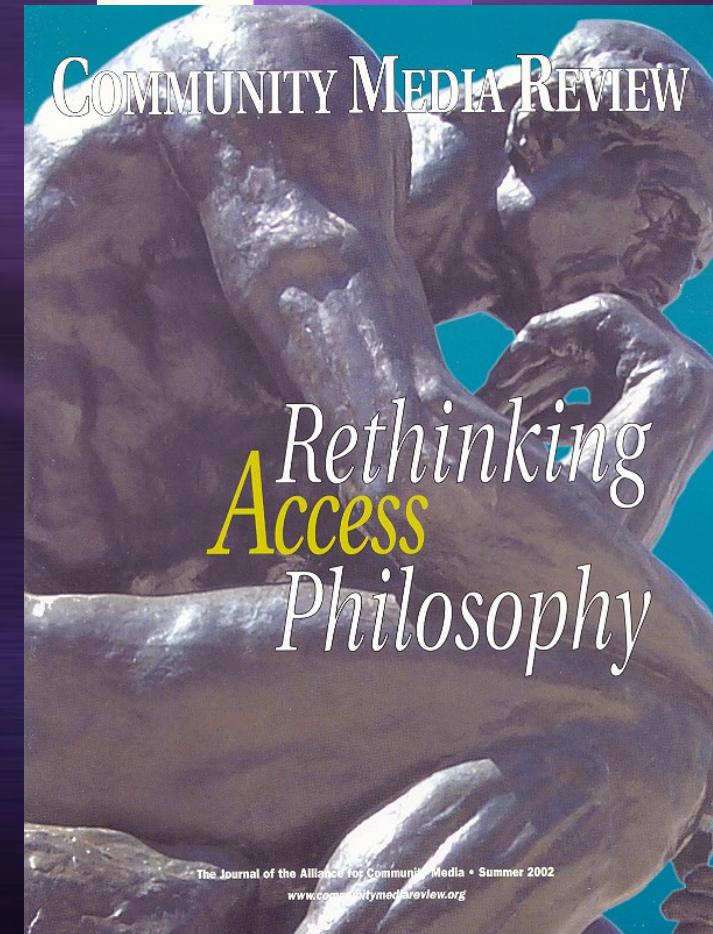
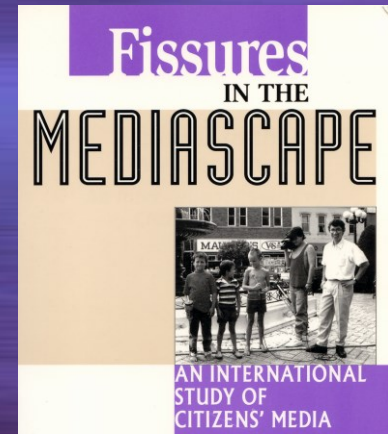
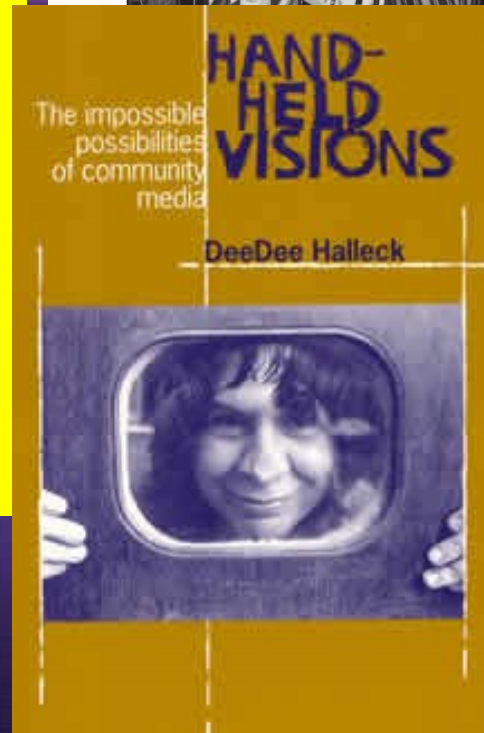
Radical Software
RadicalSoftware.org
& Archive.org

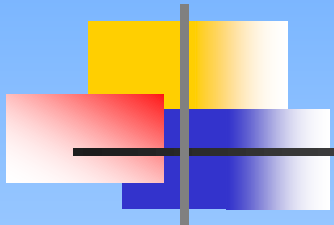
Resources

Revisiting Community Media

- *Subject to Change*,
Deirdre Boyle, 1997
- *Hand-held Visions*,
DeeDee Halleck, 2001
- *Fissures in the Mediascape*
Clemencia Rodriguez, 2001
- “Rethinking Access Philosophy,”
Community Media Review
Ed. John W. Higgins, 2002

Subject to Change GUERRILLA TELEVISION REVISITED





Addendum: Digital Storytelling

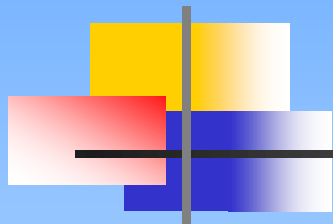


Tenets of Digital Storytelling

- Real people, real stories - stories from the grassroots that matter
 - Everyday people telling their stories of significance
 - transcendence, transformation, resistance
 - using simple media tools
- Story-focused
- Individual and collective processes

Digital Storytelling

- Tools for
 - Personal reflectivity, narrative, & voice
 - Personal change / societal change
 - Community building
 - develop a community's stories – and history
 - link community back to its stories



Addendum: Engaged Pedagogy

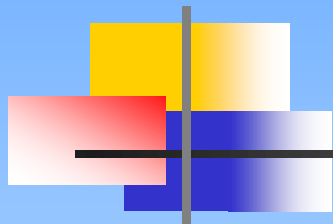
[Return](#)

Engaged Pedagogy

- Freire
- Contemporary Critical Pedagogy
 - Apple, Giroux, McLaren, Shor
- Revolutionary Critical Pedagogy
 - McLaren, Kincheloe
- Radical pedagogy
 - hooks

- Feminist Pedagogies
 - Ellsworth, Gore, Lather, Luke, hooks
- Engaged Pedagogy
 - hooks

- Ivan Illich
 - *Deschooling Society*, 1971
- John Dewey



Addendum: Sense-Making

CONTEXT:

- power structures and dynamics
- domain knowledge systems
- cultures and communities

OUTCOMES:

- helps, hindrances
- functions, dysfunctions
- consequences, impacts, effects
- future horizons

BRIDGE:

- ideas, cognitions, thoughts
- attitudes, beliefs, values
- feelings, emotions, intuitions
- memories, stories, narratives

SITUATION:

- histories
- experiences
- identities
- past horizons
- present horizons
- barriers and constraints

VERBINGS:

- sense-makings
- sense-unmakings

GAP:

- questions, confusions
- muddles, riddles
- angst





Possible Reflective Questions, using S-M-M

1. Focus on Situation (moment when seeking information):

- What happened that brought you here?
- What question are you trying to answer?
- What help would you like?
- If I was able to help, what would you do with that help?



Possible Reflective Questions, using S-M-M

2. Then, focusing on that moment when seeking information,

situation - gap – bridge - outcomes:

- What question did you have?
- What led to the question?
- How did it connect with your life?
- Did you get an answer?
- Did the answer help and/or hinder?
- In what way did the answer help or hinder?
- Was the answer complete?
- What leads you to say that?



SAMPLE: “Think about the situation when ...”

[you first encountered Brenda Dervin and/or the Sense-Making Methodology]

- What happened during this situation?
- What led you to this situation?
- What questions, concerns, confusions, muddles did you have at this time?
- What ideas, thoughts, conclusions did you have at this time?
- What feelings, emotions did you have at this time?
- What helped you at this time, and what leads you to say so?
- What hindered, hurt you at this time, and what leads you to say so?
- Did what happened connect with your life at that time, and what leads you to say so?
- Did what happened connect with your sense of self, how you see yourself, and what leads you to say so?
- Did what happened connect with your sense of power, how it operates in the world, and what leads you to say so?
- If you could have a magic wand, what would you change about this situation?

SMM-based Story Prompt

Cypriot Fulbright Alumni to U.S.

Focus on a moment during your Fulbright experience that you see had a meaningful impact on your life -- even if you didn't know it at the time.

Is there a story that illustrates this significant moment? Tell us about that moment.

Then, reflecting on this experience, tell us what the significance of this moment was to you. In what way was your life touched by this experience?

Need additional prompting for your story? Here is more:

Think back to your Fulbright experience. Focus on a moment during your Fulbright experience when you see your life was touched or changed or impacted in some way.

Or, put another way:

Focus on a moment during your Fulbright experience that you see had a meaningful impact on your life -- even if you didn't know it at the time. Is there a story that illustrates this significant moment?"

What was that moment? Tell us about that moment in time. Then, reflecting back on this experience, what was the significance of this moment to you? In what way was your life touched by this experience?



Reflection Questions (SMM) Course with Service Learning

- What happened?
- What did I think and feel?
 - ideas, thoughts, emotions, questions, confusions, etc.
- What does that say to me?
- What did I learn about myself?
- About others?
- What personal and/or professional growth did I experience through this?
- Did this experience confirm or challenge my personal values?



Reflection Questions (SMM) Course with Service Learning

- If given the chance, what would I do differently? What would I do the same?
- How did my service impact the client or community?
- What difference did my service make to me?
- Did my actions have any impact?
- What more needs to be done?



Reflection Questions (SMM) Course with Service Learning

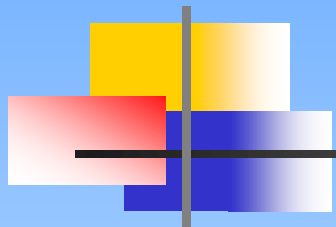
Always:

- *What leads me to each of my observations and conclusions above?*
 - Discuss/explain each deeply and thoroughly



Connections: Cultivating Student Reflexivity

- *What connections can I make* between
 - the experience or information I just described - and
 - my thoughts, ideas, feelings, confusions and
 - outside stuff:
 - things I've read or heard in this class
 - or other classes - or sources - or people
 - theories, ideas, evaluations, comments, etc.
 - and
 - things I've experienced in the past



Addendum: Reflection Responses

End of Workshop/Course Reflection Form

What is the title of your story? Briefly, what is your story about?

1a. The best of what I have achieved in this workshop/course (what I am most proud of) is:

1b. What leads me to this response:

2a. One idea or concept from this workshop/course that I found invigorating / stimulating / exciting / useful:

2b. What about this concept or idea led me to find it invigorating / stimulating / exciting / useful:

3a. One idea or concept from this workshop/course that I have struggled with is:

3b. How I resolved this struggle / am resolving this struggle:

4a. Something I learned from this workshop/course that I would consider a "lesson for life":

4b. How I arrived at this conclusion was:

5. Other comments I have about this workshop/course experience or processes:

OR Something I've learned about myself during this course:



End of Workshop Reflection: John

1a. The best of what I have achieved in this workshop (what I am most proud of):

Active Listening.

1b. What leads me to this response is:

It was wonderful to have the opportunity – the length of time, the challenge, to be attentive to others' stories and respond to them. To gain so much from the others listening and feeding back their own impressions to my story.

“John”

Working with at-risk youth in old town Nicosia
2010 Cyprus Community Media Center workshop
for civil society organizations



End of Workshop Reflection: Alex

1a. The best of what I have achieved in this workshop (what I am most proud of):

We are all the same.

1b. What leads me to this response is:

. . . . We come from different countries, cultures, environments. We have different beliefs and age. However, at the end we can see that we are all people and that we all have specific feelings. What we have in common is that we all love someone or something.

“Alex”

International Student
2010 European Univ. Cyprus workshop



End of Workshop Reflection: Patsy Malone

2a. One idea or concept from this workshop/course that I found invigorating / stimulating / exciting / useful:

The Story Circle.

2b. What about this concept or idea led me to find it invigorating / stimulating / exciting / useful:

In the technological age we live in we are moving further and further away from storytelling culture. Telling stories in a circle was uplifting and personal – it enabled us to reconnect as human beings through personal stories and ideas.

“Patsy Malone”

Working with UN Development Programme in Cyprus
2010 Cyprus Community Media Center workshop
for civil society organizations

End of Workshop Reflection: Daniel

4a. Something I learned from this workshop/course that I would consider a “lesson for life”:

Listening to others.

4b. How I arrived at this conclusion:

When in the story circle I actually listened and heard the inner message and emotions that others were sharing. I learned to give them their time and managed to keep ideas and comments until the end.

I learned to respect the feelings of others more and give them the attention they were due.

“Daniel”

Cypriot student

2010 Univ of Cyprus workshop

End of Workshop Reflection: Alex

4a. Something I learned from this workshop/course that I would consider a “lesson for life”:

I have to respect all the people.

4b. How I arrived at this conclusion:

*When I realized I don't like some people that much.
After a story circle I started to respect all the people more.*

“Alex”

International Student
2010 European Univ. Cyprus workshop

End of Term Reflection: Miriam

2a. One idea or concept from this course that I found invigorating / stimulating / exciting / useful:

2b. What about this concept or idea led me to find it invigorating / stimulating / exciting / useful:

Honestly, right off the bat I was so happy to learn about Freire and his progressive agenda.

His theories and concepts were things I had been thinking about all through my gap year. It felt like such a crazy duality between what I was doing and what my friends were doing. I was out exploring the world and all it's possibilities while they were in their first year of college learning specifically curated lessons from washed-up professors. I'm not trying to put down college or professors by saying that, but that is what I gathered from what they told me.

I just felt like I was growing and learning so much more than them. They were stuck in a bubble while I was making the world my school. I think that's what Freire's goal was. For kids to go out and learn things on their own. Sure, school is very important and crucial to our development but it will only serve us if we adopt some of Freire's ideals such as conscientization.

"Mariam" 2019 USF first year student



End of Term Reflection: Kia

1a. The best of what I have achieved in this course (what I am most proud of) is:

1b. What leads me to this response is:

1a. *“I’m proud that it made me study more than the other classes have done. It got me much smarter about studying and I have to have more effort in studying for a test or quiz. I’m proud that I just might pass this course maybe.”*

1b. *“Because I’m proud that I have to do extra thinking and work. Because my test of “F”s or “D” that I want to work harder and its making me study more.”*



The Big Question
of My Life

**HAYATIMIZDA Kİ
BÜYÜK SORU...?**