

Reflection 4

Part 1

Competency (or course objective)	How is this Competency assessed?	Where do students learn the content, they are being assessed on? (List a lecture #, text/media source, class discussion, etc.)	If not you, who is the author/creator of this material?
COMPETENCY 3 Design and Facilitate Culturally Relevant Learning that Brings Real World Experiences into Educational Spaces			
<p>CRSE3.A Respect the real-world experiences of learners, educators, educational leaders, families, and caregivers and the diverse funds of knowledge they bring into educational spaces.</p>	<p>Regional Arts Calendar</p>	<p>The first three lessons will focus on local resources that learners and educators in the Erie region are familiar with and can use within the curriculum as a means for recognizing the diverse funds of knowledge gained through programming outside of the school day which is available and accessible.</p> <p>Lesson 1 (Jan 9) makes use of the lighting displays on our campus and in the public park adjacent to campus.</p> <p>Lesson 2 (Jan 16) makes use of arts available through the Erie Arts and Culture public art works (https://www.erieartsandculture.org/programs-and-services/placemaking/)</p>	<p>Teacher candidates will familiarize themselves with the downtown neighborhood and surrounding region by investigating arts resources in the downtown neighborhood served by Gannon (known as Our West Bayfront) and throughout the region. They will consult the Erie Reader website (https://www.eriereader.com/calendar) which is a local publication housing an arts event calendar. They might also ask their cooperating teachers or look at the Erie Events calendar. The goal is to have them become aware of the arts that students and families are interacting with on a routine basis. This will allow them to bring the arts into their educational spaces and make better connections with students, no matter what content area is being taught.</p>

		<p>public-art/), Schuster Gallery, and artwork displayed throughout Palumbo Academic Center. In addition, resources through the Erie Performing Artists Collective Alliance (PACA-https://www.paca1505.org/) will be introduced. Placemaking and culture will be discussed during our debriefing discussion.</p> <p>Lesson 2 is extended through homework where participants will identify local events from across the arts that could be used in the classroom. Resources for this investigation will vary but are likely to include the Erie Events calendar (https://www.erieevents.com/)</p> <p>Lesson 3 (Jan 23) is where they will discuss their findings in small groups to identify the “voices of humanity” throughout downtown Erie and the region. They will submit their calendars for review by others. Modification will be encouraged to increase representation in the lesson and activity plans required in the course.</p>	
<p>CRSE3.B Integrate multiple perspectives into learning experiences and interactions that capitalize on learners’ real-world experiences, identities, and</p>	<p>Activity Plans</p>	<p>Each class session will explore multiple perspectives through artwork. Most sessions will focus on experiences and interactions that are relevant to heritage of people living in the Erie region and how</p>	<p>The art and literature to be explored from diverse perspectives are listed in the appendix attached to the syllabus I revised. I’ve also included them in a document uploaded to this reflection folder with my last name on the file. I</p>

<p>heritage.</p>		<p>those stories connect to the broader world. Lessons introduce teacher candidates to experiences and interactions they may be unfamiliar with yet impact the learners they will serve. In a previous course, students have investigated their personal identities and will not consider the real-world experiences, identities, and heritage of the learners. Some of the topics which will include multiple perspectives are American history and English language arts (Jan 16), Social Studies and Geography representing cultural diversity related to landmarks and landscapes (Jan 23), Harry T. Burleigh (Erieite & African American) and the contribution of spiritual music created by enslaved people to American classical music (Jan 30), exploration of representation of diverse perspectives in the traditional canon of American songs (Feb 20), Geometry, visual arts, and Jazz music (Jan 30 and Feb 20), cultural and situational use of language (Mar 5), poetry, drama, and traditional tales outside of the canon typically embraced by educators (Mar 12, 19, 26), interacting with dancers and dances from different cultures (Mar 26 and Apr 16).</p>	<p>didn't create the pieces, I just brought them together to generate critical thinking about topics that are influenced by learners' real-world experiences, identities, and heritage.</p>
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<p>CRSE3.D Challenge their own beliefs, attitudes, assumptions, and behaviors regarding the knowledge and backgrounds of dominant and nondominant social groups, thinking critically about the nuances of culture, identity, and other social markers, and how they manifest themselves in curricula and other educational materials.</p>	<p>Philosophy Statement</p>	<p>The Philosophy of Arts Integration Essay prompt requires students to review the learning activities from the semester and reflect on their own beliefs, attitudes, assumptions, and behaviors regarding the importance of diverse perspectives in the curriculum as they relate to representation, culture, and identity. The essay prompt is provided on the first day of class during a discussion (Jan 9). Throughout the course, students are asked to reflect on the assignment and respond in their journal (Mar 26, Apr 16). The final statement is assessed as the culminating assessment (due Apr 23).</p>	<p>This is an assessment that has traditionally been part of the course.</p>
<p>CRSE3.E Design learning experiences and spaces for learners to identify and question economic, political, and social power structures in the school, community, nation, and world.</p>	<p>Activity Plans</p>	<p>There are four activity plans that demonstrate an ability to design learning experiences and spaces where learners can identify and question structures locally and globally. Each plan is created after two to three weeks of experiences and content that build an understanding of instructional strategies for integrating the arts and diverse perspectives in both the learning activities and the classroom and/or school environment. Visual Arts (lessons Jan 9-23; plan</p>	<p>The art and literature selected for the lessons has been selected specifically to engage teacher candidates in identifying and questioning power structures locally and globally. After modeling the intentional selection of materials, students will create activity plans which demonstrate their ability to design learning experiences and spaces with intentionally selected artwork that emphasizes diverse perspectives. The pieces used in the course are listed in the appendix attached to the syllabus and in a document uploaded to this reflection</p>

		<p>due Jan 30) Music (lessons Jan 30-Feb 11; plan due Feb 13) Literature (lessons Mar 5-19; plan due Mar 26) Dance (lessons Mar 26-Apr 16; plan due Apr 23)</p>	folder.
COMPETENCY 8 Establish High Expectations for Each Learner and Treat Them as Capable and Deserving of Achieving Success			
CRSE8.A Understand the importance of having high expectations for all learners, including BIPOC students.	Journal Entries	Journal entries will be submitted weekly throughout the course. Each one will consider the importance of learner-centered instruction and high expectations.	Journal entry prompts are based on reaction to the weekly activities and readings as they related to growth mindset, high expectations, and learner-centered environments.
CRSE8.B Communicate expectations and a clear framework for all learners (specifically individuals from diverse backgrounds), which clarify and articulate the standards to which they are being held.	Activity Plans	<p>There are four activity plans that demonstrate an ability to communicate clearly through multiple means of engagement, representation, and action/expression related to high expectations for academic and personal productivity. Each plan is created after experiencing two to three weeks of engagement in activities that include clear expectations for performance against assessment criteria. The course instructor will model communication of expectations and articulation of clear standards for performance. Teacher candidates will practice these skills through creation of activity plans as follows.</p>	<p>The course instructor will call attention to the Universal Design for Learning criteria located on the CAST website (https://udlguidelines.cast.org/). Teacher candidates will be prompted to check their work against these guidelines while they create meaningful activity plans. The elements of UDL will be assessed as part of the rubric for the activity plans.</p>

		<p>Visual Arts (lessons Jan 9-23; plan due Jan 30)</p> <p>Music (lessons Jan 30-Feb 11; plan due Feb 13)</p> <p>Literature (lessons Mar 5-19; plan due Mar 26)</p> <p>Dance (lessons Mar 26-Apr 16; plan due Apr 23)</p>	
<p>CRSE8.C Foster positive learning spaces that nurture creativity, build high self-esteem, support agency, and lead to self-actualization for all learners (including those from disadvantaged and historically marginalized backgrounds).</p>	<p>Arts Resource Binder</p>	<p>The Arts Resource Binder will be introduced early in the course (Jan 16) and expanded upon throughout the course as participants explore and evaluate materials, activities, and opportunities across the arts to generate student engagement and lead to self-actualization. The Arts Resource Binder will be submitted as part of the culminating assessment (Apr 30) and it will document teacher candidate ability to create positive learning spaces, engage learners in creative activities, and support agency for all learners.</p>	<p>The content in each candidate's resource binder will vary, based on the purpose for which resources are being collected.</p>
<p>CRSE8.D Recognize and respect that learners have agency and are capable of contributing to their own learning.</p>	<p>Activity Plans</p>	<p>There are four activity plans that demonstrate an ability to create environments and activities that engage learners in the creation of art and literature. Criteria for the activity plans will assess opportunities for learner agency and contribution to their own learning. Teacher candidates will demonstrate the ability to design lessons that</p>	<p>The course instructor will call attention to the learner agency criteria found on the Michigan Assessment Consortium's Assessment Learning Network: https://www.michiganassessmentconsortium.org/wp-content/uploads/2019_April_What-is-Learner-Agency.pdf</p>

		<p>make use of learner agency and capacity through creation of activity plans as follows.</p> <p>Visual Arts (lessons Jan 9-23; plan due Jan 30)</p> <p>Music (lessons Jan 30-Feb 11; plan due Feb 13)</p> <p>Literature (lessons Mar 5-19; plan due Mar 26)</p> <p>Dance (lessons Mar 26-Apr 16; plan due Apr 23)</p>	
<p>CRSE8.E Establish authentic relationships with learners.</p>	<p>Arts Resource Binder</p>	<p>The Arts Resource Binder will be introduced early in the course (Jan 16) and expanded upon throughout the course as participants explore and evaluate materials, activities, and opportunities across the arts to establish authentic relationships with learners. The resource binder will take into consideration the arts noted in the local environment early in the semester and those located through the Regional Arts Calendar assignment. The Arts Resource Binder will be submitted as part of the culminating assessment (Apr 30) and it will document teacher candidate ability to create positive learning spaces which allow authentic relationships to form through engagement in creative and meaningful activities which support all learners.</p>	<p>The content in each candidate's resource binder will vary, based on the purpose for which resources are being collected.</p>

Part 2

Observations about where students learn content

1. Is there anything that students are assessed on that is not adequately covered by my resources/content?

At this time, I've tried to cover things thoroughly and leave a lot of time to develop competencies. I won't know until I teach the course whether I've missed the mark.

2. Do I anticipate that my content will adequately meet the learning needs of students with a range of background knowledge about CRSE?

Yes, I've tried to build upon a foundation provided in a previous course as well as connect to content covered in a future course. I believe the activities will scaffold learners toward embracing the competencies as core components of designing learning environments and instruction for all students.

3. Is content related to any particular course objective over-represented/disproportionate to others? Is there any content I need to cut?

Until I teach the course and see what needs to change, I'm uncertain about whether anything needs to be cut.

4. Other observations:

I found the concept of focusing in on very specific competency indicators to be helpful as I worked through this design process. I really wanted to focus on embracing and internalizing the competency, not just learning about the competencies. I think this course is structured in a way where students will learn about the elements of the CR-SE Framework by actively constructing lessons and learning environments that reflect CR-SE competencies.

Observations about authors

1. Am I aware of the identities held by the authors/creators of my course content? If not, when, and where will I seek this information?

I purposefully selected art and literature that represent a diverse group of authors/creators. I am prepared to give my students background about each of the pieces and lead them through a discussion of what is being communicated and how the work reflects culture. I'm very excited about the conversations I hope to generate.

2. What **identities** and **perspectives** are missing from the scholars on my syllabus? What identities and perspectives are over-represented?

For me, it was most difficult to find materials from Asian American or Asian perspectives. I have some pieces but I feel that the list will be enhanced over time as I continue to reflect and revise after teaching this version of the course.

3. Other observations:

It took a very long time to connect the art and literature components of this course to local sources that connect to K12 student funds of knowledge. I was very intentional in every piece and how it communicated an idea or issue. I hope the students will be willing to engage in courageous conversations each week.

Overall

1. If I am missing significant pieces of CRSE content or identities and perspectives among my authors, do I know what materials I might be able to add? If not, how will I find these materials?

For the Asian/Asian American materials, I plan to consult with colleagues in our fine arts department. I believe they will be a big help as I expand my knowledge on this front.

2. Other observations:

This was a tough and time consuming task. Having gone through it once for this syllabus revision was taxing. However, I'm really proud of what I created and can't wait to revise the rest of my syllabi. To me, the CR-SE competencies are well aligned with what I consider "good teaching". It will actually make my work in the classroom a little easier now that I've found more ways to connect with my students and their future students.

3. If you'd like help from COP members to find a resource on a particular topic or authored by someone of a particular identity or perspective, please state what you're looking for here (eg., "*I'm looking for a short article or video about racial bias in school discipline, accessible to students without prior knowledge on this topic...*").