

# EAD 871: Collegiate Contexts for Teaching and Learning

SPRING 2022

January 10 – April 25, 2022

## **Instructor**

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## COURSE INTRODUCTION AND OBJECTIVES

Teaching and learning—and how it is operationalized in varied contexts—has consequences. This class focuses on the connection between collegiate contexts and teaching and learning, where contexts include physical space, temporality, academic disciplines, geography, and the broader socio-political milieu that shapes how colleges and universities are supported, and otherwise designed. Although we often associate teaching and learning with the formal classroom, it is important to think about teaching and learning in its broadest sense. For example, college students develop understandings (learn) through interactions that take place in residence halls, at organizational meetings, at student demonstrations, on athletic fields, on-line, and in their roles as student employees. **This is not a course about instructional strategies, instructional platforms, or even teaching interventions.** Ultimately, when students leave the course, they will be better informed about the structural arrangement of higher education and how this structural arrangement provides and constraints to knowing and being in numerous ways.

Through our readings, discussions, use of multiple media resources, and writing assignments, we will explore how we learn, perspectives around teaching, and the relationship between learning and contexts. But, we will not take this formal knowledge for granted and engage in critical thinking, and pose questions such as: whose perspectives, assumptions, and experiences inform such scholarship? Whose and what types of knowledge are left out? And more, importantly: **What is most worth knowing and how do uses of different kinds of knowledge change over contexts?** Each of these questions represents substantial bodies of scholarly inquiry.

We will aim to think *concretely* and *critically* collegiate contexts of teaching and learning by using a three-pronged approach that involves the development of a deeper understanding of:

1. What characterizes teaching and learning in collegiate contexts? What are the various sites of teaching and learning?
2. What conditions and forces shape these sites of learning? What are the socio-cultural contexts of these sites of learning?
3. What are decolonizing paradigms of teaching and learning? What are the institutional and disciplinary constraints in engaging decolonizing pedagogy in the collegiate context?

Beyond gaining the conceptual understandings described above, students should also achieve the following learning outcomes by the end of the course:

1. Demonstrate skills as an analytical reader and conceptual writer concerning teaching and learning in collegiate contexts
2. Demonstrate the application of the concepts of teaching and learning to real world scenarios and designing learning experiences
3. Write about teaching and learning in a scholarly manner (i.e. make an argument using relevant evidence).
4. Think critically about contexts of teaching and learning
5. Respect and appreciate ambiguity and uncertainty in un/learning and knowledge production

This course is organized around three modules. In Module 1, we will explore the different ideas underlying the terms “teaching” and “learning”, and what they entail. The goal of this unit is to provide a selection of conceptual and theoretical resources for studying collegiate contexts of teaching and learning. It is an orientation to the ideas behind it. In exploring teaching and learning we must, of course, pay attention to the when and where learning is happening in the collegiate context, beyond the classroom, i.e., sites of learning. In Module 2, we examine the various invisible or taken-for-granted social forces or conditions shaping teaching and learning environments in the collegiate context, such as physical space, temporality, affect, disciplines, online settings and so on. Finally, to create effective learning environments we need to be cognizant of the underlying assumptions of the above and question whose knowledge counts or privilege in learning. While the previous module explored social forces and their effects on learning, Module 3 explores power, culture, and the nature of knowledge as it influences what and how learning happens. As such, in Module 3, we will focus on: how do we decolonize the teaching and learning experiences that respond to the needs of learners? or, is that even possible in the collegiate context? In short, we will consider more specifically the concept of decolonizing

pedagogy in both U.S. and non-U.S. contexts. We will also explore questions of power in learning settings.

Because our agenda is ambitious, we also need to acknowledge that this is an educational process for ourselves that will not be accomplished within the time limitations of a semester-long course. Indeed, learning all we need to know about teaching and learning goes far beyond a course and transforms into a lifelong learning goal.

## STRUCTURE OF THE COURSE

The on-line course experience will take advantage of the unique benefits of this learning environment. Texts and course material have been selected to give us access to the many resources on the internet that help to more fully grasp issues around the learning society. The course is organized around 3 modules with assignments for each.

- Much of the course is based on individual work; however, there are some group discussions
- Last date to add courses: 1/14/2022
- Last date to drop a course with refund: 2/4/2022
- Last date to drop a course with no grade reported: 3/2/2022

All course work must be completed by **April 25, 2022.**

## REQUIRED BOOKS and FILMS

Highly Recommended Books. Also available from online booksellers.

- Williams, J. M. (2014). *Style: The basics of clarity and grace* (5<sup>th</sup> ed.). Pearson.
- Graff, G., & Birkenstein, C. (2010). *They say I say: The moves that matter in academic writing* (2<sup>nd</sup> ed.). Norton.

Required Films. Available from video rental and sales outlets, and streaming services.

1. Goodwill Hunting (Directed by Gus Van Sant) (for Module 1)
2. Choose and purchase/rent only one of movies on pages 9–10 that you would like to view (you will use that for your Module 1 assignment about adult learning in general)
3. Choose and purchase/rent only one of the novels on page 11 that you would like to read (for Module 2)
4. Choose and purchase/rent only one of the movies on pages 13–14 that you would like to view (you will use that for your Module 3 Medium assignment)

## COURSE REQUIREMENTS

### Assignments

For descriptions, details, and schedule, please refer to Module descriptions on pp. 8–16 and assignment schedule on p. 17).

## Participation

There are numerous opportunities for interaction with your collaborative members and with the entire class. There is a **definite expectation** that you will participate actively in these activities. You will be expected to post your thoughts and responses to one of the reading questions posted by the instructor and/or posts by your peers for each Module. The goal is to approximate seminar-like discussions in the virtual world by using posts to help clarify one's thinking, gain new insights, and foster critical thinking. The dates by which these responses should be posted is outlined in each Module page of this syllabus (please see pp. 8–16).

A post entails reviewing the discussion questions developed for each section and providing *a certain word count* (i.e., 150-250 words) response (specified in the discussion forum) to the post utilizing the literature as support for your assertions. When posting to the discussion board, anecdotal life evidence is relevant and should be shared with colleagues, but it is important to bolster one's statement with evidence from course readings or other studies conducted. Another form of posting is in the form of a question to a colleague's post(s). In viewing the articles, books and films, you may develop questions; question the structure of the argument; or disagree with the results, these are important discussion opportunities because it allows for thoughtful reflection and to further the process of lifelong learning. Specifically remember that, unless stated otherwise, participating in each discussion forums are worth 6 points each and involves at least 2 separate postings. Credit is awarded as follows:

- 3 pts for one original response to one of the listed questions (i.e., your initial posting)
- 1.5 pts for responding to at least two classmates' answers

More details about posting in the discussion forum will be provided.

### GRADING AND POINTS DISTRIBUTION

Assignment	Points
Movie Analysis (Individual)	25
Novel Analysis (Individual)	25
Decolonizing Medium (Individual or pairs)	30
Participation (Individual)	20
<b>Total</b>	<b>100</b>

### Grading Scale

The grading scale at MSU is 2.0, 2.5, 3.0, 3.5, and 4.0. For the purposes of assigning a final grade, the following table applies:

4.0= 94–100 points  
3.5= 88–93.99  
3.0= 80–87.99  
2.5= 75–79.99  
2.0= 70–74.99  
Below 70 points = 0.0

### **Grading Policies**

- I will attempt to post grades within two – three weeks of a written assignment’s due date.
- I will not grade papers that *do not have a name on it*
- I will deduct 1 point for every 24 delay for work that is submitted late.
- Assignments cannot be “redone” in order to obtain a better grade.
- I will not grade your assignments based on effort, but the final product that you submit.
- I do not round up points for a grade (e.g., 92.5 will not be rounded to a 93)

### **Grading Criteria**

**(4.0)** This paper/submission could serve as an exemplar for the course. The writer/s demonstrates the following in the paper/submission:

- Has an organizing focus or theme around which the assignment is crafted.
- Meets all the requirements of the assignment. Incorporates key themes and concepts from the course to support positions and assertions stated in organizing focus. Use of many details and examples to support writing.
- Demonstrates exceptional clarity and logic in the organization of the paper/presentation.
- Writing reflects original thinking and innovativeness, a unified voice, and an excellent analysis and synthesis of required readings and online resources (where appropriate) using clear and concise language combined with attention to detail.
- Strong presence of personal voice and creativity (evidence of usage of multi-media).
- Is on time and free of typos, grammatical and spelling errors.

**(3.5)** This is a very good paper/submission. High quality work.

- Has an organizing focus or theme around which the paper is crafted.
- Meets all the requirements of the assignment. Incorporates key themes and concepts from the course to support positions and assertions stated in organizing focus.
- Very good attention to detail and clear language.
- Writing reflects a solid analysis and synthesis of course material but lacks some conciseness and consistency in flow of thoughts and ideas.
- Some presence of personal voice and creativity.
- Is on time but evidences some typos or grammatical and/or spelling errors.

**(3.0)** This paper/presentation represents competent, solid work. Assignment is at expected level.

- Paper has an organizing focus or theme around which it is crafted, but thoughts and ideas are not concise throughout.
- Paper lacks detailed analysis to demonstrate full understanding of course concepts and key themes.

- Paper lacks full incorporation of readings and/or videos to support positions and assertions.

**(Below 3)** Writing has significant problems. Paper lacks a clear focus around a major concept or theme from the course.

- Fails to meet all the requirements of the assignment
- Writing is unclear and choppy.
- Paper/presentation does not evidence incorporation of key themes and concepts from the course.
- Paper/presentation lacks analysis of questions posed for the assignment.
- Paper/presentation lacks clear connections to readings and/or videos to inform writing.
- Paper/presentation shows weakness in several areas mentioned in “A”

## ACADEMIC HONESTY

The MSU Ombuds Office offers a very good [overview of issues related to academic honesty and plagiarism](#), including “recycling” papers from one course to another and plagiarism facilitated (and detected by) resources on the internet.

If you have any questions – at any time – about use of sources, attributing the work of others, or making connections between your work for this course and work in other courses, please communicate with me *before* submitting the assignment in question.

A full description of academic integrity policies and regulations can be found at the Ombuds [academic integrity webpage](#).

## GUIDELINES FOR ALL WRITTEN WORK

- All written work must be typed, single-spaced, Times New Roman 12-point font with 1" margins on all sides, and should be page numbered.
- All written work should always fall within the word count listed in the syllabus. The word count should be inserted in parenthesis (e.g. [#]) right after the conclusion section of your paper.
- All citations and reference lists should conform to the style manual of the American Psychological Association (7th edition). If you are not familiar with this format, I recommend that you purchase the Publication Manual of the American Psychological Association.
- Work will be graded on content, grammar, spelling, organization of content, and format.
- Always cite your sources. Failure to cite your sources properly will result in deduction of points and/or failure of the assignment.
- No title page. Name, Course Number, and Date of assignment should be on left top corner of 1st page.
- Please submit your individual assignments as Word documents with the following identifier “Last Name, Module number.docx” (e.g., Shahjahan, Module 3)

## CONTACTING INSTRUCTOR

- I generally check email once a day; you may expect a response to your course-related correspondence within 48 hours. While this course is online and available all the time, I am available online Monday through Friday to address course related matters. I will get back to you on a working weekday if I receive emails during weekends, or breaks (e.g., Martin Luther King, Jr.). In other words, if you email me on Thursday at 10 a.m., I will typically respond to you by Monday at 10 a.m. It is highly unusual for me to respond to emails over the weekends and holidays. If you do not receive an answer after 48 hours has passed, please send a follow-up email, in case your first email did not reach its destination.
- **Any correspondence for this course will take place via MSU email accounts, not through other internet/work emails.** You can also use the D2L site to email me.
- Any general questions regarding the logistics around assignments or readings should be posted in the Class discussion forum, so that I can post a response which everyone can view.

**Note: This syllabus is subject to change based on the needs of the class.**

## COURSE OUTLINE

### Introductions

#### **Introduction Assignment:**

#### **Participate in *Introduction Forum* which is comprised of four parts:**

- a) Introduce yourself in terms of sharing a picture or visual that embodies for you what “Collegiate Contexts of Teaching and Learning” means and provide a brief rationale (2-3 sentences) for your choice (you can find or create this picture or visual);
- b) The cultural identities (e.g., in terms of race, gender, class, citizenship, language, religion, sexuality, ability, etc.) and professional affiliations (e.g., teacher, administrator, etc.) you self-identify with;
- c) Your geographic location (i.e. city, state, and /or country) and time zone;
- d) “I am in this class to learn...”

**Please post your responses by **Friday, January 14, 2022 11:59 p.m. EST****



<p><b>Module 1: Conceptualizing Teaching, Learning, and Sites of Learning Beyond the Classroom</b> <b>January 10 – February 13, 2022</b></p>
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## MODULE 1 REQUIRED READINGS

- Pratt, D. D. and Associates. (1998). *Five perspectives on teaching in adult & higher education*. Krieger Publishing. Fill out Pratt's Teaching Perspective Inventory.
- Brookfield, S. D. (2020). Teaching perspectives. In J. D. Hawley, L. R. Merriweather, M. C. Smith, R. C. Mizzi, & T. S. Rocco, *The handbook of adult and continuing education*. Stylus Publishing.
- Smith, M. K. (1999–2020). Learning theory. The encyclopedia of pedagogy and informal education. <https://infed.org/mobi/learning-theory-models-product-and-process/>
- Ashworth, F., Brennan, G., Egan, K., Hamilton, R., & Sáenz, O. (2004). Learning theories and higher education. *Arrow@TU Dublin*, 3(2).
- Sandlin, J. A. (2005). Andragogy and its discontents: An analysis of andragogy from three critical perspectives. *PAACE Journal of Lifelong learning*, 14(1), 25–42.
- Freiler, T. J. (2008). Learning through the body. *New directions for adult and continuing education*, 2008(119), 37–47.
- Hunter, J., & Cox, A. (2014). Learning over tea! Studying in informal learning spaces. *New Library World*, 115 (1/2), 34-50
- Blimling, G. S. (n.d.). College and university residence halls: Purpose of residence halls, organization and administration, residence hall staffing, residence hall student government. *State University*.  
<https://education.stateuniversity.com/pages/1845/College-University-Residence-Halls.html>
- Einfeld, A., & Collins, D. (2008). The relationships between service-learning, social justice, multicultural competence, and civic engagement. *Journal of College Student Development*, 49(2), 95–109.
- Nuñez, A. M., & Sansone, V. A. (2016). Earning and learning: Exploring the meaning of work in the experiences of first-generation Latino college students. *The Review of Higher Education*, 40(1), 91–116.

## REQUIRED VIEWING

- Good Will Hunting (Director: Gus Van Sant)

Choose **one** of the following movies to view as a case study of teaching and learning themes in the collegiate context:

- Larry Crowne (Director: Tom Hanks)
- Dear White People (Directed by Justin Simien)
- Drumline (Directed by Charles Stone III)
- Higher Learning (Directed by John Singleton)
- Mona Lisa Smile (Directed by Mike Newell)
- Patch Adams (Directed by Tom Shadyac)
- The Peaceful Warrior (Directed by Victor Salva)

## Module 1 Assignments

### 1. Movie analysis (25 points)

In your chosen movie, by making their way through teaching and learning moments and sites of learning within the collegiate context (i.e. inside or outside the campus) each of the protagonists journeys can be seen as learning within collegiate contexts. In this individual assignment, you will write an argument-driven essay of approximately 1250-1350 words on how your chosen movie represents two themes in the learning environment as they are represented in Module 1. A theme is a recurring idea that cuts across at least 4 readings. The purpose of this assignment is for you to demonstrate your comprehension of teaching and learning perspectives, or sites of learning, by analytically reading, synthesizing course content, and applying course content to a real world scenario. In this assignment you will demonstrate your scholarly writing skills (make an argument using relevant evidence and references). Your paper should take a position and present an argument about your chosen movie example in relation to the themes of Module 1.

Because there are a variety of issues that could potentially be incorporated into your paper, make sure the focus of your paper (i.e. two themes) and argument of your paper is clearly articulated in the introduction of your paper. Don't forget to define your themes. In reviewing this assignment, I will be particularly attentive to THEMATIC INTEGRATION. That is, analysis papers that rely on only one resource and fail to demonstrate an integrated discussion that draws from a variety of resources (at least five) in Module 1 will not be evaluated favorably. Your paper should consist of an introduction, body of paper (i.e. two themes), and conclusion summarizing your argument and providing implications of your analysis.

- This is an individual project
- The 1250–1350 word limit on the assignment does not include the references page. Please note that the instructor will not read assignment words beyond the 1350 word limit.
- Please make sure your paper meets all the writing guidelines stated in p. 7 of the course syllabus, or points will be deducted.
- This assignment is **due no later than 11:59 pm EST on Sunday, February 13, 2022.**

### 2. Reading Posts (6 points)

- Please post your initial reactions to one of the reading questions in the Module 1 readings discussion forum **by 11:59 p.m. EST, Monday, January 24, 2022**
- Please post your 2nd set of responses to colleague's posts **by 11:59 p.m. EST, Wednesday, January 26, 2022**

**\*\*All assignments for Module 1 must be completed and submitted by Sunday, February 13, 2022. \*\***

<p style="text-align: center;"><b>Module 2: Sociocultural Contexts of Teaching and Learning</b> <b>February 14 – March 20, 2022</b></p>
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## MODULE 2 REQUIRED READINGS

- Gair, M. & Mullins, G. (2001). Hiding in plain sight. In E. Margolis (Ed.), *The hidden curriculum in higher education* (pp. 21–42). Routledge.
- Cox, A. M., Benson Marshall, M., Burnham, J. A. J., Care, L., Herrick, T., & Jones, M. (2020). Mapping the campus learning landscape. *Pedagogy, Culture & Society*, 1–19.
- Pearson, H., & Samura, M. (2017). Using a spatial lens to examine disability as diversity on college campuses. *Disability as diversity in higher education: Policies and practices to enhance student success*, 89–103.
- Beyes, T., & Michels, C. (2014). Performing university space. *The physical university: Contours of space and place in higher education*, 15–33.
- Vehaba, A. (2018). Traversing sites of affective immersion. *Journal for Emerging Affect Inquiry*, 1(2), 128–148.
- Bennett, A., & Burke, P. J. (2018). Re/conceptualising time and temporality: An exploration of time in higher education. *Discourse: Studies in the Cultural Politics of Education*, 39(6), 913–925.
- Liao, T. F., Beckman, J., Marzolph, E., Riederer, C., Sayler, J., & Schmelkin, L. (2013). The social definition of time for university students. *Time & Society*, 22(1), 119–151.
- Neumann, R., Parry, S., & Becher, T. (2002). Teaching and learning in their disciplinary contexts: A conceptual analysis. *Studies in higher education*, 27(4), 405–417.
- Neuwirth, L. S., Jović, S., & Mukherji, B. R. (2020). Reimagining higher education during and post-COVID-19: Challenges and opportunities. *Journal of Adult and Continuing Education*, 1477971420947738.

## REQUIRED NOVEL

Choose one of the following novels to view as a case study of socio-cultural forces shaping learning environments:

- *Moo* by Jane Smiley (Available on Audible)
- *Fight for Your Long Day* by Alex Kudera
- *Dear Committee Members* by Julie Schumacher (Available on Audible)
- *College Leadership Crisis: The Phillip Dolly Affair* by Jann M. Contento and Jeffrey Ross

## Module 2 Assignments

### 1. Novel analysis (25 points)

In your chosen novel, by making their way through teaching and learning moments and sites of learning within the collegiate context (i.e., inside or outside the campus) each of the protagonist(s) journeys can be seen as learning being shaped by larger invisible forces. In this individual assignment, you will write an argument-driven essay of approximately 1250–1350 words on how your chosen novel represents 2 or 3 particular social forces at play (e.g. space, time, affect, and/or disciplines, relationships) in the learning environments as they are represented in Module 2. The

purpose of this assignment is for you to demonstrate your comprehension of socio-cultural landscapes of learning environments by analytically reading, synthesizing course content, and applying course content to a fictional world scenario. In this assignment you will demonstrate your scholarly writing skills (make an argument using relevant evidence and references). Your paper should take a position and present an argument about your chosen novel in relation to the concepts and ideas shared in Module 2.

Ask yourself, “what social forces from Module 2 are reflected in the novel”, “how do you define these social forces/themes based on the Module 2 readings and the novel” and “why is what is happening in the novel important to the understanding of the social forces themes you are highlighting?”. If you tell the reader about the social forces you see in the story, you need to show evidence of it using Module 2 literature and the novel. Then you need to explain why that event or sentence or quote from the novel and Module 2 literature is important to your argument (how does it prove the thesis?). Because there are a variety of issues that could potentially be incorporated into your paper, make sure the focus of your paper (i.e., two or three social forces) and argument of your paper is clearly articulated in the introduction of your paper. In reviewing this assignment, I will be particularly attentive to THEMATIC INTEGRATION. That is, analysis papers that rely on only one resource and fail to demonstrate an integrated discussion that draws from a variety of resources (at least five) in Module 2 will not be evaluated favorably. Your paper should consist of an introduction, body of paper (i.e., discussion of 2-3 social forces), and conclusion summarizing your argument and providing implications of your analysis.

- This is an individual project
- The 1250–1350 word limit on the assignment does not include the references page. Please note that the instructor will not read assignment words beyond the 1350 word limit.
- Please make sure your paper meets all the writing guidelines stated in p. 7 of the course syllabus, or points will be deducted.
- This assignment is due no later than **11:59 pm EST on Sunday, March 20, 2022.**

## 2. Reading posts (6 points)

- Please post your initial reactions to one of the reading questions in the Module 2 readings discussion forum by **11:59 pm EST on Monday, February 28, 2022**
- Please post your 2nd set of responses to colleague’s posts by **11:59 pm EST on Wednesday, March 2, 2022**

**\*\* All assignments for Module 2 must be completed and submitted by Sunday, March 20, 2022. \*\***

<p style="text-align: center;"><b>Module 3: Towards a Decolonizing Pedagogy in Global Contexts</b> <b>March 21 – April 25, 2022</b></p>
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### REQUIRED READINGS

- Shahjahan, R.A., Estera, A., Surla, K. & Edwards, K. (2021) ‘Decolonizing’ pedagogy and curriculum: A comparative review across disciplines and global higher education contexts. *Review of Educational Research* [doi.org/10.3102/00346543211042423](https://doi.org/10.3102/00346543211042423)
- Morreira, S., Luckett, K., Kumalo, S. H., & Ramgotra, M. (2020). Confronting the complexities of decolonising curricula and pedagogy in higher education. *Third World Thematics: A TWQ Journal*, 5(1-2), 1-18.
- Fernandes, M. (2021). What does decolonising the curriculum mean for STEM subjects?. *Compass: Journal of Learning and Teaching*, 14(2).
- Wong, S. H., Gishen, F., & Lokugamage, A. U. (2021). ‘Decolonising the Medical Curriculum’: Humanising medicine through epistemic pluralism, cultural safety and critical consciousness. *London Review of Education*, 19(1) 1–22.
- Momo, B., Hoople, G. D., Chen, D. A., Mejia, J. A., & Lord, S. M. (2020). Broadening the Engineering canon: How Culturally Responsive Pedagogies can help educate the Engineers of the future. *Murmurations Emerg. Equity Educ*, 2, 6-21.
- Peralta, L. M. (2020) Between the boundaries of knowledge: theorizing an etic-emic approach to mathematics education. In: Sacristán, A.I., Cortés-Zavala, J.C. & Ruiz-Arias, P.M. (Eds.). (2020). *Mathematics Education Across Cultures: Proceedings of the 42nd Meeting of the North American Chapter of the International Group for the Psychology of Mathematics Education*, Mexico. Cinvestav / AMIUTEM / PME-NA. <https://doi.org/10.51272/pmena.42.2020>
- Santiago-Ortiz, J. D. (2018). From Critical to Decolonizing Service-Learning: Limits and Possibilities to Social Justice-based Approaches to Community Service Learning. *Michigan Journal of Community Service Learning*, 25(1).
- Shahjahan, R. A. (2015). Being ‘lazy’ and slowing down: Toward decolonizing time, our body, and pedagogy. *Educational Philosophy and Theory*, 47(5), 488–501.

### REQUIRED VIEWING

Choose one of the following movies to view as a case study of decolonizing pedagogy in the collegiate context:

- *The Man Who Knew Infinity* (Director Matthew Brown) (UK)
- *The Three Idiots* (Director Rajkumar Hirani) (India)
- *The Tuna Girl* (Director Mana Yasuda) (Japan)
- *The Freshmen/Première Année* (Director Thomas Lilti) (France)
- *Citation* (Director, Kunle Afolayan) (Nigeria)

### RECOMMENDED READINGS

- Smith, M. K. (2009). 'Jean Lave, Etienne Wenger and communities of practice.' *The encyclopedia of pedagogy and informal education*.  
<https://infed.org/jean-lave-etienne-wenger-and-communities-of-practice/>
- Greenway, R. (n.d.). Experiential learning articles and critiques of David Kolb's theory. *Active Reviewing*. <https://reviewing.co.uk/research/experiential.learning.htm#feminist>

## **Module 3 Assignment**

### **1. Decolonizing Medium Essay (30 points) (individual or pair)**

The purpose of this assignment is to synthesize course content, and to use [Medium](#) to creatively to communicate your ideas. This assignment is intended to nurture creativity, analytic and problem solving, and viewing issues from different perspectives.

**Based on your viewing of your chosen movie and Module 3 readings**, please respond to the following questions:

1. Would decolonizing paradigm be an appropriate framework for constructing collegiate learning experiences for the main characters of your chosen movie in the context of their university? Why or why not?
2. Based on Module 3 readings, how would you design a learning experience for main character/s (choose one or two characters) in the context of their learning environment (college or disciplinary context)? What would help that character learn and why? How would you consider power relations in the learning setting?
3. What are the limitations of a decolonizing pedagogy paradigm within this collegiate context?

You may integrate a variety of media sources such as social media posts, video, blogs, websites, and present ideas of your essay creatively. Your Medium should include a combination of text, images, and videos. The word count of text should be no more than 1500 words. There should be a reference section at the bottom of your Medium that cites your sources, including the images, videos, etc. used. The outcome of your work should be a Medium story that is thought provoking and educational for a public audience. Effective and creative presentation of your responses, and the effective use of Module 3 resources in your presentation will receive a favorable grade. Your Medium should consist of an introduction, a body (responses to the three questions), and conclusion summarizing your argument and providing implications of your analysis.

### **Why Medium?**

In a traditional written paper, you formulate an argument using your own voice and analytical skills to synthesize multiple scholarly sources. The difference in using Medium is to advance an argument in which you incorporate online popular media sources into the analysis and argument. Opening the door to other sources of knowledge and opinion on social media/online sites allows us to see how broader audiences are interpreting various forms of media, which you can comment on further using the required readings in Module 4 and across the modules.

### **Curating Your Story using Medium**

On your Medium, to support your claims and use of Module 3 literature, you will curate social media related to your topic. With Medium you can easily integrate images, videos, social media updates or popular press (e.g., *newspapers and magazines like the Chronicle, Washington Post, etc.*) and websites. You will want to carefully search keywords and hashtags on various websites and social media sites. You should include **at least 4** social media sources total in your story. Your Medium must be *curated* – not just a list of different media – so you must include explanatory written detail related to Module 4 material, to flesh out your claims and give clarity to the reader.

### What is the role of the social media sources?

\*Social media sources include: Twitter, Facebook, Tumblr, YouTube, blogs, Pinterest, reddit, GIFs.  
**The social media sources will serve as evidence to support your claims.**

### Medium Story Guidelines

- This is an individual or pair project
- The 1500-word limit on the assignment does not include the references list. Please note that the instructor will not read beyond the 1500-word limit.
- **This assignment is due no later than 11:59 pm EST on April 22, 2022 and should be posted in the Module 3 discussion forum.**

### Getting Started with Medium

1. Go to [Medium](#) and setup an account (using a Google or Facebook account).
  2. Click your account icon at the top right of the screen and select “New Story” to create a Medium page.
- Check out this [article on how to start writing in Medium](#).
    - To embed the various social media posts, you simply put in the URL in a new line and press enter (see “Embeds” on the page).
  - Check out these [instructions for searching Twitter for tweets](#)
  - See [The Critical Media Project resources page](#) for a list of various blogs and websites where you may begin to find online information sources.

### 2. Medium reaction and individual reflection posts (8 points)

- Please post your individual reactions to two other classmates’ Medium projects in the Module 3 discussion forum **by 11:59 p.m. EST, Monday April 25, 2022.**
- Additionally, reflect on the picture or visual you shared during the first week that embodies for you what. Given what you have learned throughout the course, please share a new or revised visual or image. Provide a brief rationale (2-4 sentences) for your choice of this new/revised image (i.e. to what extent has your view of “collegiate contexts of teaching and learning” changed based on your 871 journeys?) and post in the Module 3 discussion forum **by 11:59 p.m. EST, Monday April 25, 2022.**

**\*\*All assignments for Module 3 must be completed and submitted by Monday, April 25, 2022.**

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**EAD 871 – Collegiate Contexts for Teaching and Learning**

**Assignment Schedule**

**Introductions**

<b>Assignment</b>	<b>Due Date</b>
Initial Introduction	<b>By Fri., Jan. 14, 11:59 p.m. EST</b>

**Module One: Conceptualizing Teaching, Learning, and Sites of Learning Beyond the Classroom  
(January 11 – February 12)**

<b>Assignment</b>	<b>Due Date</b>
1st Reading Post	<b>By Mon., Jan. 24, 11:59 p.m. EST</b>
2nd Reading Post	<b>By Wed., Jan. 26, 11:59 p.m. EST</b>
Movie Analysis	<b>By Sun., Feb. 14, 11:59 p.m. EST</b>

**Module Two: Sociocultural Contexts of Teaching and Learning (February 15 – March 19)**

<b>Assignment</b>	<b>Due Date</b>
1st Reading Post	<b>By Mon., Feb. 28, 11:59 p.m. EST</b>
2nd Reading Post	<b>By Wed., Mar. 2, 11:59 p.m. EST</b>
Novel Analysis	<b>By Sun., Mar. 20, 11:59 p.m. EST</b>

**Module Three: Towards a Decolonizing Pedagogy in Global Contexts (Mar. 21 – Apr. 22)**

<b>Assignment</b>	<b>Due Date</b>
Medium	<b>By Fri., Apr. 22, 11:59 p.m. EST</b>
Response to others' Medium projects and individual reflection	<b>By Fri., Apr. 25, 11:59 p.m. EST</b>
Individual Reflection Post	<b>By Mon., Apr. 25, 11:59 p.m. EST</b>