



EDUC 643: Critical Ethnography in Education

UNIV 460 - Wednesday 5:30-8:15 pm - Spring 2012 CRN 21424

Anne René Elsbree, Ph.D. aelsbree@csusm.edu

Office Hours: University Hall 414, Wednesdays 8:15-9 pm or by appointment

School of Education Mission Statement

The mission of the School of Education Community is to collaboratively transform public education by preparing thoughtful educators and advancing professional practices. We are committed to diversity, educational equity, and social justice, exemplified through reflective teaching, life-long learning, innovative research and on-going service. Our practices demonstrate a commitment to student-centered education, diversity, collaboration, professionalism, and shared governance. (Adopted by COE Governance Community, October, 1997).

Course Description

This course examines the nature of ethnography as a standard tool of investigation in describing, understanding, and explaining the behavior of individuals. We will use ethnography as a tool to examine and explore public school classrooms and teaching practice from a critical pedagogy perspective. Students will understand the complexity of human learning by making familiar the activities of "other" people and thus, make "strange" our own familiar teaching / learning practices when placed against the "eyes" of other people. (This is a hybrid course. Half of course is online.)

Course Objectives: Enduring Understandings & Essential Questions

Use: *Ethnography can be a useful tool for understanding behaviors of individuals (answering research questions).*

How can ethnography help educators conduct research in schools and communities and ultimately improve education?

Ethics: *Ethical ethnographic research is reciprocal, harmless, and socially just.*

How do we predict consequences or evaluate our own potential to do harm? How do we reflect upon and evaluate our own purpose, intentions, and frames of analysis as researchers?

Process: *Differentiate between inductive verses deductive research and differentiate between emic/insider and etic/outsider perspectives and its impact.*

How do we create and maintain a dialogue of collaboration in our research projects between ourselves and Others? How is the specificity of the local story relevant to the broader meanings and operations of the human condition? How – in what location or through what intervention – will our work make the greatest contributions to equity, freedom, and justice? Will your research question best be answered inductively or deductively? How are you an emic/insider or etic/outsider in your research? And how can you make sense of the perspective? And how does your perspective position you as a researcher?

Product: *Since art can be more expressive than words, then art-based research can be a useful strategy for disseminating research findings.*

How can educators use art in teaching? How can art be used to disseminate research findings?

The California Faculty Association is in the midst of difficult contract negotiations with the CSU administration. In response to the CSU's stance, it is possible that the faculty union will call for a one-day strike or other work stoppage. When a decision for such action has been reached, you will be informed about the decision and of any disruption to the posted schedule.

Required Texts

1. Madison, D. Soyini. (2012). *Critical Ethnography: Method, Ethics, and Performance*, 2nd ed. Thousand Oaks, CA: Sage Publications. ISBN 9781412980241, \$45.

Read the syllabus: It is a contract between you and the instructor.

2. American Psychological Association. (2009). *Publication Manual of the American Psychological Association*, 6th Ed. NY: APA. ISBN-13: 9781433805622 \$36.

Graduate Writing Requirements

The California State University maintains a Graduation Writing Assessment Requirement (GWAR) for master's candidates. This requirement must be achieved prior to Advancement to Candidacy. A master's candidate will satisfy the graduate writing requirement by receiving a passing score on a written product as assessed with the GWAR rubric. Toward the goal of providing opportunity for graduate students in the School of Education to satisfy the writing requirement, all papers in all graduate classes must adhere to the writing and format style guidelines detailed in the sixth edition of the *Publication Manual of the American Psychological Association*. This manual is a required textbook for all CSUSM School of Education graduate-level courses.

EDUC 643 Critical Ethnography in Education Assignments

Reading Responses, 30 points

As part of the weekly readings you will be required to complete a reading response. The reading response prompt is **designed to help you focus your reading** and to prepare you for participation in class activities. Reading responses **will only be accepted the date that it is due. If you are absent and want to earn credit for the reading response you must email the readings response to the instructor before the start of class.** Each reading response is worth 1 point, 1% of the course grade. There will be 30 different reading responses for the semester totaling 30 points, 30% of the course grade.

Ethnographic Observation, 20 points

Go with a partner or small group to one of the following places in your community: Library, Laundromat, Coffee Shop or Local Recreation Center. Spend a **minimum of an hour** in the space collecting ethnographic data.

Take notes on the space, the people using the space and the interactions of those in the social setting. Write up the notes and share with your team. Bring the data collected to the following class for group analysis. Once we collect the data we will analyze the data and create art with the materials in an effort to disseminate the research findings.

Each group will complete handwritten field notes, typed up field notes, memos, coding analysis, discussion of findings, an art form representing your findings, and a self-assessed rubric. This observation is worth 20 points.

Choice Assignment, 50 points

You will *choose* an assignment that will help you meet your educational goals in the MA program. This assignment is designed to help you stay on track and make progress towards your culminating activity (thesis or project). You will be required to *incorporate ethnographic research methods* and/or *one of the art-based research methods* in your assignment. You will develop a rubric to self-assess your work. You are welcome to use/adapt the thesis or project chapter rubrics for this assignment. This assignment is worth 50 points.

Some options for the assignment include:

- Write an IRB Proposal
- Write a Chapter for your Thesis or Project
- Conduct Action Research (Can be used for Inquiry Assignment for BTSA.)
- Develop an Art-Based Curriculum
- Teach Ethnography to Your Students
- Teach Your Students to do Social Justice Work using Art

Choice Assignment *Rubric is due Session 2. An Outline of your Choice Assignment is due Week 3. Choice Assignment Drafts are due to your peer reviewer Week 4 & 8. Peer Feedback is due Week 5 & 10. Choice Assignment and Self-Assessed Rubric is due to instructor Session 13.*

EDUC 643 Spring Elsbree – Schedule

Date/Topic/Objectives	Assignment to be completed BEFORE Class Session
<p>WEEK 1: JAN 25 <i>Introduction to Critical Ethnography in Education</i></p> <ul style="list-style-type: none"> • Community Building • Assignments • Schedule • Introduction to Critical Ethnography in Education • Lay Summary • Hybrid Course: Design Supports & Participation Requirements 	<p>Read Syllabus Register for Class Buy Books Read Madison (2005) Ch. 1-3 RR 1: Describe how one of the three researchers in the Chapter 3 case studies (Joan, Robert or Nia) are "positioned" Madison, 2005, p. 5-8)? How are the researchers insiders or outsiders? How do they acknowledge their power, privilege and biases? How do they examine their intentions, methods and their possible effects in terms of their research paradigm, authority and moral responsibility relative to representation and interpretation? RR2. Describe how one of the researchers in Chapter 3 (Joan, Robert or Nia) uses theory to inform his/her methodology and interpretations of the data collected? How do the researcher's questions guide this process (Madison, 2005, Chapter 2)? Describe which process in Chapter 2 is modeled by your researcher. RR3. In terms of your culminating activity (thesis or project) or your Choice Assignment for this course, write a draft of your <i>lay summary</i>. How would you describe your research design to your research participants? (This can be a draft for your consent letter.) Address the lay summary guiding questions (Madison, 2005, p. 23-25): a. Who are you? b. What are you doing & Why? c. What will you do with the results? d. How were participants selected? e. What are the possible benefits or risks to participants? f. How will you assure confidentiality and anonymity? g. How often and how long would you like to meet for interviews and observations? h. How and in what manner will you ask participants permission to document their words and actions?</p>
<p>WEEK 2: FEB 1 <i>Ethnographic Ethics & Art-Based Inquiry</i> Online Class</p> <ul style="list-style-type: none"> • Ethical Models • Insiders/Outsiders • Art: Tool to address ethical concerns in teaching and research 	<p>Re-read Syllabus READ Mortenson, Peter & Kirsch, Gesa. (Eds.) (1996). <i>Ethics and Representation in Qualitative Studies of Literacy</i>, Urbana, IL: National Council of Teachers of English. Choose 1 of the 3 chapters to read: Chapter 3: Dealing with Data, p. 40-57 (pdf pp.73-90) Chapter 5: Dilemmas of Fidelity, p. 77-94 (pdf pp.110-127) OR Chapter 6: Ethnography and the Problem of the Other, p.97-114 (pdf pp. 130-146). RR4. What ethical model will you follow or not and why? READ Smith, Linda Tuhiwah. (1999). <i>Articulating an Indigenous Research Agenda, in Decolonizing Methodologies: Research and Indigenous Peoples</i>, Dunedin, New Zealand: University of Otago Press, pp. 123-141. RR5. In regards to readings by Mortenson & Gesa (1996) and Tuhiwah Smith (2000), in what ways will you be an insider/outsider in your research and how will those positions create limits or possibilities for you? READ one of the following chapters on Art-Based Research: Cahnmann-Taylor, Melissa & Richard Siegesmund (Ed.) (2008). <i>Art-Based Research in Education: Foundations for Practice</i>, NY: Routledge, pp.1-49. RR6. How would art-based inquiry serve your teaching and/or research goals? RR7: Read this session's ppt and identify one idea/concept/methodology that will inform your teaching, research or project development. Identify Choice Assignment & Develop Rubric</p>

<p>WEEK 3: FEB 8 <i>Textual Art Based Inquiry & Action Research</i></p> <ul style="list-style-type: none"> • Textual Art-Based Inquiry • Action Research • Choice Assignment 	<p>Read/Explore Textual Art Ethnography Representations</p> <ol style="list-style-type: none"> 1. Lather, P.A. (1999). Drawing the line at angels: Working the ruins of feminist ethnography. In E. St. Pierre & E. Pillow (Eds.), <i>Working the ruins: Feminist Poststructural Theory and Methods in Education</i>, pp. 284-311. 2. McKenzie, M. & Timmerman, N. (2007). <i>Border crossings: Art research and teaching in a web-based hypermedia project</i>. Paper presented at American Educational Research Association. 3. <i>Sleeping Fish Literary Magazine</i> of Experimental Textual Art 4. Fidyk, A. & Wallen, J. (2008). Rebiad: Repeated Narrations, <i>Educational Insights</i>, 12(1). 5. Billboard Text Art 6. Textual Art Images 7. Hypertext & Hypermedia Resources and Bibliography 8. Wordle <p>RR8: Read and explore the art-based methodologies, examples and resources. Create one of the following:</p> <ol style="list-style-type: none"> 1. Lesson plan using the art methodology in your classroom 2. Plan for using the art-based methodology in your research 3. Art displaying your research data <p>Read 3 of the Action Research Articles or Resources:</p> <ol style="list-style-type: none"> 1. Action Research Booklet 2. BTSA Induction Supports 3. Hubbard, R.S. & Power, B.M. (1999). <i>Living the Questions: A guide for teacher-researchers</i>. NY: Stenhouse. 4. Nora, J. (1999). Dissecting My Classroom: A teacher experiments with action research, <i>Voices from the Field</i>. 5. Action Research Resource Website 6. Action Research Methodology 7. Teacher Researcher 8. Action Research Websites <p>RR 9: How can action research inform your work in education, thesis or project? Bring an Outline of your Choice Assignment.</p>
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<p>WEEK 4: FEB 15 <i>Fiction Art-Based Inquiry</i>: Online Class</p> <ul style="list-style-type: none"> • Fiction Art-Based Inquiry to Inform Teaching & MA • Choice Assignment 	<p>Read/Explore Fiction As Art-Based Inquiry Resources</p> <ol style="list-style-type: none"> 1. deFreitas, Bad Intentions – Using Fiction... 2. SuperSticks Vs. Nerds: Storytelling as Research Dissemination 3. Sherman Alexie’s Fiction & Website 4. Spiegelman’s <i>Maus I & II</i> 5. <i>Persepolis</i> 6. <i>Pedro & Me</i> <p>RR 10: Based on Fiction As Arts-Based Inquiry Readings, create one of the following:</p> <ol style="list-style-type: none"> 1. Lesson plan using the art methodology in your classroom 2. Plan for using the art-based methodology in your research 3. Art displaying your research data <p>RR11: Choose one of the following to read, what methodological strategies will you incorporate in your work and why?</p> <ol style="list-style-type: none"> 1. Garson, G.D. (2002, 2008). <i>Case Study Website</i>, Retrieved from http://faculty.chass.ncsu.edu/garson/PA765/cases.htm 2. Green, J.L., Dixon, C.N. & Zaharick, A. (2003). Ethnography (Observations) as a Logic of Inquiry In James Flood's <i>Handbook of Research on Teaching English Language Arts</i>, Mahwah, NJ: Lawrence Erlbaum Associates, International Reading Association, National Council of Teachers of English, pp. 201-224. 3. Weber, S. (2008). Visual Images in Research, in J. G. Knowles & Ardra L. Cole's <i>Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples</i>. LA: Sage, pp. 41-53. 4. Cole, A.J. & Knowles, J.G. (2008). Arts-Informed Research in J. G. Knowles & Ardra L. Cole's <i>Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples</i>. LA: Sage, pp. 55-70. 5. Finley, S. (2008). Arts-Based Research, in J. G. Knowles & Ardra L. Cole's <i>Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples</i>. LA: Sage, pp. 71-81. 6. Banks, S. (2008). Writing as Theory: In Defense of Fiction, in J. G. Knowles & Ardra L. Cole's <i>Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples</i>. LA: Sage, pp. 155-166. 7. Rahn, J. (2008). Digital Content: Video as Research. in J. G. Knowles & Ardra L. Cole's <i>Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples</i>. LA: Sage, pp. 299-312. <p>Email your Choice Assignment and Rubric to Peer Writing Partner.</p>
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<p>WEEK 5: FEB 22 <i>2-D & 3-D Art-Based Inquiry & Peer Review of Choice Assignment</i></p> <ul style="list-style-type: none"> • 2-D & 3-D Art-Based Inquiry to Inform Teaching & MA • Peer Review 	<p>Read/Explore 2-D & 3-D Art-Based Inquiry</p> <ol style="list-style-type: none"> 1. Triggs et al. (2008). <i>Educational arts research as aesthetic politics</i>. 2. Irwin & Fels. (2008). Slow Fuse: Revisiting Arts-Based Research, <i>Educational Insights</i>, 12(2). 3. DeJean (2008). Picture This, <i>Multicultural Perspectives</i>, 10(2). 4. Golden & Elbaz-Luwisch. (2007). Exhibiting Lives, <i>Teacher Education</i> 18(4). 5. McDermott. (2002). Collaging Pre-Service Teacher Identity, <i>Teacher Education Quarterly</i>, 29(4). 6. Trent. (2002). Dreams as Data, <i>Teacher Education</i>, 29(4). 7. A/r/tography Examples & website 8. AIDS NAMES Quilt Project 9. Invisible People <p>RR 12: Based on 2-D & 3-D Art As Arts-Based Inquiry Readings, create one of the following:</p> <ol style="list-style-type: none"> 1. Lesson plan using the art methodology in your classroom 2. Plan for using the art-based methodology in your research 3. Art displaying your research data <p>READ Madison, D.Soyini. (2005). <i>Critical Ethnography</i>. Chapter 4-6, p. 79-148. Chapter 4: Ethics, pp. 79-108 Chapter 5: Methods & Ethics, p. 109-130 Chapter 6: Methods & Applications, p. 131-148</p> <p>RR13. Describe how one of the researchers (Joan, Robert or Nia) used ethical methods? Give examples from Chapter 4 or 5. Label your examples with the names given in Ch 4 & 5.</p> <p>RR14. How would specific ethical dilemmas change from one case study to the next? How would Joan's concern to sensationalize her consultants also be a factor for Robert? How would Nia's concern for public policy be a concern for Robert and Joan? How would the effects be discretely different in each project? (Madison, 2005, p. 147 #2)</p> <p>RR15: How can art and art-based research be used to address ethical concerns?</p> <p>Read Your Peers' Choice Assignment. Write Peer Review using Feedback Sheets. Deliver to peer in class.</p>
<p>WEEK 6: FEB 29 <i>Photo Essay & Video As Art-Based Inquiry</i> Online Class</p> <ul style="list-style-type: none"> • Photo Essay As Arts-Based Inquiry • Video As Arts-Based Inquiry 	<p>Read/Explore Photo Essay & Video Art-Based Inquiry</p> <ol style="list-style-type: none"> 1. DeJean (2008). Picture This, <i>Multicultural Perspectives</i>, 10(2). 2. Fine, M. (2004). <i>Echoes of Brown</i>. 3. Hello Neighbor Project 4. Oxford Project 5. Coco Fusco Researcher/Artist 6. Laramie Project 7. We Can Be Heroes 8. Summer Heights High 9. Toughest Girl Alive 10. The Class 11. Holiday, R. (2000). We've Been Framed, <i>The Editorial Board of the Sociological Review</i>. 12. Kindon, S. (2003). <i>Participatory Video in Geographic Research</i>. 13. Pink, S. (2001). <i>More Visualising, more methodologies: On video, reflexivity and qualitative research</i>. 14. Welcome to Tijuana: The Documentary 15. POV: Point of View Documentary 16. Documentary Film Resources <p>RR 16: Based on Photo Essay and Video Art As Arts-Based Inquiry Readings, create one of the following:</p> <ol style="list-style-type: none"> 1. Lesson plan using the art methodology in your classroom 2. Plan for using the art-based methodology in your research 3. Art displaying your research data

<p>WEEK 7: MAR 7 <i>Acting As Art-Based Inquiry</i></p> <ul style="list-style-type: none"> Acting As Art-Based Inquiry to Inform Teaching & MA Evaluating Ethnography Develop Group Ethnographic Research Plan 	<p>Read/Explore Acting As Art-Based Inquiry</p> <ol style="list-style-type: none"> Conquergood, D. (2003). Performing as a Moral Act: Ethical Dimensions of the Ethnography of Performance. Richardson, L. (2003). <i>Writing: A Method of Inquiry</i>. Garolan, C.R. (2002). Performing Pedagogy of Endurance, <i>Teacher Education</i>, 29(4). Anna Devere Smith: Researcher/Actor/Play Write <p>RR 17: Based on 2-D & 3-D Art As Arts-Based Inquiry Readings, create one of the following:</p> <ol style="list-style-type: none"> Lesson plan using the art methodology in your classroom Plan for using the art-based methodology in your research Art displaying your research data <p>RR18: Read Richardson, L. (2000). Evaluating Ethnography, <i>Qualitative Inquiry</i>, 6(2). How will this article inform your research?</p> <p>Ethnographic Research Plan (Data Collection, Coding, & Analysis)</p>
<p>WEEK 8: MAR 14 <i>Ethnographic Research Data Collection</i> Online Class</p> <ul style="list-style-type: none"> Ethnography as a Performance Paradigm TODD: Time, Organization, Deep Discipline Conduct your Research (Collect Raw Data, Write up Notes, Create Art) Choice Assignment Draft 	<p>Read Madison (2005) Ch 7-9 Chapter 7: Performance Chapter 8: Writing Chapter 9: Case Studies</p> <p>RR19. In terms of Madison, 2012, Chapter 7: Performance, what is the value of understanding ethnography through a performance paradigm?</p> <p>RR20. In terms of Madison, 2012, Chapter 8: Writing how will you use <i>TODD</i> (time, organization, & deep discipline) in your writing plan and implementation? <i>Time:</i> What time will you set aside each week? How will you build it into your routine and not let other things take priority? What strategies will you employ to say no to other things? (Choose the rocks over the jellybeans!) <i>Organization:</i> How will you organize to make the best use of your time? What will your muse map look like? How will you use this weekly? <i>Deep Discipline:</i> What is the inner purpose that motivates you to choose writing over other activities? What are you willing to sacrifice to accomplish your research and writing goals? (What jellybeans are you willing to discard?)</p> <p>RR21. In terms of Madison, 2012, Chapter 9: Case Studies, describe one of the researcher's (Joan, Robert or Nia) application of the performance paradigm?</p> <p>Ethnographic Observation Due</p> <ol style="list-style-type: none"> Plan with your research team (1-2 people) how you will conduct your ethnography. Conduct your ethnographic research with your team. Collect and organize your raw data. Write up notes on your data collection process. Write up ethnography memos – notes that you want to use as data. Write up notes on your initial analysis, ideas for coding, what is missing... Write up questions that come to mind in initial analysis. Use art to help you analyze your data (Wordle, drawings, collage, video...) <p>Choice Assignment & Rubric Due to Peer.</p>
<p>WEEK 9: MAR 21 <i>CSUSM Spring Break</i></p>	<p>No Cass, No Readings, No Assignments. ENJOY YOUR BREAK!!!</p>
<p>WEEK 10: MAR 28 <i>Ethnographic Coding, Analysis & Representation</i></p> <ul style="list-style-type: none"> Data Collection Notes Art Representation 	<p>Bring to class:</p> <ol style="list-style-type: none"> Your raw ethnographic research data Notes you wrote about your initial analysis Art you created with initial analysis (Wordle, Drawings, Photography, Collage Materials ...) Art tools for representation <p>In class you will have time to do more analysis and begin to create an art representation of your findings. Your complete art work to represent your ethnographic research is due online Week 11.</p> <p>Read your Peer's Choice Assignment. Bring the Feedback for your Peer's Choice Assignment.</p>

<p>WEEK 11: APR 4 <i>Ethnographic Research Art</i> Online Class</p> <ul style="list-style-type: none"> Disseminate Findings as Art Review Peer's Research Art 	<p>Look at the sample art work by previous students. Read one chapter in the Beyerbach, B. & Davis, R. D. (eds.) (2011). <i>Activist Art in Social Justice Pedagogy: Engaging Students in Global Issues through the Arts</i>, NY: Peter Lang.</p> <ol style="list-style-type: none"> Beyerbach, B. (2011). Social Justice Education Through the Arts (Chapter 1) Kibbey, J.S. (2011). Media Literacy and Social Justice in a Visual World, (Chapter 4) Parsons, D. (2011). Photography and Social Justice: Preservice Teachers and the Ocularized, Urban Other (Chapter 6) Norland, et.al. (2011). Activist Art and Pedagogy (Chapter 10) Clark, P.E., Mejias, U.A., Cavana, P., Herson, D. & Strong, S.M. (2011). Interactive Social Media and the Art of Storytelling: Social Justice Through Osw3go.net 2010: Racism on Campus (Chapter 12), Beyerbach, B. & Ramalho, T. (2011). Activists Art in Social Justice Pedagogy (Chapter 15) <p>By Monday, post your art you created to represent the ethnographic research you conducted. RR22: By Wednesday, explore the other art representations posted and comment on at least 3 referencing one of the chapters.</p>
<p>WEEK 12: APR 11 <i>Arts-Based Research Poster Session</i></p> <ul style="list-style-type: none"> Disseminate Findings Practice Poster Session Decide on Week 14 Topic & Goals 	<p>Poster Presentation RR23: Presentation Rubric (Group) RR24: Reflection Sheet (Individual) RR25: Poster Presentation Feedback Sheets</p>
<p>WEEK 13: APR 18 <i>Ethnographic Art Methods</i> Online Class</p> <ul style="list-style-type: none"> Apply Arts-Based Inquiry to Culminating Activity 	<p>Read Knowles, J.G. & Promislow, S. (2008). Using arts to create a thesis or dissertation, in J.G. Knowles & A.L. Cole (Eds.), <i>Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples</i>, LA: Sage, pp. 511-525. RR 26: How can arts-based research inform your culminating activity (thesis or project)? RR27: Outline the steps you will take to use art in your culminating activity. Choice Assignment with Self-Assessed Rubric is Due to Instructor. Extra Credit Assignment</p>
<p>WEEK 14: APR 25 <i>Integrating Ethnography</i></p>	<p>This class is dedicated to meet class needs. We will decide what will help you progress in the program Week 12. As a class we will decide on the class topic and goals for the class.</p>
<p>WEEK 15: MAY 2 <i>MA Program Poster Presentation</i></p>	<p>Attend MA Poster Presentation 5:30 – 7:00 pm @ Clarke Field House</p>
<p>WEEK 16: MAY 9 <i>Course Closure</i></p> <ul style="list-style-type: none"> Potluck Celebration Course Review Next Steps Appreciation Evaluations 	<p>Bring a potluck dish to share. Read Feedback from Choice Assignment. RR28: Develop an action plan for your next steps. RR29: Complete the Graphic Organizer to identify what you learned this semester in EDUC 643. RR30: Make a list of what you have appreciated from your colleagues and this class.</p>

Although this schedule & syllabus have been carefully planned, either may require modification in response to needs.

SCHOOL OF EDUCATION SYLLABUS INFORMATION

Attendance Policy

Due to the interactive nature of courses in the School, and the value placed on the contributions of every student, **students are expected to prepare for, attend, and participate in all classes**. Students will be allowed one missed class with no consequences. For extenuating circumstances contact the instructors **before** class is missed, and make arrangements to make up what was missed. According to the School of Education Attendance Policy, at minimum, a student **must attend more than 80% of class time**, or s/he may not receive a passing grade for the course. Any additional absences will reduce a student's grade by 10 points (one full grade). For example, if a student earns 95% and is absent 3 times = $95 - 2(10) = 75$ points = C. A student may make up one absence. **Notification of absence does not warrant an excuse.**

The following individual penalties will be assessed for absences:

- **Half credit for any late assignments** turned in within one week of the original due date.
- **No assignments will be accepted after one week.**
- **No credit** for the intermediate assessment for that absent day work (reading responses, role-plays, presentations...)
- **3 points will be deducted for each hour absence or portion of an hour absence; this includes tardiness and early departures.**
- **1 make up assignment** will be accepted for a three-hour (or portion of 3 hours) absence. The maximum points that can be made up is 9 points, 3 points for each of the three hours. Make up assignments are due within one week of absence.
- The extra credit assignment is available for students that have only missed 1 class sessions and the extra credit assignment is due Session 13 (April 20th).

Students with Disabilities Requiring Reasonable Accommodations

Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disable Student Services (DSS). This office is located in Craven Hall 4300, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with their instructor during office hours or, in order to ensure confidentiality, in a more private setting.

All University Writing Requirement

This course requires you to write 2500 words for your reading responses, ethnographic observation and ethnography in progress.

CSUSM Academic Honesty Policy

"Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All written work and oral presentation assignments must be original work. All ideas/materials that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated with quotation marks.

Students are responsible for honest completion of their work including examinations. There will be no tolerance for infractions. If you believe there has been an infraction by someone in the class, please bring it to the instructor's attention. The instructor reserves the right to discipline any student for academic dishonesty in accordance with the general rules and regulations of the university. Disciplinary action may include the lowering of grades and/or the assignment of a failing grade for an exam, assignment, or the class as a whole."

Incidents of Academic Dishonesty will be reported to the Dean of Students. Sanctions at the University level may include suspension or expulsion from the University.

Plagiarism

As an educator, it is expected that each student will do his/her own work, and contribute equally to group projects and processes. Plagiarism or cheating is unacceptable under any circumstances. If you are in doubt about whether your work is paraphrased or plagiarized see the Plagiarism Prevention for Students website <http://library.csusm.edu/plagiarism/index.html>. If there are questions about academic honesty, please consult the University catalog.

Use of Technology

Students are expected to demonstrate competency in the use of various forms of technology (i.e. word processing, electronic mail, moodle, use of the internet, blogs, tweets, and/or multimedia presentations). Specific requirements for course assignments with regard to technology are at the discretion of the instructor. Keep a digital copy of all assignments for use in your teaching portfolio. All assignments will be submitted online, and some will be submitted in hard copy as well. Details will be given in class.

Electronic Communication Protocol

Electronic correspondence is a part of your professional interactions. If you need to contact the instructor, e-mail is often the easiest way to do so. It is my intention to respond to all received e-mails in a timely manner. Please be reminded that e-mail and on-line discussions are a very specific form of communication, with their own nuances and etiquette. For instance, electronic messages sent in all upper case (or lower case) letters, major typos, or slang, often communicate more than the sender originally intended. With that said, please be mindful of all e-mail and on-line discussion messages you send to your colleagues, to faculty members in the School of Education, or to persons within the greater educational community. All electronic messages should be crafted with professionalism and care.

Things to consider:

- Would I say in person what this electronic message specifically says?
- How could this message be misconstrued?
- Does this message represent my highest self?
- Am I sending this electronic message to avoid a face-to-face conversation?

In addition, if there is ever a concern with an electronic message sent to you, please talk with the author in person in order to correct any confusion.