

# EDG 7224: Critical Pedagogy Fall 2020

## **Clinical Assistant Professor:**

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## **Course Description:**

This online course is a graduate-level introduction to Critical Pedagogy. In this course, students in the professional practice doctoral program will become familiar with key concepts and principles of critical theory, critical pedagogy, and social justice education so that they may use this body of work to inform their teaching, leadership, scholarship, and, perhaps, their lives. The purpose of this course is to help students place themselves in relation to fundamental problems in the practice and theory of education.

## **Course Objectives:**

This course engages students in a process that is both intellectual and experiential, individual and collective, and theoretical and practical. The aim is to use a rigorous process of inquiry to arrive at new ways of seeing and acting that allow us to hold the complexity of our problems and imagine new, radical modes of interaction. The course pedagogy mirrors this process and is tailored to the particular experience of the students. Issues discussed include the role of class, race, institutions, gender, politics, and history in education. We will closely study the work of educationalists such as bell hooks, Bettina Love, Özlem Sensoy and Robin DiAngelo as well as other theorists and philosophers from a wide range of backgrounds.

## **Required Texts:**

1. Sensoy & DiAngelo (2012) *Is Everyone Really Equal: An Introduction of Key Concepts in Social Justice Education*.
2. DiAngelo (2018) *White Fragility: Why It's so Hard for White People to Talk About Racism*.
3. Hooks (1994) *Teaching to Transgress: Education as a Practice of Freedom*.
4. Love (2019) *We Want to Do More Than Just Survive: Abolitionist Teaching and the Pursuit of Educational Freedom*.

All other course readings are available electronically through the EDG 7224 Canvas site.

## **ASSIGNMENTS AND GRADING POLICY:**

**Journal Entries: (20)** There are 4 journal entry activity assignments in our course. These ask you to engage critically around course content, and/or summarize and reflect upon portions of our assigned readings. The overarching goals of journal entry assignments are to help us make sense of the assigned material, to consider how they inform larger themes in the course, and to prompt additional questions.

**Text Analysis and Reflection Essays: (40)** Introspection can be extremely valuable when discussing new, sensitive, and controversial topics. Therefore, text analysis and reflection papers are a way to examine your beliefs and how new understanding may or may not influence your thoughts or beliefs. Each student is to submit **FOUR** text analysis reflection papers on books used in the class. This is to ensure that every student has an opportunity to voice, discuss and/or resolve inner conflict, express how the topic may or may not relate to your experiences, and assess your own personal understanding of sociocultural topics. Guidelines for the reflection papers can be found on Canvas. (1000 words)

**Dialectical Rewrite Forums (20):** This written assignment is due once every three weeks, beginning with the second week of the semester. This assignment of the course is based on a method that I have come to refer to as “dialectical rewrite process.” In the first assignment of the course you will write three pages about an issue related to

education that is particularly important to you. In general, I say that you should only choose a topic that at some point has kept you awake at night. For the rest of the semester you will work to rewrite these three pages. The rewrite process has almost nothing to do with the traditional draft-and-revise format that is taught in schools. Instead, you will receive detailed and intentional feedback from your peers that will help you move the paper through various stages of critical thought. The final product, in my experience, is a completely unexpected and exciting piece of thought.

**Critical Media Literacy Project (20):** To deepen our understanding of the larger picture of social justice issues in a US context, each of you will work with at least 1 other person (or 2 depending on the overall course enrollment) to choose a movie, novel, selection of poems, a television episode from a series, or other approved media artifacts. Together you will develop a lesson lasting approximately 30 minutes that uses the chosen media to help others understand a course concept. Ideally, the lesson will be geared toward college or high school age students and address a population relevant to the pair. You should plan for approximately 30-35 minutes to thoroughly explain your lesson – this could involve presenting parts of the media you have selected, explaining your lesson in full, asking for feedback on a specific aspect of your lesson, or engaging the class in an activity that helps to underscore the objectives of your lesson. You will sign up to present these projects throughout the semester.

**MAXIMUM POINT TOTAL: 100**

It is each student’s responsibility to submit accurate electronic versions of his or her work and to ensure that submissions are uploaded into the course website by the deadline. In fairness to everyone, for each day an assignment is submitted past the deadline, it automatically loses 10% or one full letter grade.

The grading scale for this course is as follows:

93%-100%	A	73%-76%	C
90%-92%	A-	70%-72%	C-
87%-89%	B+	67%-69%	D+
83%-86%	B	63%-66%	D
80%-82%	B-	60%-62%	D-
77%-79%	C+	59% -below	E

**EVALUATION CRITERIA FOR WRITTEN ASSIGNMENTS:**

For content, students must articulate and support vividly and convincingly a thesis that answers a significant question. Specifically:
<p><b>Enlisting relevant evidence from appropriate sources.</b></p> <ul style="list-style-type: none"> <li>▪ Satisfactory: Papers convincingly communicate the meaning of written sources and incorporate them effectively in illustrating the meaning of ideas and supporting claims.</li> <li>▪ Unsatisfactory: Papers incorporate evidence from sources that is inaccurate or irrelevant.</li> </ul>
<p><b>Developing a reasoned and empirically supported argument.</b></p> <ul style="list-style-type: none"> <li>▪ Satisfactory: Responses establish logic and examples from appropriately selected written sources in crafting persuasive responses to assigned questions through a central claim and supporting evidence. Paragraph organization effectively facilitates the argument’s development.</li> <li>▪ Unsatisfactory: Responses lack a clear central claim and use faulty reasoning and evidence in attempting to support it. Paragraph organization compromises the argument’s development.</li> </ul>
<p><b>Citing relevant evidence properly and consistently.</b></p> <p>This entails utilizing proper conventions in the form of parenthetical citations to refer the reader to relevant examples that enliven the narrative and provide evidence in support of an argument.</p> <ul style="list-style-type: none"> <li>▪ Satisfactory: Papers present ideas confidently and persuasively through specific evidence from relevant sources.</li> <li>▪ Unsatisfactory: Papers incorporate insufficient, vague, and irrelevant evidence that compromises clear analysis.</li> </ul>

For style, students must produce precise and engaging prose that facilitates the clear communication and development of their ideas appropriate to the context or genre. Specifically:

**Composing prose with careful diction.**

- Satisfactory: Responses reflect the deliberate selection of words to convey the precise meaning of an idea within a sentence or paragraph.
- Unsatisfactory: Responses suffer from word usage that is inappropriate for the context or genre.

**Crafting sentences with complexity and logical sentence structure.**

- Satisfactory: Papers incorporate syntax that conveys the clear and precise communication of ideas.
- Unsatisfactory: Papers suffer from sentences that are overly long or short with awkward construction.

**Mechanics.**

- Satisfactory: Responses reflect careful proofreading to ensure correct grammar, punctuation, and spelling. This also entails correct uses of American English in academic vernaculars.
- Unsatisfactory: Responses contain grammatical errors that impede the reader's understanding or compromise the writer's credibility.

**COURSE POLICIES:**

**Class Time:** Your regular and thoughtful engagement throughout our time together is necessary for the success of our course. You are also expected to take great care in writing for this course. Written assignments and essays should be clear, free of colloquialisms, and proofread carefully. Collaborative assignments must always be respectful to others and void of sarcasm. Again, your effort and dedication to these guidelines are essential for a rewarding class.

**Academic Integrity:**

All work submitted for credit by students at UF implies the following pledge: "On my honor, I have neither given nor received aid in doing this assignment. We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity." Incidents of plagiarism on written assignments will result in a failing grade for both the assignment and for the entire course.

**Students with Disabilities Who Require Accommodations:** Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. It is always best to arrange for this as early as possible in the semester.

**Course Evaluation Statement**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

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**Recording and Privacy:** Our class sessions may be audio and/or visually recorded for students in the class to refer back and for enrolled students who are unable to attend live, primarily due to health-related concerns. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Student privacy rights or best practices have not been altered by the above statement. If a student chooses not to participate or to participate in a way that prevents me from fully assessing their contributions, they can be graded accordingly. Students cannot receive full participation credit in this course without having their audio on. Because students might have difficulty in sharing video (poor WiFi connection, environmental conditions they are not willing to expose) I will be flexible in how participation is earned. If any class sessions of EDG 7224 are recorded, they will be used for the instructor, students, and/or supervising professor only and will not be shared outside of course-related purposes without student and instructor consent.

*The course syllabus is a general plan for the course, not a contract; deviations announced to the class by the instructor may be necessary.*

## EDG 7224 Course Schedule

### Module 1: The Purpose of an Education and the Broken Intergenerational Compact

#### Week 1:

1. Presentation: Introduction to Module 1, Course Expectations, and Syllabus Review
2. Presentation: What is Critical Pedagogy?
3. Read Paulo Freire, Chapter 1, pp.1-21
4. Read Özlem Sensoy and Robin DiAngelo, pp. 1-56
5. Watch The Mellow Report, *Learning Matters, First to Worst*
6. Journal Entry Activity #1, **due by 11:59pm on Thursday, September 3<sup>rd</sup>**
7. Presentation: Culminating Themes for Week 1

#### Week 2:

1. Read Özlem Sensoy and Robin DiAngelo, pp. 57-115
2. Watch *Reveal Moments: Microaggressions and Race*
3. Forum #1: Dialectical rewrite, **due by 11:59pm on Thursday, September 10<sup>th</sup>**
4. Presentation: Culminating Themes for Week 2

#### Week 3:

1. Read Özlem Sensoy and Robin DiAngelo, pp. 115- 158
2. Text Analysis and Reflection Paper #1, **due 11:59pm on Thursday September 17<sup>th</sup>**
3. Presentation: Culminating Themes for Week 3

#### Module Supplemental Readings:

1. Darder, (2009). Teaching as an Act of Love. In Darder, Baltodano, and Torres (Eds.) *Critical Pedagogy Reader*, 2<sup>nd</sup> Edition.
2. Baldwin (1963). A Talk with Teachers. In R. Simonson and S. Walker (Eds.) *Multicultural Literacy: Opening the American Mind*.
3. Lugones (1987). Playfulness, "World-Traveling," and Loving Perception. *Hypatia*.

### Module 2: Power, Culture, Race, and the Classroom

#### Week 4:

1. Presentation: Introduction to Module 2
2. Presentation: Critical Media Literacy Project (topic TBA)
3. Read Robin DiAngelo, pp. 1-50
4. Journal Entry Activity #2, **due by 11:59pm on Thursday, September 24<sup>th</sup>**
5. Presentation: Culminating Themes for Week 4

#### Week 5:

1. Presentation: Critical Media Literacy Project (topic TBA)
2. Read Robin DiAngelo, pp. 51-106
3. Forum #2: Dialectical rewrite, **due by 11:59pm on Thursday, October 1<sup>st</sup>**
4. Presentation: Culminating Themes for Week 5

#### Week 6:

1. Presentation: Critical Media Literacy Project (topic TBA)
2. Read Robin DiAngelo, pp. 106-154
3. Text Analysis and Reflection Paper #2, **due 11:59pm on Thursday, October 8<sup>th</sup>**
4. Presentation: Culminating Themes for Week 6

#### Module Supplemental Readings:

1. Sleeter (2004). How White Teachers Construct Race. In Gloria Ladson Billings and David Gilborn (Eds.) *The RoutledgeFalmer Reader in Multicultural Education*
2. Solórzano & Yosso (2002) A critical race counter-story of race, racism, and affirmative action, *Equity and Excellence in Education*
3. Ladson-Billings (2006). From the Achievement Gap to the Education Debt: Understanding Achievement in US Schools. *Educational Researcher*

## Module 3: Black Feminist Thought and Intersectionality as Liberatory Practice

### Week 7

1. Presentation: Introduction to Module 3
2. Presentation: Critical Media Literacy (TBA)
3. Read hooks, pp. 1-58
4. Read Audre Lorde (1981). The master's tools will never dismantle the master's house.
5. Journal Entry Activity #3, **due 11:59pm on Thursday, October 15<sup>th</sup>**
6. Presentation: Culminating Themes for Week 7

### Week 8

1. Presentation: Critical Media Literacy Project (TBA)
2. Read hooks, pp. 59-118
3. Read Mitsuye Yamada (1981). Invisibility is an Unnatural Disaster: Reflections of an Asian American Woman.
4. Forum #3: Dialectical Rewrite **due 11:59pm on Thursday, October 22<sup>nd</sup>**
5. Presentation: Culminating Themes for Week 8

### Week 9

1. Presentation: Critical Media Literacy Project (TBA)
2. Read hooks, pp. 119-207
3. Text Analysis and Reflection Paper #3, **due 11:59pm on Thursday October 29<sup>th</sup>**
4. Presentation: Culminating Themes for Week 9

#### Module Supplemental Readings:

1. Crenshaw (1991). Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color. *Stanford Law Review*
2. Collins (1986). Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought, *Social Problems*
3. Howard (2003). Culturally relevant pedagogy: Ingredients for critical teacher reflection. *Theory into Practice*

## Module 4: Deficit Pedagogies: Culture, Causation, & Social & Cultural Capital

### Week 10:

1. Presentation: Introduction to Module 4
2. Presentation: Critical Media Literacy Project (topic TBA)
3. Read Love (2019), pp. 1-41
4. Watch, *Off Track: Classroom Privilege for All* (video)
5. Journal Entry Activity #4, **due 11:59pm on Thursday, November 5<sup>th</sup>**
6. Presentation: Culminating Themes for Week 10

### Week 11:

1. Presentation: Critical Media Literacy Project (topic TBA)
2. Read Love (2019), pp. 42-123
3. Forum #4: Dialectical Rewrite **due 11:59pm on Thursday, November 12<sup>th</sup>**
4. Presentation: Culminating Themes for Week 11

### Week 12:

1. Presentation: Critical Media Literacy Project (topic TBA)
2. Read Love (2019), pp. 124-162
3. Text Analysis and Reflection Paper #4, **due 11:59pm on Thursday November 19<sup>th</sup>**
4. Presentation: Culminating Themes for Week 12

#### Module Supplemental Readings:

1. Valenzuela (2005). Subtractive Schooling, Caring Relations, and Social Capital in the Schooling of U.S.-Mexican Youth. In Lois Weis and Michelle Fine (Eds.) *Beyond Silenced Voices: Race, Class, and Gender in US Schools*
2. Fine (1986). Why urban adolescents drop into and out of schools. *Teachers College Record*
3. Delpit (1988). The silenced dialogue: Power and pedagogy in educating other people's children. *Harvard Educational Review*

**Week 13: NO CLASS**

**Class Wrap Up**

**Week 14:**

1. Presentation: Course Wrap-Up, (Monday, November 30<sup>th</sup> at 6:00pm)
2. Final Dialectical Rewrite due by 11:59pm on Thursday December 3<sup>rd</sup>

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