

**University of Ottawa
Faculty of Education
EDU 6460**

Curriculum, Culture and Language
Fall 2010, Monday 5:30-8:30 pm, LMX 418

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COURSE OUTLINE

Calendar Description

Examination of the ways in which curriculum works to reproduce and/or suppress certain identities; interdisciplinary inquiries into how current curricular language is situated in relation to identity formations; deconstruction of the marginalization of identities across various curricular contexts.

Course Expectations

By the end of the course students should be able to:

- i) Demonstrate an ability to describe and analyze the historical and/or existing theoretical concepts and movements that inform our understanding of curriculum, culture, and language as a form of praxis to reproduce and/or suppress certain identities;
- ii) Utilize life writing research methodology to deconstruct/disrupt “normative” representations of identities depicted through curriculum, language, and culture represented within texts, film, media, etc.; and in turn the implications for identity formations; and
- iii) Engage in the playful processes of curriculum theorizing, and if needed, translating theoretical concepts in relation to our discussions around the marginalization of identities across various curricular contexts through writing and course presentations.

Through group work, presentations, individual assignments, and thoughtful discussions, you are expected to critically engage course material, as well as develop educational perspectives that take into account the theories and various curricular movements covered in this course. The format of the course will vary each week according to content and will be organized to encourage your participation. This means that your thoughtfulness and engagement is both valued and important. At various points throughout the course, we will potentially cover difficult and controversial knowledge, and thus an important expectation is that all participants will be committed to creating an intellectually stimulating, “safe” (if there is such a thing), and respectful class atmosphere.

Required Readings:

Books:

Available at Agora bookstore, 145 Besserer Street.

Hasebe-Ludt, E., & Chambers, C. & Leggo, C. (2009). *Life Writing and Literary Métissage as an Ethos for Our Times*. New York: Peter Lang is Publisher.

Kincaid, Jamaica (1996). *Autobiography of My Mother*. London, England: Penguin Group.

Pinar, W. (1995). *Autobiography, Politics and Sexuality*. New York: Peter Lang.

Wah F. (1996). *Diamond Grill*. Edmonton, Alberta: NeWest Press.

Course Reader:

The course reader can be purchased at Ryttec, 404 Dalhousie Street.

Online Readings:

Students are responsible for locating on-line reading via the Internet or University of Ottawa Library journal database.

Persons with Physical and/or Learning Disabilities

If you require accommodation due to any physical, cultural, neurological, or psychological needs, please schedule an appointment with me as soon as possible so that we can negotiate the necessary adjustments to course curriculum. You are strongly encouraged to visit Student Services on campus for assistance with regards to physical or psychological learning needs. Staff there can help you formally request the professor to arrange alternatives regarding assignments and exams. Please do so at the beginning of the term.

Late Assignment Policy:

Assignments which are submitted after the due date without an agreed upon extension are considered late assignments. The penalty on late assignments in all courses amounts to a grade loss of 5% per day up to a maximum of 10 days, after which time assignments will not be accepted. Submission of late assignments requires my prior consent and written verification of a medical professional or due to compassionate reasons necessitating a deadline extension. In the event of extraordinary personal circumstances that prevent completion of an assignment by the specified due date, students should speak with the instructor as soon as possible.

Attendance

The Faculty of Education policy that regular attendance in classes, seminars, and workshops is compulsory applies to this course. Any student who is unable to attend a scheduled meeting must notify the instructor before the scheduled meeting time. In the case of absence, students are expected to complete the required readings and in-class assignments on their own.

Academic Fraud

Students are advised to become familiar with the University of Ottawa's policy regulations on academic fraud. The University of Ottawa's regulations on academic fraud, as stated in the graduate student program guide, apply in this course. It is imperative that any ideas or styles of writing that are not yours are properly referenced and will need to be done in compliance with American Psychological Association (5th ed.) style guidelines. Failure to properly reference places you in a situation of academic fraud. Academic fraud/Plagiarism is one type of academic fraud. A student found guilty of committing plagiarism will be subject to sanctions, which range from receiving a mark F for the work in question to being expelled from the University, and even the revocation of a degree, diploma, or certificate already awarded. For useful guidelines to help you avoid plagiarism, please consult the following web pages:

http://www.uottawa.ca/academic/info/regist/fraud_e.html

<http://www.uottawa.ca/plagiarism.pdf>

Assignments and Evaluations

Your final grade will be determined arithmetically first by reducing the numerical grades for each assignment in accordance with each assignment's percentage value of the final grade (listed immediately below). Once summed, the individual figures yield a total that is the percentage grade for the course. This course is structured as a writer's workshop. Therefore three of the four assignments are geared toward helping you improve your academic writing. Furthermore, the scope and sequence of the course assignments works toward supporting you over the course of the term to further develop your intellectual skills as a life writer.

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| 1) Reader response commentary | (20 %) |
| 2) Film/television clip presentation | (20 %) |
| 3) Film/television analysis | (20 %) |
| 4) Final paper | (40 %) |

Reader Response Commentaries (20%):

Students must sign-up during the first class to present *a reader response* over the course of this term. The sign-up sheet will have a limited amount of spaces for each week.

During each class two or four students will share their commentaries with other students in round table sessions. Your commentary should stimulate an ensuing conversation on your assigned articles or book chapters for that week. Your commentary need only focus on the one assigned article for the week in question, but can make reference to the other articles covered prior to, and for that class. Assuming that each student, including myself, has read the assigned readings, *the commentary should not be a straight summary* of the article. Instead, you should *utilize the articles or book chapters as a methodological filter*, if you will, which in turn informs your commentary on the curricular issues you decide to *complicate* and put forth to your fellow graduate students. *You must send a draft of your commentary to me at least one week prior to your presentation* in order to receive formative feedback on your writing.

I encourage you to *play with* the theoretical underpinnings of each article or book chapter. Focus on what speaks to your educative experiences? How do the various theoretical concepts *inform your educative experiences* both inside and outside the institutional walls of schools in terms of *curriculum, culture, and language*? Or, how can *your lived experiences* inform or create dialectical tensions with the articles or book chapters in terms of *curriculum, culture, and language*?

Your commentary must be between 600-1000 words (which is 2 to 4 pages double-spaced in 12 font Times New Roman, no more than 1000 words). You will have 15 minutes to present/read your commentary in small round table groups. We will have a 20-40 minute small and large group conversation afterwards. Once you have read your paper, you will turn in a hardcopy to me at the end of class. *These will commence during week three of course.*

Film/Television/YouTube Clip Presentation (20%):

Over the course of the term in groups of three or four you will be responsible for choosing one short film, television, and/or YouTube clip (3-4 minutes maximum) that depicts teacher and/or student identities/culture and then present it to the rest of the class. For the presentation you must utilize the course readings to create questions that will help to facilitate small and large group discussions in class. How might your questions push your peers to deconstruct what the clip might teach us about the relations among curriculum, culture, and language in relation to identity formations, representations, and/or marginalizations? Or how our readings of curriculum, culture, and language might help us to deconstruct the representations of teachers and students put forth in the clip? For example, how might your chosen clip push us to consider what, who, and how such filmic representations of teachers and students are socially constructed, performed, interpreted, etc.? What kinds of assumptions are being made? Who is talking and who is being silenced? Are there any stereotypes and prejudices? What is being subverted and/or challenged? What are the overall underlying messages behind these filmic mediated representations? Or how might the clip help us to complicate our understandings of the relationships among curriculum, culture, and language? You must hand in a 1-2 page summary of your film analysis.

Film/Television/YouTube Analysis (20%):

For this assignment you are responsible for analyzing a 3-4 minute media clip. You can choose any media clip that affords you an opportunity to engage the readings through your analysis in terms of themes and/or theoretical concepts linked to curriculum, culture, and/or language. Why does the clip speak to you as a teacher and/or student? In what ways does the film connect to you autobiographically either inside and/or outside the institutions of public schooling? While addressing these example questions linkages among your chosen media clip, analysis, and course content are required. Consider the media clip analysis as a writing assignment that affords you a curricular and pedagogical opportunity to practice and develop the following:

1. Quality of writing in terms of style (aesthetics of referencing, narrative structure, etc.);
2. Ability to utilize theoretical concepts put forth in readings to analyze/make connections with curricular representations of certain identities and marginalization of others; and
3. Originality of such theoretical connections and analyses.

Finally this writing assignment provides you an opportunity to experiment with your writing as a public form of narrative reflection (a praxis of life writing) on the various ways you are utilizing the readings to reread the “technological” formation and representations of the identities found within different media and through writing. **This assignment is due on November 8th.**

Final paper (40 %):

Drawing on the course readings, you will prepare a paper, which in turn will be presented at an in class *University of Ottawa Graduate Student Curriculum Studies Conference* (of which we will organize to take place at the end of the term in December). ***You can choose any topic for your paper as long as you utilize the course readings.*** Strategically, you might try to utilize our course readings to write a paper on your current thesis topic, if you are currently at that stage of the graduate program. This final paper could also be the commencement of a theoretical chapter for your thesis and/or synthesis paper. You can also organize panel presentations where each of you present an individual paper which focus on the same educational research question (for example, how might reread the film “*Les Choristes*” in relation to the ways in which curriculum, culture, and language work in the historical formation of certain teacher and student identities?). Or the paper can be an autobiographical piece that draws on the readings to analyze and then synthesize your lived experiences (or identify formation) in relation to curriculum, culture and language within the contexts of public education, for example.

Each conference session will be 1 hour and 30 minutes. Each session will host three presenters and each of you will have an 18-minute slot to present your paper. As a result, the conference version of your paper should not exceed 7-8 pages double-spaced (1750-2000 words), depending on how fast you read. Your submitted first draft should include a bibliography.

Final Paper Writing Schedule

- 1) First draft of final paper due ***November 22nd*** **(15 %)**
- 2) Final papers due night of class ***December 6th*** **(25%)**

Grades are awarded according to the following scale:

Grade	Percentage	Description
A+	90 - 100 %	Exceptional
A	85 - 90 %	Excellent
A-	80 - 84 %	Excellent
B+	75 - 79 %	Very good
B	70 - 74 %	Very good
C+	65 - 69 %	Good
C	60 - 64	Fail

All grades below C (60-64 %) are failing grades for graduate students.

Bibliography

Books:

- Hasebe-Ludt, E., & Chambers, C. & Leggo, C. (2009). *Life Writing and Literary Métissage as an Ethos for Our Times*. New York: Peter Lang is Publisher.
- Kincaid, Jamaica (1996). *Autobiography of My Mother*. London, England: Penguin Group.
- Pinar, W. (1995). *Autobiography, Politics and Sexuality*. New York: Peter Lang.
- Wah F. (1996). *Diamond Grill*. Edmonton, Alberta: NeWest Press.

Course Reader:

- Aoki, T. (1979/2005). Reflections of a Japanese Canadian: Teacher Experiencing Ethnicity. In William F. Pinar & Rita Irwin (Eds.). *Curriculum in a new key*. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.
- Aoki, T. (2000/2005). Language, Culture, and Curriculum. In William F. Pinar & Rita Irwin (Eds.). *Curriculum in a new key*. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.
- De Castell, S. (1996/1999). On Finding One's Place in the Text. In William F. Pinar (Ed.), *Contemporary Curriculum Discourses: Twenty Years of JCT*. New York: Peter Lang.
- Doerr, M. (2004). *Currere and the Environmental Autobiography: A Phenomenological Approach to the teaching of Ecology*. New York: Peter Lang.
- Gilmore, L. (2001). *The Limits of Autobiography: Trauma and Testimony*. Ithaca: Cornell University Press.
- Giroux, H. (1980/1999). Dialectics and the Development of Curriculum Theory. In William F. Pinar (Ed.), *Contemporary Curriculum Discourses: Twenty Years of JCT*. New York: Peter Lang.
- Goodson, I. F. (1998). Storying the Self: Life Politics and the Study of the Teacher's Life and Work. In William F. Pinar (Ed.), *Curriculum Toward New Identities*. New York: Garland Publishing, Inc.
- Grumet, M. (1980/1999). Autobiography and Reconceptualization. In William F. Pinar (Ed.), *Contemporary Curriculum Discourses: Twenty Years of JCT*. New York: Peter Lang.
- hooks, b. (1997). *Wounds of Passion: A writing life*. New York: Henry Holt and Company, Inc.
- Huebner, D. (1966/1999). Curricular Language and Classroom Meanings. In Vikki Hillis (Ed.), *The Lure of The Transcendent*. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.
- Huebner, D. (1974/1999). Toward a Remaking of Curricular Language. In Vikki Hillis (Ed.), *The Lure of The Transcendent*. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.
- Huebner, D. (1974/1999). The Tasks of the Curricular Theorist. In Vikki Hillis (Ed.), *The Lure of The Transcendent*. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.
- Munro, P. (1998). Subject to Fiction: Women Teachers' Life History Narratives and the Cultural Politics of Resistance. Buckingham, Philadelphia: Open University Press.
- Shigeru, A. (1986/1999). The Autobiographical Method in Japanese Education. In William F. Pinar (Ed.), *Contemporary Curriculum Discourses: Twenty Years of JCT*. New York: Peter Lang.
- Smith, S. & Watson, J. (2001). *Reading Autobiography: A Guide for Interpreting Life Narratives*. Minneapolis, Minnesota: University of Minnesota Press.
- Sumara D. & Davis, B. (1998). Unskinning Curriculum. In William F. Pinar (Ed.), *Curriculum Toward New Identities*. New York: Garland Publishing, Inc.

Online Readings:

- Giroux, H. A. (2004). Pedagogy, Film, and the Responsibility of Intellectuals: A Response. *Cinema Journal*, 43 (2), pp. 119-127.