



RESPONSIVE CURRICULUM

& COLLECTIVE IMPACT

ASCCC
CURRICULUM
INSTITUTE

Curriculum Design and Delivery through an Equity Lens

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Organizational Inertia

Inertia is a natural barrier to implementing strategic and high impact organizational change because it does not allow for new perspectives to penetrate the structure (Godkin and Allcorn, 2008).

Noble Purpose

- **Reconstruction of the Community College**
 - Institutions must see themselves as “cultural texts”
- **Epistemological Disruption**
 - Rethink and evaluate curriculum to take into account how institutional knowledge is constructed as individuals engage with and within the organization

T3 Framework

A **Traditional** approach reflects the current approach...which is yielding us the equity gaps...**Transitional** practice includes modest modifications to the traditional lens...However, a **Transformative** consciousness and practice addresses the historical and sociopolitical causes of inequities...and encourages educators to engage in data-informed efforts to repair and restore our educational systems.

-Skyline College's Student Equity Plan, Equity Institute, 2019

Equity in an Online Teaching Environment

1. Genuine Care: Create an environment that values all students
2. Equity: Address access to technology, hardware, and software
3. Flexibility: Establish a balance between asynchronous and synchronous engagement, including course materials and online tools

Peralta Online Equity Rubric

<https://web.peralta.edu/de/files/2019/05/Peralta-Online-Equity-Rubric-2.0-May-2019.pdf>

<https://web.peralta.edu/de/files/2019/08/Describing-the-Peralta-Equity-Rubric-Aug-2019.pdf>

<https://web.peralta.edu/de/files/2019/08/Peralta-Equity-Rubric-Research-for-Criteria-Aug-2019.pdf>

Online Equity Rubric

- The overall goal of the Peralta CTE Online Equity Initiative is to improve educational equity and outcomes for online CTE students, both at Peralta and at other California community colleges (CCCs).
- The rubric is grounded in recent research on equity strategies for college student engagement and lists eight criteria for instructors to use in designing or evaluating an online course.
- These criteria were designed to be used in conjunction with, and not separate from, the CVC-OEI Course Design Rubric.
- [3-minute video about Online Equity Rubric](#)



Online Equity Rubric
Version 2.0 – May 2019

	Incomplete	Aligned	Additional Exemplary Elements
E1: Technology	Technology needs aren't clear, or issues related to technology access are not addressed.	All technology required for the course is listed and described in the course syllabus; each technology is listed in the learning unit that requires it; and resources for technology help are provided where appropriate.	Offers alternatives for students with technology impediments, and clearly delineates where/how students can get assistance with required course technology.
E2: Student Resources and Support	Information about how students access online student services and support is incomplete.	Syllabus outlines student support & well-being services in, at least, these areas: a) general student assistance; b) online academic supports; c) assistance with using technology; d) health and well-being resources; and/or e) resources for students with disabilities.	In addition to outlining student support resources, there are clear explanations and pathways for online students to access and utilize all needed resources.

Online Equity Rubric

E3: Universal Design for Learning (UDL)	Course content and activities are not aligned to UDL principles.	Course content and activities are aligned with core principles of UDL--i.e., multiple means of representation, action & expression, and/or engagement.	Syllabus explains how and why online course content and activities are aligned with specific UDL principles.
E4: Diversity and Inclusion	Nothing present that indicates that diversity is valued in the course.	Diversity is explicitly valued in a diversity statement in the course syllabus, and at least 3 course activities require students to analyze course content from multiple perspectives.	Throughout the course, learning activities demonstrate that diverse ideas and perspectives are valued in the course, and students are challenged to analyze how diversity fosters learning.

E5: Images and representation	Images and representations of people are homogenous and/or stereotypical, without acknowledgment or explanation.	Images and representations are diverse, and/or the instructor acknowledges the lack of diversity and provides a platform for discussion around representations and stereotypes.	Images and representations reflect broad diversity, and course activities encourage students to analyze representations and stereotypes throughout the course.
E6: Human Bias	Human biases (e.g interaction bias, implicit bias, etc.) are not clearly addressed.	Human biases are acknowledged, and instructor provides information about how to address and handle different types of bias in the class.	Instructor shares how they work to manage their own biases, and empowers students to identify, learn about, and address human biases.
E7: Content Meaning	There are no clear connections between course content and students' lives.	At least three course activities require students to connect course content to their own lives and/or reflect on course content is relevant to their futures.	Multiple course activities require students to connect course content to their socio-cultural backgrounds and/or the socio-cultural backgrounds of others.
E8: Connection and Belonging	Student connections and a sense of belonging within the course are not fostered through course communications and activities.	Course communications and activities foster personal connections among students, and demonstrate the instructor cares about each unique student's participation and success in the class.	Course communications and activities deepen connections among class participants, and encourage students to connect to your institution and the discipline more broadly.

The criteria above, E1 – E8, are designed to be used in conjunction with, and not separate from, the [California Community Colleges - Online Education Initiative \(OEI\) Course Design Rubric](#).

Describing the Online Equity Rubric



Describing the Peralta Equity Rubric

If you teach college courses in any format—face-to-face, hybrid or online—you probably have heard about or worked on improving course quality, course accessibility, or both. But what about course equity? At its core, *equity* is defined as "freedom from bias" (Equity, n.d.). In the Distance Education context, Peralta uses the term equity to mean "freedom from bias or assumptions that negatively impact online learners' motivations, opportunities, or accomplishments." The table below outlines the research-based equity issues that a) affect online learners and b) form the basis of Peralta's Equity Rubric (download the rubric from <http://web.peralta.edu/de/equity>):

Peralta Equity Rubric Criteria	Peralta Equity Rubric Description	How You Can Start Addressing This Equity Issue
E1: Technology	These days it is easy to assume that all college students a) have access to the device(s) and Internet connectivity they need to successfully complete college courses and b) know how to use technology properly.	List each technology required to complete an online course successfully; suggest alternatives for students with technology impediments or challenges; and provide clear pathways for students to get assistance with commonly required technologies.
E2: Student Resources and Support	Another common assumption is that students know where to go for help, and will do so when they need it. Further, while online course enrollment grows dramatically at most colleges, there has not been an equivalent growth in services, resources, and support that students can access at a distance.	Outline student support & well-being services in several areas, such as a) general student assistance, b) online academic supports, c) technology assistance, d) health and well-being resources, e) resources for students with disabilities. Provide pathways for students to access this support from a distance.
E3: Universal Design for Learning	One pedagogical assumption is that all learners can follow the same pathway to succeed in a given course. That pathway may involve asking all students to review all course content in just one format, or to show what they have learned in the same way.	Align course content and activities with the three core Universal Design for Learning principles (see cast.org)—multiple means of a) representation, b) action & expression, and c) engagement.
E4: Diversity and Inclusion	It is also possible to assume that students automatically know or believe that all instructors value diverse ideas and perspectives.	Create a diversity and inclusion statement for your course syllabus. Demonstrate that diverse ideas and perspectives are valued by asking students to analyze a) course content from multiple perspectives or b) how diversity fosters better learning.

Online Equity Research

Peralta Equity Rubric – Bibliography of Research Citations Supporting Rubric Criteria

A wide range of factors affect student success, many of which can be improved by taking steps to improve equity:

- Academic factors: Generally, **students' level of preparedness for learning** and, specifically, **students' readiness for online learning** affect their success.
- Pedagogical factors: Your **course organization and design**, the quality and quantity of **interaction opportunities**, and **timely and effective feedback** all contribute to success.
- Psychological factors: Students' feelings of **social belonging** and ability to address **stereotype threat** improve success, as do students' perceptions of the course's **value relevance** and the teacher's **compassion**.
- Social factors: Students' feelings of **isolation or alienation** in an online course have a negative impact, while joining a **learning community** has a positive impact.
- Technological factors: **Access to and ability to use the technologies required** for online course--or lack thereof--affect students' success.

The following research references demonstrated a) the need for an equity rubric criterion based on the existence of an equity issue and/or b) how meeting a specific equity rubric criterion has been proven to improve online student persistence and/or success. Whenever possible, the literature referenced addresses these issues for disproportionately impacted students.

PCCD Online Equity Training Course

- Totally online
- 5-week long
- Helps you align your course(s) with OER
- Based on theories, analysis and practice
- The coursework should take roughly 5-7 hours per week, and you will have two assignments to complete with two different weekly deadlines.
- In order to pass the course, you will need to receive an 80% or better on each of the assignments.

Week 1: Getting Started & Discussing Equity and Our Courses

Week 2: E1 and E2: Focus on Technology and Student Resources & Support

Week 3: E3 and E4: Focus on Universal Design and Diversity & Inclusion

Week 4: E5 and E6: Focus on Images & Representation and Human Bias

Week 5: E7 and E8: Focus on Content Meaning and Connection & Belonging

Online Equity Training Course

The screenshot displays a course titled "E3 & E4: Universal Design for Learning and Diversity & Inclusion". The course content is organized into several sections, each with a green checkmark indicating completion. The sections are:

- Equity Criteria E3 & E4
- Learn About E3 (circled in red)
- E3: Overview of Universal Design for Learning
- E3: Why Use Universal Design for Learning?
- E3: How to Apply Universal Design for Learning
- E3: Instructor Spotlight: Alta Erdenebaatar
- Learn About E4 (circled in red)
- E4: Overview of Diversity & Inclusion
- E4: Why Do Diversity & Inclusion Matter?
- E4: How to Foster Diversity & Inclusion in Your Course
- E4: Instructor Spotlight: Adrienne Oliver
- Analyze (circled in blue) → Analyzing a course to determine if it aligns with the equity rubric
- E3 & E4: Let's Use the Rubric!
- E3 & E4: Practice with the Rubric (Nov 28, 2019 | 20 pts)
- Build (circled in green) → Going back to your course and make changes to make it fully aligned with the rubric criteria
- E3 & E4: Improve Your Course! (Dec 1, 2019 | 20 pts)
- E3 & E4: Space to Breathe and Reflect (Dec 1, 2019)
- E3 & E4: Wrapping up

Red arrows point from the "Learn About E3" and "Learn About E4" sections to the "Background Information & Theories" section. A blue arrow points from the "Analyze" section to its description. A green arrow points from the "Build" section to its description.

Curriculum Design through an Equity Lens

Conducting a cultural curriculum audit: An example from Long Beach City College

“The Cultural Curriculum Audit will engage a small cohort of faculty in a collaborative evaluation and redesign of their courses. Each faculty participant will choose one course that they wish to enhance or re-design. Sessions will provide training in reviewing and possibly revising the COR (Course Outline of Record), syllabi, assignments, grading and teaching practices and outcomes. The focus will be on developing culturally responsive, engaging and relevant materials, high impact teaching practices, and developing equity-mindedness in the spirit of Guided Pathways.”

This event was held in summer 2019 and winter 2020 and a version focusing upon online instruction will be held in July-August 2020.

THEORY IN PRACTICE: Starting with demographic information about the student population at Long Beach City College

Race/Ethnicity	Total
Students of Color	82%
Hispanic/Latino	54%
Asian & Filipino	12%
Black/African-American	14%
Pacific Islander	1%
Native American	1%
White	17%
Unknown	1%
TOTAL	100%

Race/Ethnicity	Economically Advantaged	Economically Disadvantaged
Students of Color	29%	71%
Hispanic/Latino	28%	72%
Asian & Filipino	42%	58%
Black/African-American	22%	78%
Pacific Islander	32%	68%
Native American	34%	66%
White	52%	48%
Unknown	31%	69%
TOTAL	33%	67%

Latino Ethnic Groups	% of Latino Students
Mexican	75%
Other	19%
Central American	14%
South American	4%
Hispanic - Black	0%

Asian & Filipino Ethnic Groups	% of Asian Students
Filipino	38%
Cambodian	26%
Chinese	13%
Other	11%
Vietnamese	9%
Japanese	8%
Korean	6%
Indian	5%
Laotian	2%

ART 11: PreColumbian Art Long Beach City College

AN EXAMPLE OF COURSE OUTLINE REVISION



SIDE BY SIDE COMPARISON OF ART 11 TITLES AND DESCRIPTIONS

- **PRECOLUMBIAN ART**
- PRE-COLUMBIAN ART FROM MEXICO, CENTRAL AND SOUTH AMERICA WILL BE EXPLORED THROUGH THE STUDY OF MAJOR MONUMENTS OF SCULPTURE, ARCHITECTURE, CERAMICS, TEXTILES AND PAINTING. THE SLIDE-LECTURE FORMAT WILL BE COMPLEMENTED BY MUSIC, FILMS AND ARTIFACTS. INCLUDES INFLUENCES OF PRE-COLUMBIAN ART ON MODERN AND CONTEMPORARY ARTISTS. FOR MAJORS AND NON-ART MAJORS.
- **LATIN AMERICAN ART AND ARCHITECTURE**
- AN INTRODUCTORY HISTORICAL SURVEY OF THE VISUAL ART AND ARCHITECTURE OF MEXICO, CENTRAL AMERICA, SOUTH AMERICA AND PARTS OF THE CARIBBEAN **FROM 1500 BCE TO THE LATE 20TH CENTURY.** MAJOR ARTWORKS, MONUMENTS AND THEMES WILL BE EXAMINED AND INTERPRETED USING VARIOUS ANALYTICAL AND CONTEXTUAL PERSPECTIVES (FORMAL, FUNCTIONAL, ICONOGRAPHIC, SOCIOLOGICAL, POLITICAL AND RELIGIOUS) IN ORDER TO PROVIDE AN UNDERSTANDING OF THE WORKS IN CULTURAL CONTEXT. THE COURSE IS APPROPRIATE FOR ART AND NON-ART MAJORS.

COURSE OBJECTIVES

- **1. BE SENSITIVE TO AND AWARE OF THE VARIETY, RICHNESS AND DIVERSITY OF THE CONTRIBUTIONS OF THE MINORITY CULTURES WHICH HAVE BROUGHT A DEPTH OF EXPRESSION TO AMERICAN SOCIETY.**
- 2. BE FAMILIAR WITH AND ACHIEVE GREATER APPRECIATION FOR THE SIGNIFICANT ARTISTIC CONTRIBUTIONS OF CULTURES OUTSIDE THE WESTERN ART TRADITION.
- 3. BECOME AWARE OF THE IMPORTANCE OF INSIGHTS PROVIDED BY ETHNIC STUDIES FOR ACHIEVING GREATER INTEGRATION AND UNITY AMONG AMERICANS.
- 4. ACCURATELY DESCRIBE AND ANALYZE A WORK OF ART BY RECOGNIZING BOTH SPECIFIC AND INTUITIVE ELEMENTS OF FORM.
- **THE MINORITY STUDENT WILL ALSO:**
- 1. FIND WITHIN THE VISUAL FORMS AN AVENUE TOWARDS PERSONAL GROWTH, SELF-REALIZATION AND MATURITY.
- 2. DEVELOP AN UNDERSTANDING OF PRIDE IN THE ARTISTIC HERITAGE OF HIS OR HER PEOPLE.
- 1. RECOGNIZE AND DIFFERENTIATE BETWEEN MAJOR STYLES IN MESOAMERICAN ART FROM OLMEC TO AZTEC AND IN ANDEAN ART FROM CHAVIN DE HUANTAR TO THE INCA.
- **2. EXAMINE AND DISCUSS THE ART AND ARCHITECTURE OF LATIN AMERICA DURING THE COLONIAL ERA, POST-INDEPENDENCE AND IN RELATION TO MAJOR REVOLUTIONS (MEXICO, CUBA, NICARAGUA).**
- 3. IDENTIFY AND DESCRIBE THE ART ELEMENTS AND DESIGN PRINCIPLES IN A WORK OF ART.
- 4. DISTINGUISH AND CLASSIFY DIFFERENT MEDIA AND TECHNIQUES EMPLOYED IN THE MAKING OF ART.
- 5. LIST AND DESCRIBE DATES, EVENTS AND MAJOR CHARACTERISTICS OF ART AND ARCHITECTURE ASSOCIATED WITH THE OLMEC, TEOTIHUACAN, MONTE ALBAN, MAYA, AZTECS, CHAVIN, MOCHE AND INCA.
- 6. DESCRIBE AND INTERPRET THE RELATIONSHIP BETWEEN FORM, CONTENT AND CULTURAL CONTEXT IN THE GENESIS OF AN ARTWORK.
- 7. EXAMINE THE ROLE OF PATRONAGE IN THE CREATION OF THE ARTWORK.
- 8. COMPARE AND CONTRAST ART MOVEMENTS ACROSS CULTURES AND TIME PERIODS.
- 9. ASSESS THE PHILOSOPHICAL MOVEMENTS, RELIGIOUS CONCEPTS, HISTORICAL FIGURES, PLACES AND EVENTS WHICH INFLUENCE WORKS OF ART.
- 10. ANALYZE THE INFLUENCE OF EARLIER ART ON LATER TRADITIONS.
- 11. ASSEMBLE AND SYNTHESIZE SOLID EVIDENCE IN SUPPORT OF PERSONAL AND CULTURAL INTERPRETATIONS.
- 12. ARTICULATE AND EXPLAIN ONE'S OWN IDEAS AND SIGNIFICANT CONCEPTS ABOUT ART AND ITS HISTORY IN WRITTEN ASSIGNMENTS.

CONTENT CHANGES

- PREHISTORIC AND PRECLASSIC CULTURES (OLMEC)
- CLASSIC CULTURES: TEOTIHUACAN, MONTE ALBAN
- POSTCLASSIC: TOLTECS, MIXTECS, AZTECS
- MAYA
- INTERMEDIATE CULTURES: COSTA RICA, NICARAGUA, PANAMA, COLOMBIA, SOUTH AMERICA
- PRE-INCAN CULTURES: CHAVIN, PARACAS, MOCHICA, NAZCA
- CITY BUILDERS: CHIMU, CHANCAY VALLEY
- INCA
- PRE-CLASSIC CULTURES, OLMEC
- CLASSIC CULTURES: MONTE ALBAN, WEST MEXICO, TEOTIHUACAN
- MAYA
- TOLTECS, MIXTECS, AZTECS
- ART OF THE ANDES: CHAVIN DE HUANTAR, PARACAS, NAZCA, MOCHE, TEWANAKU, WARI, INCA
- COLONIAL PERIOD TO 19TH CENTURY INDEPENDENCE MOVEMENTS
- ART AND REVOLUTION IN 20TH CENTURY: MEXICO, CUBA, NICARAGUA
- GROUP PRESENTATIONS ON CONTEMPORARY ARTISTS

TEXTBOOK CHANGES

- GEORGE KUBLER. ART & ARCHITECTURE OF ANCIENT AMERICA: THE MEXICAN, MAYA AND ANDEAN PEOPLES. (NEW HAVEN: YALE UNIVERSITY PRESS, 1984)
- THE ART OF MESOAMERICA, MARY ELLEN MILLER, 5TH EDITION (THAMES & HUDSON, 2012)
- ART OF THE ANDES: FROM CHAVIN TO INCA, REBECCA R. STONE, 3RD EDITION (THAMES AND HUDSON, 2012)
- CONTEMPORARY ART IN LATIN AMERICA, NIKOS KOTSOPOULOS, ED., (BLACK DOG PUBLISHING, 2010)
- LATIN AMERICAN ART OF THE 20TH CENTURY, EDWARD LUCIE SMITH, 2ND EDITION (THAMES AND HUDSON, 2004)

MAKING ASSIGNMENTS CULTURALLY RESPONSIVE Long Beach City College

ART 1: ART AND CIVILIZATION (PALEOLITHIC TO GOTHIC ERA)

THIS COURSE EXPLORES THE ARTISTIC HERITAGE OF WESTERN CIVILIZATION FROM PREHISTORY TO THE END OF THE GOTHIC PERIOD THROUGH THE STUDY OF MAJOR MONUMENTS OF PAINTING, SCULPTURE AND ARCHITECTURE. IT EMPHASIZES THE DEVELOPMENT OF ART FORMS AS REFLECTIVE OF THE SOCIAL, POLITICAL, RELIGIOUS, AND AESTHETIC SENSIBILITIES OF THE HISTORICAL PERIODS COVERED.

AN EXAMPLE OF AN ASSIGNMENT REVISION

FOR MANY YEARS, ONE OF THE GROUP ASSIGNMENTS IN ART 1 WAS AN IN-CLASS DEBATE ABOUT THE REPATRIATION OF THE PARTHENON (ELGIN) MARBLES.

GREECE HAS REQUESTED THE RETURN OF MARBLE STATUES AND METOPES THAT WERE TAKEN (ARGUABLY LEGALLY) FROM THE ACROPOLIS IN ATHENS IN THE EARLY 19TH CENTURY BY THOMAS BRUCE, LORD ELGIN. GREECE WAS THEN PART OF THE OTTOMAN EMPIRE.

THE MARBLES HAVE BEEN OWNED BY THE BRITISH GOVERNMENT AND HOUSED IN THE BRITISH MUSEUM SINCE 1816.

THE DEBATE WAS A GOOD METHOD TO ENCOURAGE COLLABORATION AND CLASS PARTICIPATION BUT I FEARED THAT THE TOPIC DID NOT HIT HOME FOR MANY STUDENTS.




REPATRIATION

- MUSEUMS ARE HOME TO MILLIONS OF ARTWORKS AND CULTURAL ARTIFACTS. THE METROPOLITAN MUSEUM OF ART ALONE HOLDS TWO MILLION OBJECTS. THE HERMITAGE HAS THREE MILLION. THE BRITISH MUSEUM, EIGHT MILLION.
- SOME OF THESE OBJECTS HAVE MADE THEIR WAY TO THESE INSTITUTIONS THROUGH UNJUST MEANS. SOME WERE STOLEN OR PLUNDERED, OTHERS ACQUIRED THROUGH COERCED OR EXPLOITATIVE TRANSACTIONS. SHOULD THESE INJUSTICES BE RECTIFIED, AND IF SO, HOW? SOME ARGUE THAT THERE ARE OBJECTS IN MUSEUM COLLECTIONS THAT SHOULD BE REPATRIATED, RETURNED TO THEIR COUNTRY, CULTURE, OR OWNER OF ORIGIN.
- ERICH HATALA MATTHES, *REPATRIATION AND THE RADICAL REDISTRIBUTION OF ART*



SINCE THERE ARE MANY EXAMPLES OF NATIONS OR PEOPLES REQUESTING THE RETURN OF WORKS OF CULTURAL HERITAGE, WHY NOT OPEN UP THE ASSIGNMENT TO ALLOW STUDENTS TO SELECT THEIR OWN TOPIC?

THEY ARE STILL LEARNING ABOUT THE CONCEPT OF REPATRIATION AND THEY ALSO HAVE THE OPTION TO INVESTIGATE AN EXAMPLE RELATED TO THEIR OWN HERITAGE OR THEIR OWN ARTISTIC INTERESTS.



SAMPLE OF TOPICS CHOSEN BY STUDENTS AS
A RESULT OF THE MODIFICATION OF THE
REPATRIATION ASSIGNMENT IN ART 1
HONORS
FALL 2019



**REQUEST FOR THE RETURN OF HOA HAKANANAI'A
TAKEN FROM EASTER ISLAND (RAPA NUI) BY COMMODORE RICHARD POWELL
IN 1868, GIFTED TO QUEEN VICTORIA IN 1869 AND NOW HELD BY THE BRITISH
MUSEUM**



U.S. SOLDIERS CARTED THREE OF THE BALANGIGA TOWN'S CHURCH BELLS OFF AS WAR TROPHIES DURING THE 1899-1902 PHILIPPINE-AMERICAN WAR. THE PHILIPPINES HAS ARGUED FOR DECADES THAT IT WAS A HISTORICAL WRONG THAT NEED RIGHTING.

THE BALANGIGA BELLS WERE RETURNED BY THE U.S. GOVERNMENT IN DECEMBER 2018.



*AUSTRALIAN INSTITUTE OF ABORIGINAL AND TORRES STRAIT
ISLANDER STUDIES AND THE QUEST FOR THE REPATRIATION
OF ARTIFACTS OF INDIGENOUS POPULATIONS.*

ONE SET OF ARTIFACTS WAS FORMALLY HANDED BACK TO REPRESENTATIVES FROM THE INDIGENOUS GANGALIDDA GARAWA GROUP, WHOSE HERITAGE IS SAID TO DATE BACK MORE THAN 70,000 YEARS, IN A SACRED CEREMONY AT MANCHESTER MUSEUM IN 2019.



REQUEST FROM NIGERIA FOR THE RETURN OF BENIN BRONZES EXHIBITED IN THE BRITISH MUSEUM. THE ART HISTORICAL TREASURES FROM THE FORMER KINGDOM OF BENIN (MODERN-DAY SOUTHERN NIGERIA) WERE PLUNDERED BY THE BRITISH IN 1897 DURING A PUNITIVE EXPEDITION. IN TOTAL, SOME 4,000 OF INTRICATE SCULPTURES WERE REMOVED FROM THE OBA'S (KING'S) PALACE, GIFTED AND SOLD, AND MANY ENDED UP IN MUSEUMS IN BRITAIN, GERMANY, AND THE US.

A WORK BY ENGLISH PAINTER JOSHUA REYNOLDS

A JAPANESE MUSEUM REFUSES TO RETURN A
£1 MILLION JOSHUA REYNOLDS PAINTING
STOLEN FROM A SUSSEX HOME IN 1984
UNLESS IT RECEIVES “JUST AND REASONABLE
COMPENSATION”.

THE OIL-ON-CANVAS PORTRAIT WAS
PAINTED IN ABOUT 1780 BUT STOLEN FROM
THE HOME OF SIR HENRY AND LADY PRICE
WITH A NUMBER OF OTHER WORKS OF ART
AND FAMILY HEIRLOOMS.

FOUR YEARS AFTER THE THEFT, THE
PAINTING IS THOUGHT TO HAVE BEEN
AUCTIONED AT SOTHEBY’S IN LONDON TO
AN ART DEALER, WHO SOLD IT TO THE
TOKYO FUJI ART MUSEUM IN 1990.



Assignment revision: BIO 41: Contemporary Biology

Course Description:

This course covers the general principles of biology, such as molecular biology, organic evolution, taxonomy, basic similarities of living patterns, genetic continuity and environmental biology. Significant problems of modern biology are included.



Assignment revision: BIO 41: Contemporary Biology

This is a lecture/lab course taken by non-Biology majors.

In order to engage with current events, the instructor asks students for topics for discussion, news stories that are on their minds.

As racial tensions and the concept of “white supremacy” have been raised, one assignment involves watching “The Biology of Skin Color.”



Equitized Syllabus

Layout and wording changed to create a more welcoming document

ANAT 1
Human Anatomy
Spring 2020, 4 units



¡Bienvenidos! Maligayang Pagdating! Welcome!

You are embarking on an incredible journey that will test your grit, patience, and determination. Follow my lead and you will be amazed at what you can accomplish!

Instructor: Professor Patti Valella
Email: pvalella@lbcc.edu
Voice Mail: 562-938-4518



Office Locations: AA107D & D256
Student Hours: MW 8:30-11:00 am
Mon in AA107D, Wed in D256

Lecture: D135 TR 11:00 am-12:25 pm

Lab for Section 30408: D115 TR 1:25-2:50 pm; Alicia Chhoy embedded tutor

Lab for Section 32488: D115 TR 3:00-4:25 pm; Jose Nava embedded tutor

Equitized Syllabus

- Syllabus reflects my values as an educator
 - Growth mindset
 - Punctuality
 - Reliability
 - Respect

I value A GROWTH MINDSET:

You are taking a challenging class, which means you have a large margin for advancing your knowledge.

Online homework assignments are specifically designed to allow you to practice multiple times so you can learn from your mistakes in preparation for lecture and lab exams.

You are responsible for your successes and your failures. **Embrace your successes and learn from your failures.** Successful people take risks. Sometimes they don't work out, and that's okay.

There is no better than adversity. Every defeat, every heartbreak, every loss, contains its own seed, its own lesson on how to improve your performance next time.



Malcolm X
1925-1965

Equitized Syllabus

- First day of classes students fill out an Introduction Card
- Students can let me know their preferred name and preferred pronouns

Valella—ANAT 1

Name: _____

Preferred Name: _____ Lab Time: _____

Preferred Pronouns: _____

Phone # where I can reach you: _____

Major: _____

Career Goal: _____

How many times have you taken ANAT 1? _____

Who was your professor (if at LBCC)? _____

What is your target grade for the course? A B C

What steps have you/will you take to meet that goal?

Additional Resources

- Appleton, Nayantara Sheoran. "Do Not 'Decolonize'...If You Are Not Decolonizing: Progressive Language and Planning Beyond a Hollow Academic Rebranding." 4 February 2019. *Critical Ethnic Studies*. <http://www.criticalethnicstudiesjournal.org/blog/2019/1/21/do-not-decolonize-if-you-are-not-decolonizing-alternate-language-to-navigate-desires-for-progressive-academia-6y5sg>, accessed 29 March 2020.
- Baker, R., Dee, T., Evans, B. & John, J. (March 2018). "Biases in Online Classes: Evidence from a Field Experiment." *Stanford/Institute for Economic Policy Research (SIEPR)*. <https://siepr.stanford.edu/sites/default/files/publications/18-055.pdf>, accessed 28 March 2020.
- DeChavez, Yvette. "It's Time to Decolonize Your Syllabus." 8 October 2018. *The Los Angeles Times*. <https://www.latimes.com/books/la-et-jc-decolonize-syllabus-20181008-story.html>, accessed 29 March 2020.