



## Lahore University of Management Sciences

### EDU 3\_\_: Exploring [Cultural] Diversity Through the Arts in Education Summer 2024

Instructor	Razia I. Sadik, Ed.D
Location	TBA
Class Days and Time	M, T, W, R TBA Semester Dates: May 27 – July 10, 2024
Instructor Office Hours	M & W 3:15 pm - 4:45 pm
Email	<a href="mailto:razia.sadik@lums.edu.pk">razia.sadik@lums.edu.pk</a>
TA	TBA
TA Office Hours	TBA
TA Email	TBA

Course Basics				
Credit Hours	3			
Lecture(s)	Nbr of Lec(s) Per Week	4	Duration	1 hr 30 min, each
Tutorial(s)	Nbr of Lec(s) Per Week	Recommended (Optional)	Duration	During Office Hours

Course Distribution	
Core	
Elective	Yes
Open for Student Category	Semester V (Juniors) and above
Closed for Student Category	

COURSE PREREQUISITE(S)	
	None

COURSE DESCRIPTION
<p>Today children and youth in Pakistani educational contexts represent an incredible range of diversity along linguistic, ethnic, religious, ability, and socio-economic lines. The diverse classroom holds the promise of a fertile learning community for all. Often, however, schools and education systems create problems for students that are deemed different, failing to realize the promise of diversity and to help foster their unique potential. In this course we will become familiar with how the arts can engage people with issues related to diversity within and beyond educational institutions. Using self-reflective writing, dialogue, and discussion in response to culture and art education projects from around the world, this course offers students interested in the intersections of culture and the arts within education, the opportunity to reflect on how educational spaces such as classrooms, or public spaces such as our cities, might become more inclusive of different kinds of diversity. We will hear first-hand the perspectives of experts from various fields – art, psychology, urban education, special education, community arts, art education, science and technology. Students will also tackle the course content through art processes to view, respond to, and create short digital videos that bring diversity issues to life.</p>

COURSE OBJECTIVES
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Through the course content and activities consisting of cultural and art projects, course texts, guest lectures among others, students will:

1. Develop awareness about their own fluid and multi-layered identity in relationship to the social and cultural groups in which they participate.
2. Gain new consciousness on how their positionality colors the way they respond to the world and the people around them.
3. Become familiar with the tenets of culturally responsive pedagogy and with specific examples of culturally responsive teaching and learning.
4. Learn how learner-centered arts education and culturally responsive teaching intersect in multiple ways.
5. Become familiar with various ways in which the arts can engage people with issues related to diversity within and beyond the academic discipline of the arts.
6. Understand how aspiring professionals in the education sector might (a) respond to different kinds of inequities in schools and universities and (b) nurture the promise of the diverse classroom.
7. Learn first-hand how a creative practice of amateur video production can drive inquiries into issues related to diversity and help raise awareness about these issues.

### Methods of Instruction

Students in this course will engage with course questions through class discussions, small- group work, reflective writing, film screening, mini lectures and guest speaker sessions. Course readings are crucial components of student learning and are therefore mandatory. Students are expected to do all assigned readings carefully and punctually prior to the class as the texts will be used to develop class discussions and enhance and expand their understanding of issues addressed in class. This course will be delivered in person through four weekly classes during the Summer session.

### Ethical Considerations

If we are to engage seriously with issues of diversity and educational ethics, complex issues such as classism, racism, political inclinations, privilege and oppression, among others, are likely to emerge. Engaging with such issues can sometimes be difficult and uncomfortable. While the discomfort may be unavoidable - and perhaps necessary for new awareness to emerge - a sensitive, respectful environment is essential. Below are some guidelines, recommended by the *Critical Multicultural Pavilion* for cultivating such an environment (these guidelines will be reviewed and potentially revised in class):

1. Listen actively - respect others when they are talking.
2. Speak from your own experience instead of generalizing ("I" instead of "they," "we," and "you").
3. Do not be afraid to respectfully challenge one another by asking questions, but refrain from personal attacks -- focus on ideas.
4. Participate to the fullest of your ability -- community growth depends on the inclusion of every individual voice.
5. Instead of invalidating somebody else's story with your own spin on her or his experience, share your own story and experience.
6. The goal is not to agree -- it is to gain a deeper understanding.
7. Be conscious of body language and nonverbal responses -- they can be as disrespectful as words.

(Source: <http://www.edchange.org/multicultural/activities/groundrules.html>)



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### Grading Breakup

Class Participation and Attendance **10%**  
Personal Narratives **30%** (Week 1, 3 & 5)  
Reflective paper **20%** (Week 2)  
Video Narrative script and plan **10%** (Weeks 3)  
Prep work for Video Narrative **10%** (Weeks 3, 4 & 5)  
Video Narrative **20%** (Week 6)

**Note:** Student learning experiences in this course will be studied by the instructor for contextualization of this new course material in their perspectives on education, their research and/or any other aspect of their practice. Students may be requested to participate as respondents in the study during or after the course. The study may involve surveys and interviews. All study participants may be asked to sign a voluntary informed consent for this purpose. The results will be prepared into a scholarly paper for presentation at an international conference and/or publication as a research article in an academic journal.

### SUMMARY OF ASSESSMENT TASKS \*

*See course overview for due dates.*

**Note on Class Participation (CP):** Class participation will be assessed in different ways in this course and distributed throughout the assessment criteria in different tasks. In addition, all group activities will have a peer assessment component as well so that all students contribute consistently and equitably. Please be mindful to keep track of your individual contribution fully and consistently supports teamwork and does not burden any group member.

**Task 1 – Personal Narratives** | 30% of semester grade (each narrative 10%)

**Due:** Personal narrative 1, Week 1; Personal narrative 2, Week 3; Personal narrative 3, Week 5

Course conversations and readings will bring to mind situations you or people you know have experienced. Throughout the semester, you may also become more aware and sensitive to issues of diversity in the world around you. For each narrative, select a real-life situation related to the course and tell the story. You can narrate from your own perspective and/or from that of other people. For example, you might converse with other people to get a sense of their viewpoint – make sure to approach them sensitively! In your narrative, make reference to at least two course readings that relate to what you have to say.

You can craft the story in the format of your choice: you may write it as a short story, as a long poem, as a graphic narrative, as a letter, as a dialogue between two or more people, etc. The expected length is between **800 and 1000** words (this can be adjusted depending on your format).

**Task 2 – Reflective paper** | 20 % of semester grade

**Due:** Week 2

Write a 800-1000-word paper on who you might be as a diversity and social justice-minded educator, and on what sort of art or design classroom you want to create based on the content of this course.

**Task 3 - Video Narrative script and plan** | 10% of semester grade

**Due:** Week 3.

Working in groups of 2-3 students, prepare and submit a 300-500-word proposal (narrative/script/plan) for a 5-minute video related to the content of the course. We will brainstorm ideas and clarify expectations further as the course progresses.

**Task 4 - Prep work for Video Narrative** | 10% of semester grade

**Due:** Weeks 3, 4 & 5

This component will consist of the preparatory work towards the final assessment of the course, the video narrative. Progress towards your project will be assessed at three different points during the semester.

**Task 5 - Video Narrative** | 20% of semester grade



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Due: Weeks 6

Using your cellphone camera shoot and create a 5-minute video related to the course content. Specifically, your video should consider the topic of diversity (can be cultural or other) within a selected local context. The format of the video may be documentary, fictional narrative, or a public service message, animation or other. Regardless of format the video should highlight a diversity issue relevant to the current times. You will present this video through a screening in the final class sessions of the semester. Guidelines, instructions

\*All written content of coursework submitted should follow formatting and referencing guidelines of the APA, 7<sup>th</sup> Edition. You should proofread and check for spelling, grammar and language before handing in to the instructor.

Examination Detail	
Midterm Exam	Yes/No: <b>No</b>
Final Exam	Yes/No: <b>No</b>

		COURSE OVERVIEW					
		The activities and content in the following schedule may fluctuate in response to the rhythms and dynamics of the class.					
COLOR CODING FOR ASSESSMENTS		CP (Individual)	Personal Narratives – written (Individual)	Reflective paper – written (Individual)	Prep work for Video Narrative – written and oral presentation in class (Group)	Script or plan for Video Narrative – written (Group)	Video Narrative – written and oral presentation with screening in class (Group)
Session	Week/ Date	Topics / Guiding question	Reading or Content			Discussion/ Class Activity / Due dates	
1. Framing the Field							
1	May 27	Introductions  Through what lenses do we see the world?	-Appiah – Imaginary strangers			Course Overview Ice Breaker Discussion: Mapping our diversities and uniqueness and considering their implications.	
2	May 28	When is “difference” a liability? How can digital videos bring issues of diversity to life?	- Hubbard, <i>Being across homes</i> - Alvarez, <i>So much depends</i>			Mini Lecture / Video: <i>Article of Faith</i>  Group work on discrimination  Discussion  <b>Thoughts on 4 experiences of discrimination (not to be handed in).</b>	
3	May 29	Why do we need to be mindful of microaggressions?	- Blog on <i>Microaggressions</i> - Lopez, <i>Funds of knowledge</i>			Mini Lecture / Video Screening  Discussion	



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4	May 30	What might culturally responsive teaching and learning look like?	- Sealy-Ruiz, <i>Wrapping the Curriculum</i> - Sealy-Ruiz & Greene, Embracing Urban Youth	Role play exercises
		Due: TASK 1: <b>Personal Narrative 1</b>		
5	Jun 3	How might we negotiate the cultural meanings of art receivers?	- Burnham, If you don't stop... - Hubbard, Negotiating personal...-	Mini Lecture  Integrating "looking" and "creating" in the classroom
6	Jun 4	Whose visual production counts? What are the implications of re-contextualizing images and objects in our classrooms?	- Desai, Imaging difference. - Hafeli, Angels, Wings...	Mini workshops and class projects
	W, Jun 5	Due: TASK 2: <b>Reflective paper</b>		
7	Jun 5	What are the underlying and overt dynamics of conflict?	- Cohen-Evron, Students living within... Yosso, Critical race...	Video Screening
8	Jun 6	How does dis/ability matter in the classroom?	- Simons & Masschelein, Inclusive education...	Guest lecture, TBD
9	Jun 10	How can artists' work engage community traditions?		Guest lecture: TBD
10	Jun 11	How can artists' work engage community traditions?	- Darts, Visual culture jam - Toku, What is Manga?	Video Screening Discussion on guest lecture
11	Jun 12	<b>Workshop and Feedback Session for Task 5 prep</b>		



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12	Jun 13	TBD	TBD	Guest lecture: TBD
	M, Feb 26	Due: TASK 1: <b>Personal Narrative 2</b>		
13	Jun 17	TBD	TBD	TBD
14	Jun 18	Workshop and Feedback Session for Task 5 prep		
15	Jun 19	TBD	TBD	Guest lecture: TBD
16	Jun 20	TBD	TBD	TBD
	Jun 21	Due: TASK 3: <b>Video Narrative Script/Plan</b>		
17	Jun 24	TBD	TBD	
18	Jun 25	TBD	TBD	Guest lecture: TBD
	Jun 26	Due: TASK 1: <b>Personal Narrative 3</b>		
19	Jun 26	TBD	TBD	TBD
20	Jun 27	TBD	TBD	Guest lecture: TBD
21	Jul 1	Workshop and Feedback Session for Task 5 prep		
22	Jul 2	TBD	TBD	Guest lecture: TBD
23	Jul 3	TBD	TBD	TBD



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24	Jul 4	Progress check for Task 5
25	Jul 8	Video screening and presentation for Task 5
26	Jul 9	Video screening and presentation for Task 5
	Jul 10	Due: TASK 5: Video and Written component submission

Course Readings	
Alvarez, J. (1998). So much depends. In J. Alvarez (Ed.), <i>Something to declare</i> (pp. 163-170). Chapel Hill, NC: Algonquin	
Appiah, K.A. (2006) Cosmopolitanism – Ethics in a World of Strangers, Chapter 6 in <i>Imaginary Strangers</i> , (pp.87-99)	
Burhnam, R. (1994). If you don't stop, you don't see anything. <i>Teachers College Record</i> , 95(4)	
Cohen-Evron, N. (2005). Students living within violent conflict: Should art educators "play it safe" or face "difficult knowledge"? <i>Studies in Art Education</i> , 46(4), 309-322	
Cooper, B. (n.d.) Deficit thinking. In <i>Learn NC</i> . Retrieved on June 13, 2012 from <a href="http://www.learnnc.org/lp/editions/brdglangbarriers/990">http://www.learnnc.org/lp/editions/brdglangbarriers/990</a>	
Darts, D. (2004). Visual culture jam: Art, pedagogy, and creative resistance. <i>Studies in Art Education</i> , 45(4), 313	
Desai, D. (2000). Imaging difference: The politics of representation in multicultural art education. <i>Studies in Art Education</i> , 42(2), 114-120	
Dyson, A.H. & Genishi, C. (1994). Introduction: The need for story. In A. H. Dyson & C. Genishi (Eds.), <i>The need for story: Cultural diversity in classroom and community</i> (pp. 1-10). Urbana, Illinois: National Council of Teachers of English. Retrieved from <a href="http://www.eric.ed.gov/PDFS/ED365991.pdf">http://www.eric.ed.gov/PDFS/ED365991.pdf</a>	
Eller, R.G. (1989). Johnny can't talk, either: The perpetuation of the deficit theory in classrooms. <i>The reading teacher</i> , 42(9), 670-674	
Fisher, D. & Frey, N. (2001). Access to the Core Curriculum. <i>Remedial and Special Education</i> , 22(3), 148-157	
Guay, D. (2006). Special needs students in the art room: A journey. In B. Gerber and D. Guay (eds.), <i>Reaching and Teaching Students with Special Needs Through Art</i> (pp. 3-14). Reston, VA: National Art Education Association	
Hafeli, M. (2002). Angels, wings and Hester Prynne: The place of content in teaching adolescent artists. <i>Studies in Art Education</i> , 44(1), 28-46	
Hubard, O. (2011). Being across homes. <i>Teachers College Record</i> , 113(6), 8	
Lopez, J.K. (n.d.) Funds of knowledge. In <i>Learn NC</i> . Retrieved January 13, 2012 from <a href="http://www.learnnc.org/lp/pages/939">http://www.learnnc.org/lp/pages/939</a>	
Sacks, O. (1995). <i>An anthropologist on Mars: seven paradoxical tales</i> . New York, NY: Vintage E-Book.	



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- Chapter on dealing with disability caused by an accident: *The Case of the Colorblind Painter* p.27
- Chapter on working through Tourette's Syndrome: *A Surgeon's Life* p.202
- Chapter on artistic savantism: *Prodigies* p.454

Salomon, N. (1998). The art historical canon: Sins of omission. In D. Preziosi (Ed.), *The art of art history: A critical anthology* (pp. 344-355). Oxford: Oxford University Press

Sealey-Ruiz, Y. (2007). Wrapping the Curriculum Around Their Lives: Using a Culturally Relevant Curriculum with African American Adult Women. *Adult Education Quarterly*, 58(44), 44-60

Sealey-Ruiz, Y. & Greene, P. (2010). Embracing Urban Youth Culture in the Context of Education. *Urban Rev.* Springer. April 2010.

Sealey-Ruiz, Y. *Using Culturally Responsive Pedagogy with Our Male Students*. New York City Department of Education, advancing classrooms that work: Explicit attention to culture. 16 march, 2011. Keynote Address. Retrieved January 13, 2012 from <http://schools.nyc.gov/StudentSupport/EmpoweringBoys/TakeAction/CAG+March+16.htm>

Sikes Scering, G.E. (1997). Themes of a Critical/feminist Pedagogy: Teacher Education for Democracy. *Journal of Teacher Education*, 48(1), 62-68.

Simons, M. & Masschelein, J. (2005). Inclusive education for exclusive pupils: A critical analysis of the government of the exceptional. In S. Tremain (Ed.), *Foucault and the Government of Disability* (pp. 208-228). Ann Arbor, MI: The University of Michigan Press

Stuhr, P.L. (1994). Multicultural art education and social reconstruction. *Studies in Art Education*, 35(3), 171-178.

Sue, D.W. & Rivera, David. Microaggressions in Everyday life: A new view on racism, sexism, and heterosexism (blog). In *Psychology Today*. Retrieved January 13, 2012 from <http://www.psychologytoday.com/blog/microaggressions-in-everyday-life>

Toku, M. (2001). What is Manga?: The influence of pop culture in adolescent art. *Art Education*, 54(2), 11

White, D.A. & Robinson, R. (2001). Critical Thinking and Artistic Creation. *Journal of Aesthetic Education*, 35(2), pp. 77-85

Yosso, T.J. (2002). Critical race media literacy: Challenging deficit discourse about Chicanas/os. *Journal of Popular Film & television*, 30(1), 52-62

### Recommended Readings

Allan, J. (2005). Inclusion as an ethical project. In S. Tremain (Ed.), *Foucault and the Government of Disability* (pp. 281-297). Ann Arbor, MI: The University of Michigan Press

Campbell, F.C. (2005). Legislating disability: Negative ontologies and the government of legal identities. In S. Tremain (Ed.), *Foucault and the Government of Disability* (pp. 108-132). Ann Arbor, MI: The University of Michigan Press

Cooper, B. (n.d.) Deficit thinking. In *Learn NC*. Retrieved January 13, 2012 from <http://www.learnnc.org/lp/editions/brdglangbarriers/990>

Cotter, H. (2005, March 30). Outside in. *The New York Times*

Eller, R.G. (1989). Johnny can't talk, either: The perpetuation of the deficit theory in classrooms. *The reading teacher*, 42(9), 670-674





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- Freedman, K. (2003). *Teaching Visual Culture*. New York, NY: Teachers College Press
- Freire, P. (1998). *Pedagogy of Freedom: Ethics, Democracy and Civic Courage*. Lanham, MD: Rowman & Littlefield Publishers
- Freire, P. (1998). *Teachers as Cultural Workers: Letters to those who dare to teach*. Boulder, CO: Westview Press
- Freire, P. (1997). *Mentoring the mentor: A Critical Dialogues with Paulo Freire*. New York: Bloomsbury Academic
- Freire, P. (1973). *Education for Critical Consciousness*. New York: Seabury Press
- Freire, P. (1968). *Pedagogy of the Oppressed*. New York: Bloomsbury Academic
- Guay, D.M. (2002). The Dynamic Project, Contemporary Issues, and Integrative Learning. In Y. Gaudelius & P. Speirs (Eds.), *Contemporary Issues in Art Education* (pp. 302-316). Upper Saddle River, NJ: Pearson Education
- Guay, D.M. (1993). *Normalization in Art with Extra Challenged Students: A Problem Solving Framework*. *Art Education*, 46(1), 58-63
- Happe, F. and Frith, U. (2010). Introduction: The beautiful otherness of the autistic mind. In F. Happe and U. Firth (Eds.), *Autism and Talent* (pp. xi-xx). Oxford, England: Oxford University Press
- Hathaway, N. (2013). Smoke and Mirrors: Art Teacher as Magician. *Art Education*, 66(3)
- Hubard, O. (2007). Negotiating personal and cultural significance: A theoretical framework for art museum education. *Curator: The Museum Journal*, 50(4), 401-416
- Ladson-Billings, G. (2001). *Crossing over to Canaan: The journey of new teachers in diverse classrooms*. San Francisco: Jossey Bass
- Loesl, S. D. (1999). Art education for students with disabilities: practical strategies for successful inclusion. In A.L. Nyman and A.M. Jenkins (Eds.), *Issues and Approaches to Art for Students with Special Needs* (pp. 55-62). Reston, VA: The National Art Education Association
- Marche, T. (1998). Looking Outward, Looking In: Community in Art Education. *Art Education*, 51(30), 6-13
- Marshall, J. (2016). A Systems View: The Role of Art in Education. *Art Education*, 69(3)
- Nochlin, L. (1988) [1971]. Why have there been no great women artists? *Women, Art and Power and Other Essays*. New York: Harper & Row. Online version retrieved June 30, 2009 from <http://www.miracosta.edu/home/gflore/noclin.htm>
- Noddings, N. (2005). *The challenge to care in schools: An alternative approach to education*. NY: Teachers College Press.
- Rabkin, N. & Redmond, R. (2006). The Arts Make a Difference. *Educational Leadership*. 63(5), 60-64
- Ranciere, J. (1991). *The Ignorant Schoolmaster: Five lessons in Intellectual Emancipation*. Stanford, CA: Stanford University Press
- Sue, D.W. et al. (2007). Racial microaggressions in everyday life: Implications for clinical practice. *American Psychologist*, 62(4), 271-286.
- Walsh, C. (2011). I am no other!, in *Equality, participation, and inclusion: Learning from each other*. UK: The Open University
- Welter, C.H. (1993). Grade-Level Assessment in the Arts: Of Stoppages and Stratagems. *Arts Education Policy Review*,



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94(5), 2-8

Documentary: Amish: The world's squarest teenagers. Chanel 4, UK.

### Course Policy Statements\*

\*Adapted from Dr. Gulab Khan's course policies at SOE.

#### Campus supports and Key University Policies

**Campus Supports:** Students are strongly encouraged to meet course instructors and TA's during office hours for assistance in course-content, understand the course's expectations from enrolled students, etc. Beyond the course, students are also encouraged to use a variety of other resources. (Instructors are also encouraged to refer students to these resources when needed.) These resources include Counseling and Psychological Services/CAPS (for mental health), LUMS Medical Center/LMC (for physical health), Office of Accessibility & Inclusion/ OAI (for long-term disabilities), advising staff dedicated to supporting and guiding students in each school, online resources (<https://advising.lums.edu.pk/advising-resources>), etc. To view all support services, their specific role as well as contact information click here (<https://advising.lums.edu.pk/#supportservices>).

**Academic Integrity:** LUMS has zero tolerance for academic dishonesty. Students are responsible for upholding academic integrity. Academic integrity relates to the scholarly pursuits that are based on honesty, responsibility, and openness. While collaboration is highly encouraged, course participants are expected to act with highest integrity, taking due care of others' rights, opinions, property, and dignity. Students MUST not resort to dishonest acts. Dishonesty can be defined as, but not limited to, cheating, plagiarism, presenting information gathered from other sources as their own, fabricating the information, and submitting work that has previously been written or used in this or other courses. You must cite and acknowledge all sources of information in your assignments. Any willful or inadvertent violation of academic integrity will be subjected to the applicable rules of the University stated above.

If unsure, refer to the student handbook and consult with instructors/teaching assistants. To check for plagiarism before essay submission, use [similarity@lums.edu.pk](mailto:similarity@lums.edu.pk). Consult the following resources: 1) Academic and Intellectual Integrity (<http://surl.li/gpvwb>), and 2) Understanding and Avoiding Plagiarism (<http://surl.li/gpvwo>). **Please see separate details on AI usage below.**

**LUMS Academic Accommodations/ Petitions policy:** Long-term medical conditions are accommodated through the Office of Accessibility & Inclusion (OAI). Short-term emergencies that impact studies are either handled by the course instructor or Student Support Services (SSS). For more information, please see Missed Instrument or 'Petition' FAQs for students and faculty (<https://rb.gy/8sj1h>)

**LUMS Sexual Harassment Policy:** LUMS and this class are a harassment-free zone. No behavior that makes someone uncomfortable or negatively impacts the class or individual's potential will be tolerated.

To report sexual harassment experienced or observed in class, please contact instructor. For further support or to file a complaint, contact OAI at [oai@lums.edu.pk](mailto:oai@lums.edu.pk) or [harassment@lums.edu.pk](mailto:harassment@lums.edu.pk). You may choose to file an informal or formal complaint to put an end to the offending behavior. You can also call their Anti-Harassment helpline at 042-35608877 for advice or concerns. *For more information: Harassment, Bullying & Other Interpersonal Misconduct: Presentation (<http://surl.li/gpvwt>)*

#### Other important policies

**Email and communication:** All students enrolled in the course have the responsibility for activating their LUMS email ID and a free Outlook account, as well as any other online platform (e.g., Slack, Teams etc.) used for course communication and/or course management. As official communications from the instructor will be sent to the student's LUMS Outlook account, students are responsible for either reading email there, or, for utilizing the mail forwarding option to forward mail from their account to an email address which they will monitor. Furthermore, course resources will be accessible through LMS and any other online platform specified by the instructor. Students are requested to switch on their email notifications on all platforms used for the course so that they are aware the moment an assignment or resource is posted.

**Attendance policy and punctuality:** Students are expected to be punctual for and attend all classes for which they are registered, any group meetings scheduled for group projects, tutorials with the instructor if they seek them, and the timely completion and submission of coursework. You are responsible for any absences incurred and work missed and should consult with the instructor. If you are unable to attend class due to illness or a viable reason, please make certain to email the instructor in advance of the class. Excessive absence and tardiness will affect your grade. The weekly attendance for undergraduate students will be an average of their attendance assessed three times during the class – once in the first five minutes, once during class and once at the end of the class.

**Academic Integrity and AI Usage:** Academic integrity relates to the scholarly pursuits that are based on honesty, responsibility, and openness. While collaboration is highly encouraged, students are expected to act with highest integrity, taking due care of others' rights, opinions, property, and dignity. Students MUST not resort to dishonest acts. Dishonesty can be defined as, but not limited to, cheating, plagiarism, presenting information gathered from other sources as their own, fabricating the information, and submitting



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work that has previously been written or used in this or other courses by themselves or others, deliberately or inadvertently. You must cite and acknowledge all sources of information in your assignments. Any willful or inadvertent violation of academic integrity will be subjected to the applicable rules of the University stated above.

The world of technology has opened possibilities which were unforeseeable just few years ago. At the same time, potential for diminished learning has also grown many folds with the arrival of artificial intelligence (AI) tools such as Google Bard, ChatGPT, and Microsoft's Bing AI. The power that these tools come with, such as analyzing and generating complex texts, fixing, and improving grammatic style, exploring ideas, to name a few, highlight the need for careful use to support, not inhibit, our learning. Some of the potential pitfalls of the current models of AI include returning false data, assigning citations that may be just made-up, or simply presenting false information as true. Therefore, it is critically important that you develop capacity to skillfully use AI such that it becomes a critical friend, not a foe, in your growth and development. Whenever we turn to any AI tool in our academic and other pursuits, the following two fundamental principles will govern usage:

**Principle 1: Bringing AI on the Side of Learning:** A fundamental question that we must ask ourselves and frame a cogent response to is... *How can this tool and its use assist me in refining my learning including beefing up my skills in critical thinking, creativity, innovation, problem-solving, and collaboration, in ways that are sustainable in terms of academic integrity in optimizing learning opportunity?* Other questions to ask are, *is AI going to help me refine my analytic and meta-analytic skills, learn from my authentic experiences and those of others, and enable me to grow as a person?* Therefore, under no circumstances AI tools be used to offload important cognitive and academic tasks that you are good at doing yourself. You will need to ensure that the task submitted is your own genuine effort and that it has led to your growth as a person overall. Your effort is to deepen your understanding, not create shortcuts to not do the reading yourself or put in the mental effort to extract the core meanings in texts, and mind-mapping the essential arrangements and arguments made in a text. If you ask AI to generate a summary of a text, this will be an example of using AI as a crutch, and will betray a lack of criticality, time and effort given to your work on your part. On the contrary, using AI as a critical friend, where you engage with it in a dialogic fashion to increasingly refine your understanding of the text, and more importantly, your own key takeaways and perspective will be a good example of good use of AI.

**Principle 2: Disclose AI Use as a Critical Friend:** With the above in mind, any use of AI must come with full disclosure on how you used it. This disclosure can start with stating that you have or have not used AI, how, and for what purposes. The statement should not be more than four to five lines at the beginning of any submitted task (a paper, presentation, essay or a reading response, as well as any other component of the course with a written response). As a general guideline, and when you have used AI, cite all your sources, including AI. The disclosure is not meant to get a free hand on letting the AI do the entire work. Disclosing the prompts you used and only in about 5% of the time using the AI response with citations of the AI tool will be an acceptable use of AI. For help on some acceptable and unacceptable uses of AI, please refer to the following link: <https://alicekeeler.com/2023/05/24/acceptable-use-policy-for-ai-in-the-ela-classroom/>

**Classroom Distractions and Inattention:** Please turn off and put away cell phones and laptops during class time unless they are needed for an activity as advised by the instructor. If there are unusual circumstances in which you must have a cell phone on, turn off the ringer and put it on the buzzer. Please wait until the break or the end of class to check messages, texts, and so forth. Please focus on what's going on in class rather than on your laptop/mobile screens. If you are short on sleep for some reason, please take measures to refresh yourself before you come to class with a hot/cold beverage, a healthy snack, a brisk walk, or a splash of cold water (whichever works best to keep you alert and attentive!). You may lose part of your three-part attendance grades if you are inattentive for any reason.