**Muslim Stereotype Reduction and Increased Awareness of Anti-Muslim Discrimination Post 9/11 in Race Related Sociology Courses**

*Stephen Cherry, University of Houston - Clear Lake
Sociology*

Few studies have explored the pedagogical issues surrounding the attempt to reduce students’ prejudices toward Muslims post 9/11. Given that national surveys suggest these attitudes persist, the current research sets out to explore how instructors can a) effect real change in students’ attitudes and b) measure course effectiveness towards these ends. Building on current research that suggests making race related issues more personal furthers these aims, a personal narrative is being used to “humanize” the problem. Students are asked to write about their personal experiences with race both their own and others. The degree to which their own experiences can be applied to other situations is being evaluated and explored in the context of viewing stereotypical images of Muslim Americans. Preliminary findings suggest that writing personal race narratives coupled with face-to-face interactions with Muslim-American peers can facilitate the objectives above with some students, but may also lead to further social distancing among others.

**Ignatian Urban Scholars: Can Spirituality Sustain The Urban Teacher?**

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Special Education and Campus Ministry*

The Ignatian Urban Scholars Program (IUSP) prepares teacher candidates to work in high-needs urban settings. The central questions address the behavior of teacher candidates and their individual experience with spirituality, in addition to their ability to teach spirituality to their students and implement its use in their classrooms. Self report, focus group, and survey data will be collected throughout four semesters. Investigations of candidates in urban settings will include observation, interview, and focus group methodologies. Data will be collected from teacher candidates, cooperating teachers, and college supervisors. Candidates will also engage in action research during the student teaching to measure the effect of implementing spiritual exercises in the classroom. Finally, the critical question of how these teacher candidates compare to the larger pool of our graduates is imperative. As the study is designed, this overarching question must be prominent.
“I’m in a Professional School! Why Are You Making Me Do This?” A Cross-disciplinary Study of the Effects of Creative Classroom Projects on Student Learning

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Management, Educational Leadership, and Curriculum & Instruction

We are a team of business, higher education administration, and teacher education, university faculty. We love the creative activities that we assign to students. We believe that their use facilitates integrative and creative thinking with significant evidence from multiple disciplines that suggest that the use of activities and assignments that engender student creativity can facilitate the types of outcomes we want our students to leave with. The purpose of this project is to assess how our students are responding to our creative activities. What is the impact of using creative practices on student learning and integrative thinking in business, higher education studies and teacher education classes? We intend to measure the impact through analyzing actual student work using common rubrics derived from the American Association of Colleges and Universities’ (AACU) VALUE project rubric on creative and integrative thinking and through analyzing student reflections in surveys and focus groups.

Globalizing the Curriculum: A Case Study of Teaching “Women, Work, and Calling” in London

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Sociology and Anthropology

Globalizing the curriculum is a vital component of twenty-first century higher education. Yet, as educators, how can we best use off-campus study, specifically short-term travel-study abroad courses, to help increase students’ sense of global awareness and understanding? To explore my research question, I will present a case study of an intensive four-week class taught in London, England in May 2010. Drawing on data from participant observation of student behavior, informal conversations with and between students, formal interviews after the course is finished, as well as analysis of journals (my own and students’) and student papers, I will discuss preliminary findings.
Rubrics have been considered highly effective tools for assessing students’ academic performance. By using rubrics, teachers can indicate the criteria that they emphasize in their teaching allowing students to identify what to focus on while studying. However, it is challenging to create rubrics for disciplines that are focused on creativity since it is hard to quantify this quality in a student. Judging creativity is largely subjective. Thus students might be confused by or even doubtful of whether or not their creative abilities are assessed properly.

Throughout the research, the development process for creating rubrics in music performance disciplines will be shared. The research will describe specific criteria that music teachers can adapt for performance-oriented courses and will categorize them depending on the teaching style (i.e. precision/accuracy vs. translation/expression) being implemented. Furthermore, data gleaned from student interviews on their perceptions of the use of rubrics in music performance courses will be analyzed both qualitatively and quantitatively.

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My goal with this project is to push arts-integrated writing instruction to the next level—beyond writing about art to the hands-on making of art to enrich and challenge students’ understanding of composition and its purposes. A central question for this work is: “In what ways can the tools, traditions, metaphors, and habits of mind employed by artists and artisans inform and enrich a discovery-oriented writing process?” My rationale for this work draws upon several different theorists—from Vico to Dewey to McLuhan, but I am only beginning to formulate a way to analyze and assess this approach. My research has primarily involved experimenting with sequences of writing and assemblage art projects with my students. One interesting observation so far: the students’ artifacts (and my own) seem to suggest that the creator’s empathy toward his or her research subject is altered by the assemblage experience.
EVALUATION OF A FORMAL COMPUTED TOMOGRAPHY (CT) PROTOCOL EDUCATION CURRICULUM

Allison Grayev, Creighton University
RADIOLOGY

Traditionally, CT protocols have been taught at the view-box without a structured curriculum. This negatively impacts resident’s ability to properly protocol and perform patient assessments. A formal curriculum would better standardize residents’ experience and theoretically improve residents’ ability to safely and effectively image patients. There are two outcomes that I plan to review: 1) An affective assessment of comfort level – utilizing a combination of pre/post surveys and possibly focus group discussions and 2) An objective assessment of content understanding – utilizing an essay examination with clinical scenarios and multiple choice questions to test physics understanding. I plan to use a grounded theory construct to evaluate the data, which will apply to both the affective assessment and clinical scenarios. The objective data garnered regarding physics understanding will be combined with the additional data to better conceptualize resident learning.

CREATIVITY: ANALYSIS OF A CONCEPT

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CENTER FOR EXCELLENCE IN MEDIA PRACTICE

There are a couple of key problems with creativity: firstly it tends to be embraced uncritically – it is, as Gottfried Wagner puts it, a ‘hurrah word’; secondly, it is used to refer to an enormous range of different things – arts-based production, personal traits and problem solving to name a few. Despite this lack of coherence and critique it has become a crucial concept in UK education, even cropping up in the title of one of the new ‘diplomas’ for schools and colleges. I have been examining some key education policy and advisory documents from the past ten years in order to see how the concept of creativity has been modeled. The approach has involved analysis of rhetoric – examining the tropes which mobilize the concept in particular ways – and also adopting a Foucaultian perspective in order to see how creativity is produced as something which is subject to administration and regulation.