

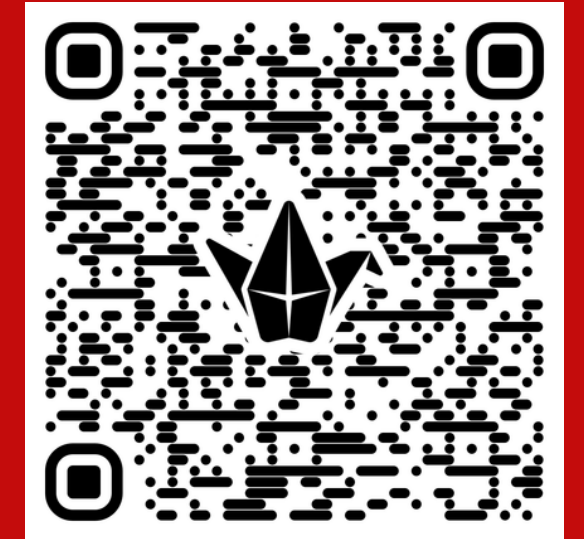


Integrating the Personal and Professional: Designing Assignments that Tap into Students' Funds of Knowledge

Saili S. Kulkarni, Ph.D.
Professor of Special Education
saili.kulkarni@sjsu.edu

AGENDA

Resource Padlet



- Introductions
- Definitions: Funds of Knowledge, Community Cultural Wealth & Universal Design for Learning
- Personal Narratives: The What and the Why
- Personal Narratives: Examples from short assignment & formal paper
- Brainstorm & Action Planning

INTRODUCTIONS

- Share your name, pronouns, and department.
- Share an assignment or assignments you wish to add personal narrative to



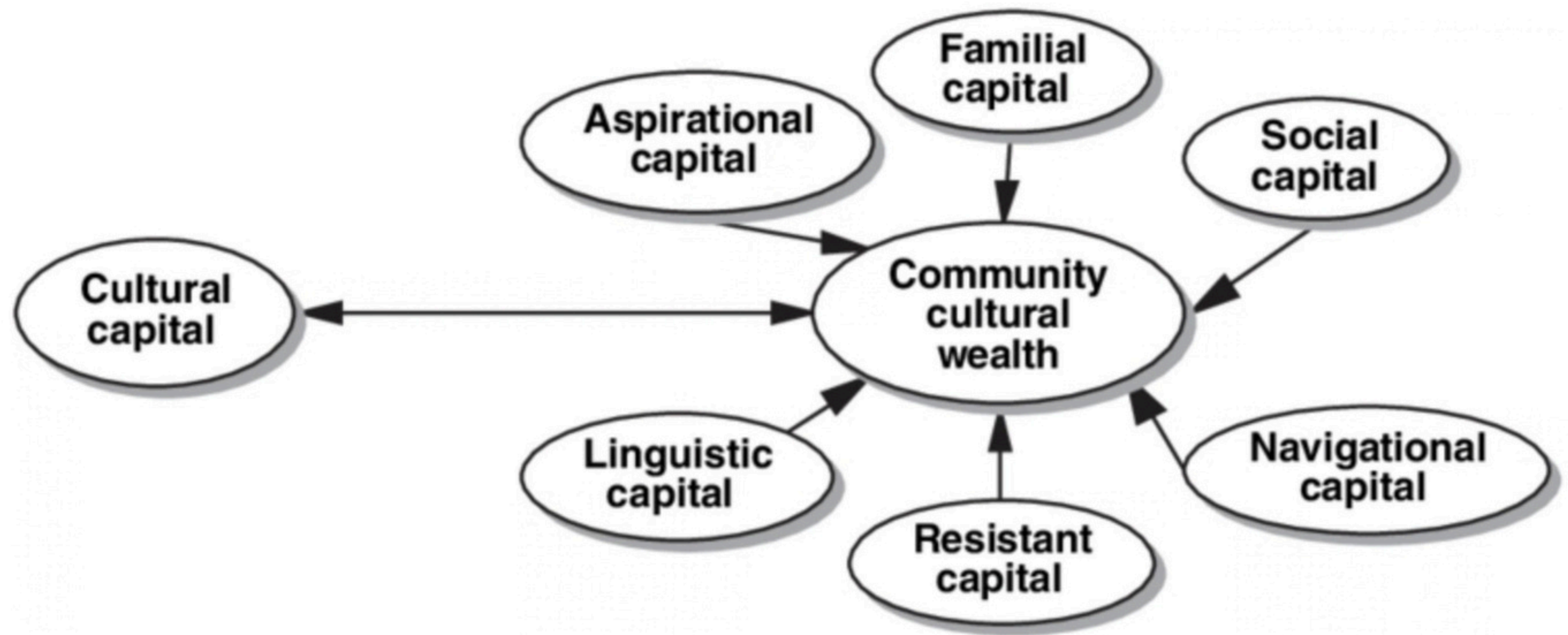
FUNDS OF KNOWLEDGE & CCW

Feature	Funds of Knowledge (FK)	Community Cultural Wealth (CCW)
Primary Lens	Anthropological / Ethnographic	Critical Race Theory / Sociological
Center of Gravity	Practical household and community routines, labor, and survival skills.	Systemic resistance, community resilience, and interpersonal capitals.
How it's Identified	Home visits, parent interviews, and community ethnographies.	Critical reflection, mapping institutional and communal assets, and student testimonies.
Main Objective	Bridging everyday household practices with academic lesson planning.	Challenging institutional racism and validating the hidden strengths of marginalized groups.

Gonzalez et al., 1993

Yosso & Solorzano, 2005

COMMUNITY CULTURAL WEALTH



COMMUNITY CULTURAL WEALTH

1. **Aspirational Capital:** What are the hopes and dreams of the student and their family?
2. **Familial Capital:** What network of extended family and community does a student have to draw upon for communal knowledge?
3. **Social Capital:** Who are the peers and other people in a student's social circle that provide important connections and support?
4. **Linguistic Capital:** What are the different languages and communication methods students bring with them to the classroom?
5. **Navigational Capital:** What skills does a student come with that help them navigate a higher education institution?
6. **Resistance Capital:** What is this student's history of social justice and how can it be supported in the classroom?

[Pelc \(2022\).](#)





Aspirational Capital: Ask students to write essays on their hopes and dreams for their future, and invite them to share those of their families as well.

Familial Capital: Ask students how they define the term “family,” and who is in theirs.

Social Capital: Talk to students about the people who make up their community. How are they connected to that community at home and on campus? What do these connections mean to them? And how can they leverage those connections in their lives?

Linguistic Capital: Provide opportunities for students to communicate in the ways that feel the most natural to them, including art, music, poetry, and storytelling.

Navigational Capital: Drawing on the constellation mentoring of a student’s home community which may be more effective than the default design of mentoring programs.

Resistance Capital: Use activities that allow students to learn more about the history of social justice and inequality, and to present and discuss solutions.

UNIVERSAL DESIGN FOR LEARNING

The Universal Design for Learning Guidelines

Provide multiple means of Engagement

Affective Networks
The "WHY" of Learning



Provide options for Recruiting Interest

- Optimize individual choice and autonomy
- Optimize relevance, value, and authenticity
- Minimize threats and distractions

Provide options for Sustaining Effort & Persistence

- Heighten salience of goals and objectives
- Vary demands and resources to optimize challenge
- Foster collaboration and community
- Increase mastery-oriented feedback

Provide options for Self Regulation

- Promote expectations and beliefs that optimize motivation
- Facilitate personal coping skills and strategies
- Develop self-assessment and reflection

Provide multiple means of Representation

Recognition Networks
The "WHAT" of Learning



Provide options for Perception

- Offer ways of customizing the display of information
- Offer alternatives for auditory information
- Offer alternatives for visual information

Provide options for Language & Symbols

- Clarify vocabulary and symbols
- Clarify syntax and structure
- Support decoding of text, mathematical notation, and symbols
- Promote understanding across languages
- Illustrate through multiple media

Provide options for Comprehension

- Activate or supply background knowledge
- Highlight patterns, critical features, big ideas, and relationships
- Guide information processing and visualization
- Maximize transfer and generalization

CAST | Until learning has no limits™

Provide multiple means of Action & Expression

Strategic Networks
The "HOW" of Learning



Provide options for Physical Action

- Vary the methods for response and navigation
- Optimize access to tools and assistive technologies

Provide options for Expression & Communication

- Use multiple media for communication
- Use multiple tools for construction and composition
- Build fluencies with graduated levels of support for practice and performance

Provide options for Executive Functions

- Guide appropriate goal-setting
- Support planning and strategy development
- Facilitate managing information and resources
- Enhance capacity for monitoring progress

UNIVERSAL DESIGN FOR LEARNING

EXAMPLES

Education

Multiple Means of Expression: *Demonstrated learning that includes written essays, poems, visual presentations, audio reflections with transcripts*

Music

Multiple Means of Representation: *Utilize videos paired with lectures, notes, and outlines*



PERSONAL NARRATIVES: WHAT ARE THEY?

Personal Narratives

1. WHAT STORY DO YOU WANT TO TELL?

Personal narratives illustrate an event or series of events from your life. The event doesn't have to be a life-changing moment--personal narratives simply help your audience **experience** what you experienced, no matter how large or small the experience was.

5. SHOW, DON'T TELL

One of the best ways to be "honest" is to be **descriptive**. Effective narrators describe what they felt, heard, saw, smelled, tasted, or thought during an event. While it's possible to over-describe, if you're trying to narrate a moment of discomfort, we need to see what made you uncomfortable. We need to feel your discomfort.



2. WHAT'S YOUR GOAL?

One way to choose your story is to consider your **goal**. Do you want your readers to feel a certain emotion? Are you relaying a series of events to show readers what actually happened during a key moment in your life? Are you trying to get them thinking about a challenging question?

4. HONESTY IS THE BEST POLICY

Personal narratives should be **honest**. Try not to gloss over necessary details, generalize, judge, or cherry pick. Show us what actually happened, and be upfront about how you actually felt, even if doing so makes you look--or feel--vulnerable.

3. WHAT'S THE CONFLICT?

Like any good novel, personal narratives have **conflict**. That doesn't necessarily mean every narrative includes a villain or a bully, but it does mean that interesting narratives contain some sort of challenge, problem, or issue. Think of it like this: why does this story matter in the first place? Is it because you learned something? Because you overcame a challenge? Whatever you didn't know or had to overcome is a form of conflict.

PERSONAL NARRATIVES: WHY THEY MATTER?



EXAMPLE 1 INFORMAL WRITING

Reading Reflection: *Candidates will complete reading reflections on 1 of the assigned course readings of their choice based that highlights the experiences of disability and language intersections. Reflections must include a summary of the reading and at least one connection example to the reading from your work or personal experiences. You can choose ONE of the following options to submit your reflection:*

- 1. Written paper of 1-2 pages double spaced*
- 2. An audio recorded segment of 8 minutes or less summarizing the reading and then making connections*
- 3. A visual display such as a PowerPoint (2-3 slides) or artwork with captions describing the two parts to the assignment*
- 4. Poetry, music, or other method of showcasing the summary and reflection.*

Grammar and spelling will not count for this assignment.

A decorative header at the top of the page featuring several overlapping circles in shades of purple, yellow, green, and blue on a light cream background.

EXAMPLE 1 INFORMAL WRITING PART I

EXAMPLE 1 INFORMAL WRITING PART II

Working as a paraprofessional for the last 7 years allowed me the privilege of working with a diverse group of students. I have supported families who are English learners or speak a different language at home. As someone who understands and speaks English, reading over the students' IEPs can be difficult at times due to the formal language. I sympathize with those that don't have English as their first language because navigating through these documents and resources are complicated.

With that in mind, I have students in my post-secondary classroom whose parents only speak Spanish and communicating with the teacher (English only) on a day to day basis is difficult due to the language barrier. To accommodate them, we luckily have several staff in our classroom who are able to translate and communicate with them on behalf of the teacher. When sending in important emails regarding their children, the teacher also translates the messages in Spanish (and other languages) to ensure that they are comprehending what is being sent. Since the district may not always have the means to hire translators, it is helpful to have employees who are willing to go above and beyond to support our students. Ultimately, all educators should always be willing to accommodate with their bilingual families so that they are receiving the proper resources and information the rest of the other families are getting.



EXAMPLE 2 FORMAL WRITING

Language Autobiographical Artifact

Part I: Select an autobiographical artifact from the choices below. This artifact should detail how you developed your first language (L1) and your language history (your family's immigration and/or language history).

- written paper of 3-4 pages, double spaced
- VoiceThread or Audio/Video recorded presentation (8-10 minutes)
- PowerPoint/Google Slides Presentation (5-6 slides)

Caveat: stories of forced immigration are sometimes traumatic and distressing, you are encouraged to only share what you feel comfortable sharing related to immigration and history.

Part II: using your autobiographical artifact from Part I, you will develop an educational philosophy paper which should include specific strategies and practices you hope to include in your current/future classroom. Specifically, you are asked to think about how you will make the environment welcoming for all students, especially emergent bilingual students with disabilities.

EXAMPLE 2 FORMAL WRITING

EXAMPLE 2 FORMAL WRITING

Distinguishing between ELL and LD - Written Paper

Candidates will submit a 5-page, double-spaced paper (please no more than 7 pages with references) using APA format. The paper will include the following sections

Introduction Paragraph

history and policies related to bilingual education in California
an organizer sentence describing the rest of the paper

Personal Language(s) Background Paragraph

describes the student's personal language background, including any second or third languages in their family or personal history (this includes languages such as ASL, AAVE, etc.)

Paragraph Describing Emergent Bilinguals

description of who they are [include references here]
description of how they are identified in schools [include references here]
description of challenges faced by EBs in school, including how they can be misidentified for a learning disability

Paragraph Describing Learning Disabilities

clear definition of LD and/or SLD [include references here]
description of how students are identified in schools for LD [include references here]
brief description of how some students with LD might also be bilingual [include references here]
challenges with the LD label including how it can be confused for the EB label
description of the benefits and challenges that can arise with MTSS and RTI [include references here]

Paragraph Describing How to Distinguish Between LD and EB labels

Description of practices that educators can use to distinguish between these labels/avoid confusion [review class notes]
Description of at least 3 classroom-specific practices that would benefit both EBs and students with LDs [review class notes]
Summary of the paper in 1-2 paragraphs



EXAMPLE 2 FORMAL WRITING

CONCLUDING THOUGHTS

THINK ABOUT....

1. Why are personal narratives a good option for this assignment?
2. What are you hoping to learn about your students that can help inform this assignment/future instruction?
3. What do you imagine your students ALREADY bring into the course that will enhance your instruction?
4. How can you integrate narratives meaningfully rather than as add-ons?
5. How can you engage students in completing this assignment?
6. How can you ensure the participation of all of your students?





ACTION PLANNING

Personal Narrative Assignment Integration

Your Name:

Department:

Assignment Name/Title:

Brief Description:

How Can Personal Narratives Be Integrated:

What Strategies of Engagement Will You Include? (how will you ensure all students participate?):



THANK YOU!!

