



Faculty Focus

Faculty Professional Development Grants

With generous funding from the chancellor's office, CSUMB faculty have engaged in course-based projects to enhance and study innovative pedagogy and/or assessment, and in travel to professional meetings for the same purposes as the course-based projects.

The following faculty have traveled to national and state conference with interest in ideas, strategies, and approaches to assessment for their work with students:

- | | |
|----------------|---------------------|
| Janie Silveria | Swarup Wood |
| Steve Watkins | Rafael Gomez |
| Pam Baker | Reine Dousarkissian |
| Betty McEady | Peggy Laughlin |



The following faculty are conducting "action research" projects focused on assessment and/or pedagogy:

- | | |
|------------------|-------------------|
| David Reichard | Gerald Shenk |
| David Takacs | Josina Makau |
| Caitlin Manning | Ken Wanderman |
| Rafael Gomez | Swarup Wood |
| Angie Tran | Sandy Hale |
| Ruben Mendoza | Steve Moore |
| Yong Lao | Suzanne Worcester |
| Frauke Loewensen | Annette March |
| Maria Tringali | Renee Curry |
| Martha Strolle | |

All of the faculty who received awards will be sharing the insights and information they have gained with CSUMB colleagues and at state and national meetings during the 2001-2002 academic year.

CSUMB Faculty Scholars Recognized

Swarup Wood ESSP, chemistry/science teacher and chair of the ULR science committee, has been given the Faculty Award of the Year. Swarup has been teaching at CSUMB for four years, and was nominated by one of his students, Lindsay Wrighton. Says Swarup, "It is really touching to be honored, particularly by my students, for this piece of my professional life that I value most."

Caitlin Manning TAT, as co-director and director of photography, is currently in pre-production and funding stages of a documentary, "The Prison Show," about a remarkable radio station that broadcasts from Houston into the surrounding prisons, with funding from the Film Arts Foundation. Caitlin also was cinematographer and co-director of "Seeing Haiti through Lafanmi Selavi," a documentary that looks at Haiti through the eyes of former street children, now in educational distribution with Cinema Guild.

Miguel Tirado CCS has been the co-principal investigator at the Stanford University Medical School and University of California, San Francisco's Research Study of Cultural Competency and Health Care Delivery funded by the California Endowment. During the 2000-2001 academic year, Miguel also served as a Research Fellow on Immigration Policy with the Catalan Institute of the Mediterranean and the

University of Barcelona, where he conducted trainings for health and human service professionals and comparative research on the immigrant experience and governmental policies towards delivery of health and human services to immigrant populations.

David Takacs ESSP and Gerald Shenk SBSC have been honored this academic year as Carnegie Scholars. The CASTL (Carnegie Academy for the Scholarship of Teaching and Learning) works to revitalize higher education through careful study of what instructors do and how they do it. Gerald Shenk and David Takacs have been awarded fellowships to study the efficacy of the praxis pedagogy that they developed. They are currently working to help students become ethical, effective, historically informed, self aware members in the lives of

(Continued on Page 2)

Inside this issue:

CSUMB Faculty Scholars Recognized	2
Interview with Diana Garcia	2
Students & Syllabi—Making Meaning	3
Publishing Opportunities for Scholarship	3
Assessment Lunches: Faculty Sharing Ideas	4
Using Your Syllabus	6
Future Directions for Faculty Focus	8

CSUMB Faculty Scholars Recognized (Continued from Page 1)

their communities, since they believe that is the purpose of an education.

Diana Garcia HCOM published *When Living Was A Labor Camp* with University of Arizona Press in 2000 and recently received the American Book Award (see article below).

Brenda Shinault, course instructor for HCom and Executive Director of the Media Literacy Alliance of the Central Coast, and her HCom service learning students will be featured in a national Media Literacy TV special this month entitled: "Mind Over Media: Helping Kids Get the Message."



Karen Davis TAT is currently completing final script revisions on a feature-length documentary film which she is co-producing. The film is entitled "Every Child Is Born A Poet," and is focused on

the life of Piri Thomas, an award winning author, poet, activist in the Puerto Rican community.

Ruben Mendoza SBSC published "An Archaeological Approach to Teaching U. S. Cultural Diversity" in *Cultural Diversity in the United States: A Critical Reader* (Edited by Ida Susser and Thomas C. Patterson) with Blackwell Publishers, and "Mesoamerican Chronology: Periodization" in the *Oxford Encyclopedia of Mesoamerican Cultures* (Edited by David Carrasco) with Oxford University Press.

Josina Makau and Debian Marty HCOM published *Cooperative Argumentation: A Model for Deliberative Community* (2001) with Waveland Press, Inc.

Shannon Edwards TAT is coordinating a CSU Summer Arts class at the Fresno State University—Theater for Young Audiences: Tackling the Tough Topics—with a wide array of guest artists, student actors, artists, and teachers in collaboration with high school students to investigate serious topics facing today's youth.

Ilene Feinman and Debian Marty have been selected by the CSUMB Faculty Senate Committee for Postgraduate Studies and Research as Faculty Research, Scholarship, and Creative Activity Award recipients. Ilene's project is titled, "Research on Community Power and Empower-

ment." Debian's is titled, "Theorizing and Teaching Intercultural Communication: A New Approach."

Randy Maule CST published "Metacognitive Research and Development Framework for Internet Instructional Science Software" in the *Journal of Internet Research* (2000), vol. 10. 4, pp. 329-345.

Peter Hackbert MIE published "Team Journal Writing in the Entrepreneurship Curriculum" in the *Journal of Entrepreneurship Education*, vol. 3 (2000) and presented "Increasing Critical Thinking Skills, Enhancing Involvement With a Learned-Led Method of Entrepreneurship and Small Business Cases," as well as "Adapting the Entrepreneurship Curriculum To The New Economy: Development Of An Online Course In Opportunity Recognition" at the USASBE 14th Annual National Conference, Orlando, Florida (February 2001).

Sarah Albertson TAT is currently co-director of the Artists in Residence (AIR) Program at Actors' Theatre of Santa Cruz County in affiliation with Z Space of San Francisco. AIR has 20 accomplished artists developing projects with access to workshops, master classes, feedback sessions, and access to a rehearsal studio.

Diana Garcia Wins American Book Award for Poetry By Annette March

In late April, the halls of Building 2 rang with whoops and hollers as Diana Garcia told us the wonderful news that her new book of poetry, *When Living Was a Labor Camp*, published in 2000 by the University of Arizona Press, had just won the American Book Award for Poetry. When the excitement settled down a bit, I asked Diana what was significant for her about winning this prestigious award.

"It gives voice to so many people who have not had a place or space for voice to be heard, not only migrant farm workers, but mothers on welfare, and anyone who has struggled to survive."

And what the award means for her?

"This award gives me more options as a

writer. It frees me to work this summer on two books I've been working on for a while. It also validates me as a writer. I finally feel like a writer. This award has cemented it. "The award brings both privileges and responsibilities. I look forward to having access to forums where I can speak out against injustice and for what we are trying to do here at CSUMB.

"I've had some surprising responses to the book being published. I'm been given the opportunity to read with some of the writers whose work I admire. I read recently in Monterey at the Steinbeck Center with Michele Serros, a young writer whose work is very significant to many of our Latino students here on campus. Several people in the

audience that night became familiar with who I was, and I got the opportunity to speak with them. Also, connections now like the one with the Latino Network Forum give me an entree that I wouldn't have had otherwise. It's this kind of opportunity to speak out, to have a venue, that has been an unexpected effect of my book. My journal entries lately have all been about 'what does this all mean?' I feel like it has given me a forum, and an opening to possibilities I wouldn't have otherwise had.

"I can't wait to begin to start writing again this summer. I'm going to continue working on my novel, and on a collection of poems. There may be an epic poem coming, too, and that feels very exciting. I feel fresh with possibilities."

TLA Library



We have books, magazines, and articles available for check out. Please stop by to see what we have to offer!

SOME OF OUR LATEST TITLES:

Handbook of Multicultural Assessment, Lisa Suzuki, Joseph Ponterotto, & Paul Meller

Educating By Design, C. Carney Strange & James H. Banning

Learning That Lasts, M. Mentkowski & Associates

Assessment in Practice, T. Banta, J. Lund, K. Black & F. Oblander

PLUS...

Issues of *The Chronicle Review*, *Career Network*, and *The Chronicle of Higher Education*

STUDENTS & SYLLABI—MAKING MEANING TOGETHER

As you're thinking about your Fall Semester courses and possibly planning your syllabus, here's an effective idea with which to begin the semester.

GETTING STUDENTS TO READ THE SYLLABUS: ANOTHER APPROACH

by Philip E. Johnson

I read with interest "Who's Looking at What" in the January issue [of *The Teaching Professor*], because I feel the syllabus is an important document. The article reviewed research done as to what sections of the syllabus students read, and included suggestions for getting students to attend more carefully to these plans for their courses.

But I admit to substantial disappointment. Put what's most important on the first page "where students can most easily find it." Use fonts, underlining, italics and bullets. I kept asking myself, is it too much to ask our students to read beyond the first page? What will they do with the textbook if they can't get past page one of the syllabus? Attractive formatting is fine, but somehow not where the action is!

Perhaps we are forgetting some important principles of learning. Unfortunately, much of what we do seems to assume that learning is an adversarial arrangement between ourselves and the students, that we must coerce, that we must entertain, that

"motivate" students. One principle of learning which has always been important to me as a learner, and as a teacher, has application here. Students are very much turned on when they are involved in making the decisions that affect them. The converse is especially poignant. They are turned off when someone else makes their decisions for them.

The implication, of course, is the way to develop a meaningful syllabus, which will therefore be read carefully, is to involve students in its development. I have done this for years. Let me explain how. I do prepare a syllabus for the course, including general statements about the grading policy, the overall course goals and daily class objectives, an outline of content, reading assignments, teaching-learning activities, university requirements, and other mechanics. When finished I write the word "DRAFT" in big letters on the top sheet. Then I head off to class.

I begin the first day with a cross-interview exercise. Rotating pairs of student interview each other asking, "What do you most want to learn from this course?" After most students have had a chance to meet each other, I ask them to tell us all what they heard. I write what I hear on newsprint so I can take the results with me. I then explain that I want the course, as much as possible, to be meaningful for them, not just another

requirement to get out of the way. I tell them I have a lot of latitude in presenting and planning the course and that I would like their input. I make it clear that I'm still the one doing the planning.

"...The way to develop a meaning syllabus, which will therefore be read carefully, is to involve students in development."

Next I hand out the draft syllabus and go over it carefully. Following that, students meet in groups of four or give to discuss the plan. I say something like, "Building on your own needs, the results of our interviews, and my explanation, how would you revise the syllabus? Are the goals and objectives realistic and relevant? What content would you like emphasized, minimized or eliminated? What teaching methods do you find most appealing and responsive to your own learning style? Which assignments appear to be the most useful? In short, how do you learn best, and how can I best provide for that in this course?" I allow maybe 20 minutes for each group to go over the syllabus and discuss any modifications they would make. Each group re-

(Continued on Page 5)

PUBLISHING OPPORTUNITIES FOR SCHOLARSHIP OF TEACHING

Here are some excellent journals for sharing your pedagogical insights with your colleagues:

Exchanges, the Online Journal of Teaching and Learning in the CSU, is an online, peer reviewed journal focused on scholarly and creative work related to teaching and learning across a range of disciplines. Articles will be refereed by three CSU faculty and are limited to 3,500 words. Faculty are also encouraged to submit shorter works (up to 1500 words) in reports from the classroom, position papers, media reviews, and creative productions. David Spence explains, "We are seeking to foster informed reflection on teaching and learning in the CSU, and to encourage faculty to present their discoveries to their colleagues in order to further this developing field of knowledge."

The Journal of Scholarship of Teaching

and Learning, sponsored by Indiana University, is designed to encourage all instructors to engage in the discussion of the Scholarship of Teaching and Learning (SoTL), and to become involved in the sharing of knowledge and learning about the teaching-learning process. The journal is intended to provide support for those already engaged in exploring SoTL, as well as encouraging those new to the topic to become involved.

Here Is a Perspective About Publishing Your Scholarship of Teaching

Lee S. Shulman, in his remarks to the Carnegie Academy for the Scholarship of Teaching and Learning hosted by AAHE (2000) in Anaheim, described three broad rationales for advocating a serious investment in the scholarship of teaching and learning: Professionalism, Pragmatism, and Policy. "Professionalism refers to the inherent obligations and opportunities associated with becoming a professional scholar/

educator and especially with the responsibilities to one's disciplined symbolized by the Ph.D. Pragmatism refers to the activities needed to ensure that one's work as an educator is constantly improving and meeting its objectives and its responsibilities to students. Policy refers to the capacity to respond to the legitimate questions of legislatures, boards, and the increasingly robust demands of a developing market for higher education." He later summarizes, "Scholarship of teaching and learning supports our individual and professional roles, our practical responsibilities to our students and our institutions, and our social and political obligations to those that support and take responsibility for higher education."

For more information on the journals, call the Center for Teaching, Learning and Assessment at 831-582-4517.

ASSESSMENT LUNCHES: FACULTY SHARING IDEAS ABOUT TEACHING & LEARNING

During the Spring semester 2001 three lunch-time discussions of assessment were held in the Center for Teaching, Learning, and Assessment. The intent was for faculty to share ideas and issues related to assessment while munching salads, sandwiches, and leftovers from the previous night's suppers. Each discussion was theme-based and those themes emerged from previous faculty conversations about areas of greatest challenge with respect to assessment.



JANUARY 31ST

January 31st marked the first of a series of TLA workshops. I had the privilege of facilitating a discussion exploring the challenges of employing creative pedagogy and assessment techniques in large-sized classes. Given the current climate calling for an increase in class sizes on our campus, this was a particularly timely topic. Faculty present sharing their thoughts and ideas were: **Frances Payne-Adler, Renee Curry, Debian Marty, Dan Shapiro and David Takacs**. We began the discussion with exploring our own educational experiences of sitting in large classes. For the most part there was agreement that most of us did not have memorable large class experiences and that the traditional lecture format was an approach that was not necessarily the preferred way to engage a large class. **David Takacs** shared his concerns about the loss of one on one personal engagement and connection to a student's personal growth and learning development. However, the loss of one on one also had the potential to redirect mentoring to a peer level.

Debian Marty shared with us one of the innovative approaches she uses when facilitating large classes. She employs collaborative essays which involve two components, the first being a clear task for the group and the second being an individual piece.

Though the one-on-one is lost, David commented on the benefits of students engaging each other in a way that the professor normally would. Renee Curry also added that through this process students begin to reinforce the professor's excitement. Debian noted that though this is a pedagogy she uses in large classes, it is not a compromise as she also uses this approach in smaller classes.

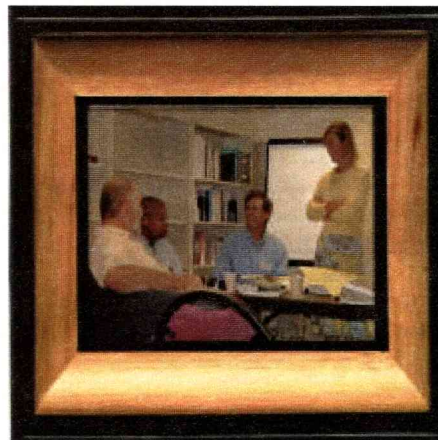
Renee Curry shared with the group her article entitled, "Classroom Assessment Across the Disciplines" (found in *New Directions for Teaching and Learning*, T. Angelo, Ed.). She emphasized that classroom assessment techniques are a form of educating. They help guide students towards outcomes and keep them on track. These techniques are varied and include the use of daily quizzes and quick written feedback from each student at the end of a class with the professor positioning themselves at the door to collect the feedback. The use of quizzes elicited some varied responses from the group.

David expressed concern about not being able to engage with student processes when quizzes were used. However, it was noted by Renee that we should strive towards balance instead of "vilifying" that which we are currently challenging and that for some things, well structured quizzes are effective.

Other questions and topics that emerged surrounded the assessment of group work, effectively employing peer evaluations and documenting the teaching and learning that takes place outside of the classroom, such as when a student meets with a faculty member in their office.

Information on Debian Marty's approach to collaborative essays and Renee Curry's article on classroom assessment techniques are available in the CTLA office.

Sandra Pacheco



FEBRUARY 28TH

On February 28, I had the pleasure of coming together with eleven faculty colleagues from across the curriculum to share our best practices in an aspect of assessment that strongly engages us all: our students' writing. Those in attendance included:

Frauke Lowenstein	Maureen Bowman
Eve Connell	Suzie Worcester
David Takacs	Susan Morse
Dan Shapiro	Lydia Olsen
Shannon Edwards	Amy Driscoll

The workshop posed the questions, "What practices and strategies are successful for you and your students in responding to and assessing writing? What are your challenges and concerns?"

Responses to the questions were rich, abundant and varied. **Suzie Worcester** shared the clearly crafted and very specific



outcomes she expects students to address, saying, "When I am clearer about what I am expecting, they produce it." She remarked, "My courses have turned into writing courses!" reminding us all of the centrality of writing in all the various disciplines that we teach from.

Dan Shapiro shared with us his carefully constructed practices in guiding students towards self-assessment of their own self-reflection, in-class writing, and peer feedback groups as ways to further engage students in their own writing process.

The conversation turned to the ways we determine what aspects to assess in students' writing, and how to assess these. We raised important questions about the kinds of strategies we might use to teach both

(Continued on next page)

STUDENTS & SYLLABI (Continued from Page 3)

ports to all of us. Again I write the suggestions on newsprint. Some need clarification, some I explain just aren't possible and I might add some from previous classes. By the time every group reports I have several sheets full of suggestions.

The suggestions are very interesting. As an alternative to a paper, one group asked that I allow a project—a real activity in the community, involving working with a community group. Another class suggested they keep a log in the course and analyze those entries in light of class readings and discussion. Some classes have proposed case studies. In many instances, these assignments and activities have become the heart of the course. Sometimes they suggest eliminating topics and often with good reason. The content has been covered in earlier courses or the topic is simply not

relevant to their lives.

Before the second class, I re-do the syllabus and include as many of the suggestions as possible. I have found that I need to be careful not to make the course overly complex and difficult. Students sometimes get carried away with the planning process. I cannot recall a case where the students tried to find the easy way out or to water down the course. We go over that syllabus in class as well with me noting changes.

And finally, here's what I've observed results when I use this approach. Students do know what's in the syllabus. They have a sense of ownership—the course plan is our plan. They see that I respect them as learners, that I trust them and their judgment.

There is a higher level of motivation. I

think they have moved further down the road toward becoming independent learners.

From The Teaching Professor, March 2000

Recommendations:

- 1) See page 6 pages for more ideas about developing a syllabus that truly engages students.
- 2) Talk to David Takacs and Dan Shapiro to get more ideas and examples of motivating syllabi.



ASSESSMENT LUNCHES (Continued from Previous Page)

writing and critical thinking, and ways we might assess students from an assets-based framework to arrive at the goals we have for students to produce effective academic writing. We noted that the research in assessment of writing shows that a single set of discourse standards cannot be validly applied across cultures, and that multiple-level assessment creates a more balanced response to students' writing strengths and writing needs when we are responding to and assessing their writing.

Three articles were distributed: Marcia Farr and Gloria Nardini, "Essayist Literacy: Sociolinguistic Difference," Liz Hamp-Lyons, "The Challenge of Second-Language Writing Assessment," and Marcia Farr, "Response: Awareness of Diversity." Copies of these articles are available from the TLA office.

Annette March

APRIL 18TH

On April 18, 2001, the theme for the discussion was assessment of collaborative learning. I introduced a strategy stolen

from **Susan Wyche** in which students working in small groups assess other group members on their contribution to the group project. That assessment is incorporated into the grade each student receives for the project. **David Reichard** described the benefits of having students develop their own assessment criteria and standards for assessing each other before starting the group project. **Liese Schultz** described a way of helping students calibrate how they assess one another by doing role-playing activities in which they assess one another on their contributions to collaborative work.

During the discussion **Sandy Hale** and **Marsha Moroh** noted that people frequently deal with collaboration in the classroom by throwing students together and letting them figure out how to get the job done, whereas in the "real world" teams working on a project usually have a project manager which results in a very different dynamic.

Cecilia O'Leary raised questions about collaborative learning in general—those questions focused on the faculty role and

different configurations of collaborative projects. **Gerald Shenk** pointed out that collaboration will not look the same in different courses and that there are many forms of collaboration.

Martha Strolle described the way her students work collaboratively when they see the value of collaboration. They learn from each other because "some are good at vocabulary and some are good at verb tenses." **Dan Granger** reminded the group that students' willingness to collaborate is transformed when individual grades are attached to the collaborative process.

Troy Challenger referred the group to an article by Peter Monaghan about a study of student dissatisfaction with group assignments. Copies are available from Troy or the Center for Teaching, Learning, and Assessment.

Unfortunately, this session ended before all of the ideas and issues could possibly be discussed. It was a dynamic and engaging conversation and one that will continue into the 2001 - 2002 academic year.



INSIGHTS FROM HYDROX

- If something you want lies buried, dig until you find it.
- Delight in the simple joy of a long walk.
- When someone is having a sad day, be silent, sit close by, and nuzzle them gently.

Using Your Syllabus to Enhance Your Interactions with Students

Your syllabus can serve a wide variety of functions that will support and challenge students as they engage in their educational activities.

1) Establish an Early Point of Contact and Connection Between Student and Instructor

Research has shown that students want more frequent interaction with faculty. You can begin to communicate your availability by including basic information such as your name, address, telephone number, e-mail address, office hours, how to arrange for a conference. You can also include a page soliciting biographical information (also address, phone #, e-mail, etc.) that will help you to learn students' names, their interest, and why they are in the course. To encourage interaction with other students in the course, you might use this information to develop a student roster (including name, address, phone #, e-mail, etc.) that is particularly useful for group work and work time out of class.

NOTE: The new Banner system will also provide student information.

2) Help Set the Tone for Your Course

Your syllabus communicates much about your attitudes toward students and learning. The way in which you communicate your views helps students to understand whether your class will be conducted in a formal or informal manner. Communicating an openness to questions, concerns, and dialogue begins with the syllabus.

3) Describe Your Beliefs About Educational Purposes

You can explain whether your course has a product or a process orientation and how that determines your expectations of students. Explain how you have set your agenda for the course, how the course structure reinforces goals and objectives, how the activities and assignments will help them to meet both product and process goals. You may describe learning strategies and techniques you will use and your rationale for using them. You can make explicit how your criteria and standards for both their work process and products are aligned with course outcomes.

4) Acquaint Students with the Logistics of the Course

Courses vary in terms of the days classes meet, the instructors for each class, and the type of sessions which occur (i.e.,

guest lecturers, team-work sessions, simulations, films, etc.). Your syllabus can detail this information so that students will know what to expect and can be prepared for each class meeting. Providing students with a course calendar helps them to plan their work. Noting holidays and any days on which class will be canceled or rescheduled allows students to plan ahead and prevents misunderstandings. It also shows that you respect the value of students' time.

5) Contain Collected Handouts

Faculty often distribute handouts as they become appropriate to the topics covered. Often students put them into whatever notebook is at hand then find it difficult to retrieve them. By planning your course, preparing the necessary handouts, and including them in your syllabus, you help students, among other things, to keep all course material together and accessible. These items, among other things, might include biographical information forms, detailed information on assignments, various evaluation forms, or diagrams and other visual representations.

6) Define Students Responsibilities for Successful Course Work

Your syllabus can help students to achieve some personal control over their learning, to plan their semester, and to manage their time effectively. If your students have a clear idea of *what* they are expected to accomplish, *when*, and even *why*, they will be more likely to finish assignments within a reasonable time and will be appropriately prepared for classes and assessment.

7) Describe Active Learning

Students often conceive of learning as the acquisition of correct information, but they may not know what it means to take an active role in the process, beyond rote memorization and recall. You can include a description of your expectations for student initiative in your syllabus. If critical thinking, problem solving, and inquiry are part of your course, it is helpful to tell students that they will be asked to consider multiple viewpoints and conflicting values and to imagine, analyze, and evaluate alternate positions on issues or solutions to problems.

It is also important to describe what students can expect from you in your role as teacher: content expert, formal authority, socializing agent, facilitator, role model, experienced learner, resource consultant, coach, counselor.

8) Help Students to Assess Their Readiness for Your Course

What are the prerequisites for your course? In addition to specific course prerequisites, students should be given some idea about what they should already know and what skills they should already have before taking your course so they can realistically assess their readiness. Your syllabus can provide information about the challenges students will face, the assumed skill level, the skills they will build upon, and the skills they will learn during your course. You may also include information about institutional or other sources for academic support. Some faculty include self-assessment tools and learning contracts to assist students with this process.

9) Set the Course in a Broader Context for Learning

Your syllabus can provide a perspective that allows students to see instructors in your discipline as active and experienced learners engaged in inquiry in their professional fields or disciplines. Many students are unaware that their instructors are involved in research and creative professional activity beyond the classroom, that they are not simply transmitters of knowledge and skills.

You can encourage your students to approach the learning situation as apprentice learners in a community of scholars. You can help them to see you and other faculty as experienced active learners who can provide expert guidance about general and specialized knowledge of content and practice in your field.

Your syllabus can provide information that shows students how your course fits within the discipline or profession, the general program of study, and their own educational plans. You can make students aware that every discipline or field has its unique way of knowing. You can encourage students to approach the field actively as ethnographic fieldworkers who want to understand the social and intellectual practices of the field. Assure them that you will guide them while they learn how to use the characteristic tools and modes of inquiry, patterns of explanation, discourse practices, and the types of artifacts that are valued and produced in their field.

(Continued on Next Page)

Using Your Syllabus (Continued)

10) Provide a Conceptual Framework

Your syllabus can support major ideas, topics, and factual information. Include in it questions or issues for students to think about that range from major issues or key questions in the discipline to the meaning of a significant passage in a course reading (Bean, 1996). Such a framework will help students organize information and focus their learning.

11) Describe Available Learning Resources

You can list campus resources such as libraries, reserve desks, reading rooms, laboratories, computer clusters, and studios that students may use (including their locations, availability, and policies) as well as any information concerning the location and use of aids such as tape recordings, copy services, CD ROMs or videos. You may also note the locations of specific books, videos, and sites on computer networks.

12) Communicate the Role of Technology in the Course

Computers and computer networks have increased our ability to access information and communicate with each other. Computers are working tools that students use for their own learning: to enhance their thinking; plan and revise learning goals; monitor and reflect on their progress; set up and access their own personal knowledge files; share a common database; build their own database; use a spreadsheet; run statistical software; keep a journal; write, illustrate, and revise texts; and building up a portfolio. You can use computers as a resource tool to provide direct instruction of new content, tutorials, and interactive simulations; to model extremely small or large phenomena (Brown, 1993; Davis, 1993a).

E-mail is a practical way to interact with your students. Assignments, comments on their work, important class information, and questions to you and to other students, and extended classroom discussions are all possible uses and allow documents to be prepared, sent, received, and read by the recipient at convenient times.

Institutions, individual faculty, and students are creating their own home pages on the World Wide Web or using information servers to share course materials on-line, such as your learning-centered syllabus, reading lists, lecture outlines or notes, collaborative. When you use servers and the

software, and other course information you want to access by navigating through the system to explore any topic of interest at your preferred pace and level of detail.

Studies have shown that students derive much benefit from environments which encourage collaborative/cooperative learning. The Web and groupware (such as Lotus Notes) provide opportunities for asynchronous collaboration (participants can share work that may be done at different times and places). Networked writing environments encourage students to write more and to learn from each other. On-line discussion groups can lead to fuller participation in class discussions by students who may not participate in face-to-face classroom environments (Polyson, S., Saltzberg, S., & Goodwin-Jones, R., 1996).

13) Improve the Effectiveness of Student Note Taking

Good, carefully written notes are a significant resource for active learning. Active thinkers keep notebooks and journals of ideas from readings, lectures, presentations, and their own ruminations about topics. It is important to make every effort to help students improve the quality of this form of writing. As a model, you may want to include outlines that provide an orientation to topics for lectures and presentations, making it clear what you want students to remember, and providing room for their own interpretations and elaborations of the material. You can use notetaking pairs (Johnson, Johnson & Smith, 1991) intermittently during or at the end of a lecture. (In this case, two students work together to review, add to, or modify their notes. They can use this opportunity to review major concepts and pertinent information, to clarify unresolved issues or concerns.) It is also helpful to include any detailed formulas and diagrams that students will be required to use. You may want to include study techniques that are specific to your course. In this way, the contents of the syllabus will help to organize and focus student notetaking and learning.

14) Include Material that Supports Learning Outside the Classroom

Much learning takes place outside of the classroom. You can transform student study time outside of class by providing strategies in your syllabus that help student to interact more critically with the textbook,

supplemental readings, or other work, so that they will be better prepared for class. For example, along with the readings you might give students a short (one page or less) writing assignment that asks them to support, reject, or modify the thesis or claims in the reading. You might include a guide for troubleshooting a story or a drawing. You can also provide self-check assignments that allow students to monitor their progress.

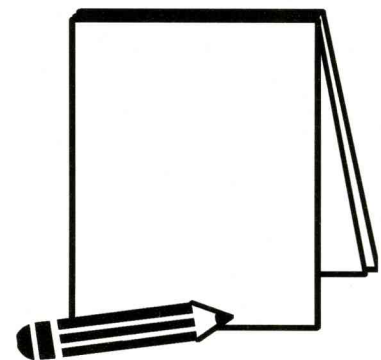
15) Serve as a Learning Contract

As an agreement or contract defining mutual obligations between instructor and students, your syllabus also speaks for the college and university. "You should realize that this fact gives you responsibilities but also gives you protection against complaints or challenges to your teaching. For example, the conditions, goals, and requirements you state enable (department chairs and academic administrators) to support your decisions on grades, teaching methods, readings, and topics of inquiry. That is only possible, of course, if you and the administration (and the students) have a record of what you promised and planned, and if your syllabus conforms broadly to program goals and policies" (SU Project Advance, 1995). You will need to familiar with institutional policies regarding attendance, examinations, drop/adds, course withdrawals, learning disabilities, and academic integrity.

Equipped with an understanding of the myriad ways a learning-centered syllabus can function, you can begin to use it in your course.

From Judith Gruenert's *The Course Syllabus: A Learning-Centered Approach* (1997), Bolton, MA: Anchor Publishing

Copies available in the Center for Teaching, Learning and Assessment.





**Center for Teaching,
Learning &
Assessment**

Director: Amy Driscoll
Faculty Associates: Daniel Shapiro and Annette March

California State University Monterey Bay
100 Campus Center, Building 10
Seaside, CA 93955

Phone: 831-582-4539
Fax: 831-582-4545
Email: amy_driscoll@monterey.edu

Credibility • Direction • Growth

Ms. Janie Silveria
Library

The Center for Teaching, Learning and Assessment supports faculty and students by guiding the development of pedagogy, curriculum, and assessment necessary to promote the University Learning Requirements (ULRs) and the Major Learning Outcomes (MLOs) of CSUMB. CSUMB faculty members commit themselves to responsive teaching and learning in pursuit of excellence through integration of technology, service and reflection, interdisciplinarity, and professional preparation. TLA provides resources, workshops, individual and program consultations, and facilitated development of approaches and supportive contexts for such teaching and learning.

**We're On The
Web!**

www.csUMB.edu/

More To Come!

Future Directions for *Faculty Focus* by Annette March

This new publication for, by, and about faculty on campus can become a crucial source of information and collaboration for us all, and a way to support both our teaching and our scholarship. In order to discover what faculty would like to see included in the new *Faculty Focus*, I surveyed faculty across campus during Spring semester, and here are the many thoughtful suggestions you made about the directions a newsletter might take.

You would like to see articles about:

- Best pedagogical practices
- Scholarship of teaching
- Strategies and pedagogical practices for teaching writing
- Ways of responding to student writing
- Teaching cultural diversity in diverse settings
- Methods for categorizing student responses to open-ended evaluation questions in assessment
- Techniques for observation
- Ways of developing questions for surveys and interviews
- Strategies for assessing essay exams
- Strategies for working with T.A.'s
- Ways to enforce ideas at the end of lectures
- How to do collaborative teaching in an environment that dissuades us from that
- How to assess for specific course outcomes
- Contexts for teaching in the arts, particularly around project-based learning

You would also like the newsletter to serve as a source of information, including news about:

- Your fellow faculty's activities in research, presentations, publishing and special projects
- Ways faculty are integrating their scholarship and teaching
- Information about conferences
- Disability curriculum on campus
- Information about new books and materials at the TLA Center
- Ongoing news from the Teaching and Learning with Technology Roundtable
- National trends and news in teaching, learning, and assessment and situating these within CSUMB's vision and practices
- Developments in technology and teaching
- Research, grant, and conference opportunities
- Campus partnerships with community schools, K-12 and community colleges to get the "big picture," avoid overlap, and increase quality of our service
- Our many campus-community partnerships
- Information about technology workshops

You would like *Faculty Focus* to serve as an information clearinghouse, and to include an upcoming calendar of TLA events and workshops.

You would like to further develop the climate on campus for the support of the authentic scholarship of teaching.

You want *Faculty Focus* to support improved communication among all of us in our various institutes. As one faculty member remarked, "We have on this campus a richness of talent, but we don't know what each other does. Our scholarly work and research is rich and this publication can be a way for us to learn what each of us in engaged in."

You suggest that *Faculty Focus* be made available both in hard copy and on the web, including updates and pdf files of grant, research, and conference opportunities.

Clearly, you envision many purposes that your newsletter can support, and much that you want to share and to know about together. The new *Faculty Focus* will make every effort to incorporate all your ideas, so look for them in the regular issues beginning next Fall. We look forward to your ongoing feedback and ideas to ensure that this newsletter is an authentic and dynamic venue for all of us.

Thanks to everyone who provided suggestions here. If you didn't get a chance to offer your ideas, you can still contribute them. Email Annette March via First Class, or phone me at x4234. We hope to hear from you.