Cia De Martino: Okay, getting started, my name is Cia De Martino. I'm here with Dr. Minyan He, our [inaudible 00:00:09] designer, and Dr. Rodney Reynolds, our Director of Educational Effectiveness and Institutional Research. Did I get it?

Rodney Reynolds: Yes, [inaudible 00:00:19].

Cia De Martino: And a lot of other stuff.

Rodney Reynolds: Yeah.

Cia De Martino: Today, I will be talking briefly about [inaudible 00:00:32] this overview about visible teaching and also culturally responsive teaching and how you can put that into your syllabus. Minyan will be talking about the CDM, the course design map. That is the one handout you got. Rodney will be talking about WSCUC and what we need to make sure that we are assessing properly.

Visible Teaching comes from the research of Dr. John Hattie. He did a meta-analysis of 800 other meta-analyses, incredible amount of data, all on educational research. I'm sure you're very familiar with it, his work. Pretty much one of the main takeaways from his research was meta-cognition, that students need to be aware and in charge of their own learning and understanding and thinking about, practice thinking about their own thinking processes.

One way you can get that kind of visible learning is through your syllabus, right? You make all sorts of decisions when you're creating your syllabus. You make decisions on curriculum, how to organize things, why you have certain assignments and assessments. Share that information with your students. There's no reason to keep it a mysterious process. Tell them why you do these things. Engage them in that process. Tell them about the decisions you made and why you think it will help them, because you are then modeling these very advanced thinking and behavioral skills that you want your students to know and understand.

Culturally responsive teaching comes from the work of Dr. Zaretta Hammond, and she looks at a lot of the same things about meta-cognition from a very different perspective, from the social justice perspective. She created this process. It's way too much to go into now, but one of the key parts of that are also helping students go from dependent learners to independent learners. I know you've all had dependent learners. They're the ones who ask you, "Just tell me what you want, and I'll give it to you," right? "Can you show me exactly what to do?" They need you to scaffold an incredible amount, right? They want very, very detailed instructions. They have a hard time jumping to novel problems. Sometimes, we wonder, too, with the way we had No Child Left Behind, whether more of our students are now dependent learners versus independent learners.

The independent learners, they understand their own teaching. They understand those processes, and so they're able to problem solve a little bit better. When they come up to an obstacle, they'll try to meet it, right? The dependent learners will passively sit and wait for you to help them out. They don't want to try to tackle that problem on their own. One of the ways we can teach students to go from dependent to independent learners is to teach them the problem solving tools and give them that confidence.

The problem with that is that takes time, right? You all have a ton of content that you want to teach, and I'm sure you all have to make very hard decisions about what to leave out of your syllabus because you just don't have the time. I would urge you to make even deeper cuts into your content in order to leave time for actual tools and that kind of process practice, because, while additional content is going to be useful and is important for your students, at the same time, what they're really going to hopefully remember and take away is how to be a lifelong learner, right? How to tackle problems, deep reading, things like that.

Okay. Yeah. It is tough. A lot of our classes should be split into two sections, two classes, right? They have so much content you're supposed to cover, but, unfortunately, the more content, the more forced content you try to cram into, really, it's not even 16 weeks, right? You've got the first week, nothing gets done. Last week, it's finals. You've got midterms. You've got pretty much 12 weeks to get through all your course materials if you're teaching a traditional section. You don't want to keep encouraging that memorize, regurgitate, forget cycle that students are very, very good at. They can memorize things, and then, when they don't use them, they don't apply them, they immediately forget them. I'm sure you've had that experience where asking students, "Okay, so you had to take the prerequisite class. What do you remember from that class?" and you get the blank stares, right? They don't even remember the professor's name. They remember nothing because they didn't have to use those synapses in their brains. They didn't have to use that information, so they learned it very quickly, they wrote it down on your essays and tests, and then they forgot it.

If you can teach them the tools, empower them to use these tools about deep reading and take the time to practice those things, yes, you'll have less room in your syllabus for the content, but, hopefully, they'll leave here being independent thinkers that can problem solve on their own, and that is our goal [inaudible 00:07:31] society.

Minyan He: All right. Next, [inaudible 00:07:38] about the syllabus and CDM, which is [inaudible 00:07:44]. I believe each one of you, when you teach, you have a syllabus, right? There is a big part of a syllabus is your course assignments and your calendar, your schedule. Course assignments, you have all those linear activities you will do in a class and how they participate and how students will participate in your activities, right? Most of the time, and you have to be honest, students don't spend too much time on each one of them. Once they have the syllabus, they go to the grading section and see what counts, and then they go

back to the course assignments to see, "Okay, that's something that I will do in the class." That's why, when we design classes, particularly when we develop branding and online classes, we want to make it very organized, in which students can see the whole thing, the whole map, and they have a better idea what will happen each week and what they will learn each week and how the learning of each week can relate to surrounding weeks. That's very important.

We have this idea. I have some personal story to share, which is, because I come from China. When I take my [geoly 09:10] test, I had to buy this thick book. It's all about image words. I have to try to remember and then to pass the [geoly 09:10] test. There's a lot of words that I not only remember them, but there's an instructor who taught me how to remember English words, which is break the words up and make some environment to help you remember the word. For example, bold, B, O, L, D, that means brave, right? Something like that. That taught me if you separate them, B and O, B in Chinese means [inaudible 00:09:58], so I think [inaudible 00:10:02], right? Whenever I see that word, I have this story in my mind that helps me to remember this word. The same thing happens to the CEM. We provide the students an environment each week, 15 weeks, 16 weeks of class, and then, if you give them week one and two, week one and three, even though they forget what was in week two, they can make some connections because they have that environment. That's something I will talk about later on of the CEM.

This is an example, again from [inaudible 00:10:45] that have been developed. As you can see, the first part of the map is the student [inaudible 00:10:53], and this is the program ones, which is the bigger ones. If you are teaching for different programs, you may see different student outcomes, maybe 11, 13, 8. This is for MBA. They have the new student account, which is [inaudible 00:11:13]. There's one last column over there. You will know whether this course aligns the way the program [inaudible 00:11:25].

Then we move down. This is the meat, the main part of the design map, which basically is a weekly layout. It gives you, and you can tell, every week, they look similar. They are consisting of same sections. When students, they go to their classroom or go to Blackboard to view their class, they know what to expect of this week. Particularly for online classes, it's easier for them to navigate to have a clear expectation of what will happen each week. We don't like the default layout of Blackboard, which is very confusing. You may put information in content folder, information folder, which makes it really hard for students to access information. If they're like, "I want to find my syllabus. Where do I go? Do I go to content, go to information?" They have no idea. That's why we came out with a much better layout, very easy for students to navigate in Blackboard. If you want to know some details, we can talk later with me [inaudible 00:12:50]. We have know you know that pretty layout.

For here, every week, we always recommend that design your class for each week. This is after you have your syllabus, right? You have all those major or

signature assignments. This is how we break them down into smaller steps, where we can expect students to go through them one by one, give them clear guidelines. For each week, we want to start from thinking about the learning outcomes of this week. This to make [inaudible 00:13:29] unfamiliar to someone, because the university has its own SLO's, the program has [inaudible 00:13:40] weekly ones. The thing about weekly is that gives students a very clear view of what they can learn of this week and what do they work out with at the end of this week. For example, here, week one, at the end of this week, students will be able to describe what is legal and where can be [inaudible 00:14:09], so they start from the first week, the first day of the first week, "Okay, by the end of the week, I can know all this stuff." It's better for them to self-assess as well. They come back here and know, "Oh, whether I learned something this week." They can test themselves over here by using the weekly learning [inaudible 00:14:34].

Then this is the regular stuff I can put out [inaudible 00:14:39], YouTube videos, any materials you put up on there, and here, these two columns give them an idea what learning activities they will be participating with the instructor. There are two, I listed two, you can have one, three, that's fine, but most of the time, depending on the time of your class, you can only maybe do at most two of them, those major instructional activities. Lecture's one of them, and if you use some other tools, online tools, discussion's one of them. When I say that instructional activity, that means it's a learning activity that instructor actively guide students through, which means, in those activities, instructors have to participate and empower the thing.

Let's say, for example, you have a discussion, you don't have to write each one a comment, but you have to say, "Okay, this is a floor. This is where conversation is going on." If something's wrong, you want to jump in and correct them and then have them go in the right direction, locate the proper points, say, "Okay, you should go this way or that way," and that they can make efforts to the right direction.

Over here, this is assignments, or we can say that this is the homework section. This is more about independent work, so they work on themselves or they work in groups. This is the part that you don't have to actively participate or get involved. This is their job.

Over here, this is also very important, because, over here, you will know how this week, how the SLO's of this week align or sync with the above mentioned program SLO's. That helps you to make a better decision, whether this course, this full course, synced with this, and then can have a [inaudible 00:16:57] over there, if you make sure that these are all aligned.

Here, this is the second part of the cohesive [inaudible 00:17:11] map, and this is the example I gave you earlier, about the story I remember, image to words. They have this [inaudible 00:17:21] environment. For example, this is a place instructor tell students whatever they're doing this week and how the content or

the thing they're learning this week relates to the next week and to future weeks. This is kind of like a storyboard, so they know the flow of this class and how those content inter-correlated with each other. The benefit of that is, even though we know that students forget stuff after final, right? With this, if they forget something at, say, week 4, but they know what happens in week 3 and week 5, they can help remember because they have that connection to the context of knowledge. It helps them to remember the content or handle the skills better over a longer period of time.

Also, it's a very good self-reflection tool for instructors, professors as well. How you will know or remember after three, five, ten years why you have this, why it is in the class in this way, because of this. You kind of make your own story of the class.

All right. I think that's the end of my part.

Rodney Reynolds: That's an excellent transition. That's exactly where I was going to go.

A syllabus is a script proposal. It is your students' first chance to try out your course and see if they want to produce it as a script and make it part of their life. What does your script look like? Is it one of our current popular TV shows? Is it Scandal, Game of Thrones, The Walking Dead, Stranger Things, which I don't know what that is, but I've been told three times today I'm supposed to mention it. When the students look at your script, do you see what I think many of us see, compliance? Somehow or other, we're just a governmental script, and here's the Title 9 requirements, here's the Title 5 requirements, here's where you go if you have a bloody nose, all that stuff. It's more, your syllabus is trying to get them involved and, as Minyan was saying, engaged with the story.

My favorite part of looking at this is thinking about my own experiences with my own syllabi and going home to my parents, who are schoolteachers, asking me all the time, "What did you learn? What did you learn?" How are you preparing your students to be able to answer that question 20 years from now? What does your syllabus say to them that will help them prepare a script to answer that question when they go home at Christmas or Thanksgiving or when they talk to their children and tell their children what they learned when they were in college? It's not just a compliance document. It's a story. It's a script.

What role are you cast in? What's your favorite TV character, right? Are you Rocky from Rocky and Bullwinkle? That's one of my favorites. Okay. Some of you may know Admiral Peachfuzz from Rocky and Bullwinkle. Okay, I got a couple of nods. Okay. Some of you think you're Peabody, Mr. Peabody. You get extra points if you know his first name.

Listener: Simon?

Rodney Reynolds: Hector.

Listener: Hector.

Rodney Reynolds: Hector. Okay. Little trivia type stuff. Fascinating stuff. Maybe I'll talk to you about Bloom's taxonomy, right? How many of you are familiar with Bloom? One, two, three, four, okay. Boy, if you're over in those graduate school of education, people talk about Bloom, Bloom, Bloom. It's all based on [PJ 21:54], right? Do you want to talk about [PJ 21:56] for a while, sit down for a while? Very linear developmental model. Do your students learn in a very linear developmental project? They think they do. They need that model. Minyan's talk about that. It's very important. They need to be able to capture their experience, even if [PJ 22:29] didn't quite capture the exact linear process ...

Listener: He's been misconstrued [crosstalk 00:22:35].

Rodney Reynolds: He has, yes.

Listener: All he teaches is stages, which was a super small [crosstalk 00:22:39].

Rodney Reynolds: Very small part of it, and he was trying to be descriptive of things that happen along the way, not this has to happen in this order, and then people cast [PJ 22:51] against Vygotsky, and somehow or other, they misinterpret Vygotsky as, we all just need to sit around and talk all the time, and then, somehow or other, we'll all learn. How would that look in your syllabus? "In this course, we are just going to sit around and talk." That might work in Karen's class. Because they're supposed to [foreign language 23:14], right?

[inaudible 00:23:23] Anyway, you get the idea. It's more of the story that they end up telling to themselves that they have. How are they organizing the information? Your syllabus should be trying to accomplish the goal of helping them like the script, putting together the story, and, if your syllabus doesn't do that for them, then they're going to have trouble valuing your course. They probably will not hold onto the textbook, they probably will not hold onto the syllabus, and, as Cia said, they probably won't remember much of the content, right? What are we doing? We want them to start processing and engaging and solving problems and of course using the information, if for no other reason than, when knowledge grows and develops, they can remember, "This is what we used to think, but now we know this," which is what we want to accomplish.

My main role here is to talk to you about, what does our external accreditation agencies require of us? How many of you are familiar with accreditation processes? Okay, two, three, great. All right. It used to be, when I was an undergraduate, nobody paid any attention to learning outcomes, and the syllabus was the syllabus was the syllabus, and we were lucky in some courses if we even got a syllabus. Whatever the professor felt like talking about today. "This is the course on [inaudible 00:24:59], but we're going to talk about Confucius, so whatever." That was fairly normal for me as an undergraduate.

These days, we have moved beyond just, "What are your learning outcomes?" to "How are you accomplishing them?" Minyan mentioned the term 'signature assignments.' Does that create emotions in you? Does that create reactions? If you go into education circles, signature assignments mean different things to different folks, but they are supposed to represent the standards that you have for your course, whether you want the students to accomplish in your course. What is the paperwork, the exam, the accomplishment that the student achieves in your course that they can actually take home at Christmas and show somebody what they learned in your course? Did you take your graduate thesis home to your mother or father? Is it still sitting on their coffee table? Mine sat on my mother's coffee table for about five, six years, until I brought my dissertation home, and then my dissertation sat on top of it. I don't know if they ever opened it, but it meant a big thing to them.

One of the things we love to do, we love to talk about portfolios. Real quickly, what's the problem with portfolios as evidence of student learning? There are no wrong answers. They're just your answers. What's our biggest problem with portfolios?

Listener: It's a snapshot of knowledge.

Rodney Reynolds: It's a snapshot, okay. Most people do not keep them up. We just do them in one group at one time. Almost every university that's going through accreditation is going to start a new portfolio system. They're going to buy some new software. They're going to create a whole new system. Then it dies as soon as their accreditation system is over with, right? A lot of the students do not pay the licensure, so they keep their test stream account live after they graduate.

Portfolios can be useful, signature assignments can be useful, but we want assignments that the students can hold onto and show people, "This is what I learned," show employers, "This is what I accomplished." If you go out in the film industry, since we were talking about that earlier, you'd better darned well have some examples of your work that you can show your employer, right? Something that they can hold onto and show. When we talk about signature assignments, that's where we're at now with accreditation.

WSCUC is now requiring us, and this is where I need to ask you all for some help- You all know what I'm talking about when I say WSCUC, right? It's spelled WSCUC.

Listener: What?

Rodney Reynolds: Yeah, I know. It used to be WASC, Western Area Schools and Colleges. Now, it's Western Schools, Colleges, and Universities ... Commission on Colleges and Universities, but it's pronounced 'WASC,' WSCUC. This is all over copyright and some other stuff, really has nothing to do with us. We are now required by

WSCUC and by the Federal government to document, provide evidence that our students are developing on five key proficiencies. They use the word 'core,' but since we use Core 21, that's confusing, so I'll say 'key.' Is that all right? I don't want to confuse our Core 21 with WSCUC core, right? I'll bet you can all tell me what they are real quick. Writing, oral communication, information literacy, quantitative reasoning, critical thinking, right? There's a reason I did that with my little finger. Writing, oral communication, information literacy- Where are we? We're in the library.

Listener: Quantitative.

Rodney Reynolds: All right. No, no, I'm talking about [inaudible 00:29:35]. Quantitative literacy and critical thinking. Did I leave one out that time?

Listener: What is quantitative reasoning?

Rodney Reynolds: Quantitative is, can you do numbers? Can you do basic algebra? Can you read a map? It's not just numbers. When you see a graph, do you panic?

Listener: Or a schedule.

Rodney Reynolds: Can you have a spreadsheet without breaking into a cold sweat? Those are the type of things. At our university, at Cal Lutheran, we have dispersed those proficiencies across our core. That means no one person is responsible for making sure that everybody's doing the same thing. We have no tzars on this campus, right? That means it's your responsibility. What evidence do you have that your students are developing on those five key proficiencies, across all four years while they're here? We need evidence from every one of you in your courses, where it's relevant, that students are developing on those key proficiencies.

What types of evidence would count?

Listener: Documents.

Rodney Reynolds: Documents. What type of documents?

Listener: Essays. Exams.

Rodney Reynolds: Essays, exams, all right? Papers. Do we want external vendors to come in and test our students and tell our students that, no, your teachers have all failed? That was a joke. For a while there, back about five, ten years ago, WSCUC was putting a heavy emphasis on external vendors. No more. Actual student learning, direct evidence of student learning. We have some great surveys, by the way, that show that our students think that they are very, very good at oral communication. Do we have any evidence to back that claim up? Can we show

anybody, "Here's evidence of our students showing their development in their oral communication skills?"

Listener: Power presentations or something? [inaudible 00:32:07]

Rodney Reynolds: Of course. No, we have not archived those as an institution, and so, as an institution, we don't have a tzar that's in charge of making sure you're all doing that, so all need you all to start trying to, if you have oral presentations in your class. Here's some examples of some very good work. Here's some examples of some not so good work. Obviously, you're going to redact the student's name as much as you can. We don't want to embarrass anybody, right? We want evidence that we as faculty are doing a good job with discerning, "This is excellent work. This is not so good work."

Do we have evidence of student writing? We have a lot more of that than we have of anything else. One of the problems we have with that is what we call calibration. Where's the evidence that we sat down together as faculty and discussed what we were doing and said these are the standards we would apply and this is what we [inaudible 00:33:22]. Once again, I had to come back to you and say we need you to do this with your colleagues. Talk to your colleagues. How do you grade these things? What do you do? Start the discussion? Would it work for me to come in and say, "You all have to do that now?" You're just going to appreciate me all the more, right? It needs to be from the ground up. Does that make sense? We have lots of evidence that all of our students think that they developed critical thinking skills while they were here. Our seniors, as they're on the way out the door, they fill out surveys, they tell us, "I developed my critical thinking skills." We say, "Okay, how did you do that? What assignments did you complete that's evidence of that?"

On the other side, we have concerns that our students claim that they did not learn quantitative reasoning while they were here. All of our evidence that we have shows that we did. What happened there? We know that they passed math. We know that they came in with a certain level of math and they progressed through the math requirement. Their perceptions do not match our evidence. Why do the students perceive that something's wrong there? What's your opinion?

Listener: Do you find this thought process, maybe I'm stepping back too far, but this really seems almost adversarial, not in a bad way, but you're really ... I was in jury duty last week, so this is all starting to sound like a courtroom.

Rodney Reynolds: Gotcha. Oh, I know. They just made me sign up for it. Yes, there are political forces at play here who are taking the position that we're not doing our job, and we have to answer for it.

Listener: This is a great way to do it, though. If we start this at the grammar school level, we're building the students' portfolio.

Rodney Reynolds: Right. We should be, yes, hopefully.

Listener: That's what we're going to be doing.

Rodney Reynolds: Yes, but I'll take us back to the very beginning and Cia's presentation, and I'll say the task is more that the students are learning this, the students are developing this, that the students can point to evidence, and we're doing it for their benefit. We're not doing it for some political group, and there are, on both sides of the spectrum, folks that want to federalize higher education, just as we've done with K-12, because they think, somehow or other, that'll make it all better. Thank you for laughing. We could have all sorts of systems, but we need the students to be able to actually point to, "Here's where I learned this from professor X. Here's where I developed this skill." If I were to go into multimedia and I were to try to learn how to do some sort of developmental film project or some multimedia presentation, is it going to be just first this, then this, then this, then this? Probably not. I bet you that most of Dan's students can tell you about a moment when they were in a discussion with some of the students in their group, maybe with Dan, when they learned a new way of doing things, and they innovated in a new way. Where are we capturing that for their benefit? Does that make sense?

I hate the word assessment, and mind you, I'm the guy that's in charge of assessment. It sounds like the IRS is coming to do something to you, right? It sounds like you're getting an invoice, right? It's just a word that means evaluation. Have you evaluated what you're doing? Are we tracking what's happening? Are we gathering evidence and archiving it somewhere? Did you notice I didn't say a single word to you about your department, what your department is doing? They may or may not be doing something. That's a whole other thing. We have to begin with you, each of you, one on one, by yourselves. That's what WSCUC wants from us, and that's what they're looking for from us in about a year and a half, some evidence that we are actually moving along with documenting that our students are developing these proficiences, right? Not just they think they can, but they do. Yes, sir?

Listener: You can tell me how relevant this question is. Since we're talking about syllabi, does it make sense to have self-reporting exercises early on with regard to these key proficiencies and then again have them self-report at the end of the classes, or along the way, so that they are learning to monitor themselves. Is that the kind of evidence that might show anything, or is that not valuable evidence?

Rodney Reynolds: Coupled with actual product, something they've done, right? I would reframe your question a little bit and say self-evaluation rather than self-reporting. If they can demonstrate their own critical evaluation of their accomplishments, their skills, where they're at, not just dreaming that they're capable of doing things. Now, we may not agree on, like critical thinking. Some of our colleagues think critical thinking means that they can argue well. Most of our students think they're really good at arguing. They have no idea what that is, but they think

they're really good at it, right? Some of our professors think that critical thinking is being able to do modern logic, symbolic logic, with all the symbols and all of that, right? Going back all the way to Whitehood and Russell, and that's just math, anyways. What do the students know when they start your course, pretest if you will, and what can they document that they learned, and how have you helped them document that they have learned over the course of the whole semester?

I'll go back to my very beginning of what I was talking about. 20 years from now, right? When your students come into your class, what do they want? Why are they in college? To party. Oh, no. What is it they hope to be able to accomplish at the end of four years?

Listener: Marketable skill.

Rodney Reynolds: Marketable skill, a J-O-B. Are you willing to be responsible for them getting a job? Let me try to bring a little closure on some of this.

Listener: [crosstalk 00:40:34]

Rodney Reynolds: Mark mentioned that word, rubric. How do all of you respond to that word? Do you have a Pavlovic response?

Listener: Yeah, warm, fuzzy feelings.

Rodney Reynolds: Have you ever had a rubric that was just nonsense? Somebody who was evaluating you on the number of commas you have in your paper? That's not a rubric, right? That's a punishment, right? There are bad rubrics out there, and part of Minyan and Cia's job is to help you, and my job, but more theirs, help you with designing high quality rubrics. One of the things I'm asking you in this handout is, in your syllabus, envision the broader scope, envision the longer term, envision the connection to the rubrics, right? How are the students going to be evaluated? What will count as evidence? Your feedback that you give them, based on your grading standards, AKA a rubric, is all important. If your course is not designed around, "Here are the assignments. Here are the learning outcomes. Here are the assignments. Here are the rubrics connected to those assignments," your students will very quickly realize the syllabus is meaningless and has no value to them whatsoever. They will literally take the syllabus and not read it.

If they quickly learn that, when they get your syllabus, it is connected to what they are expected to learn, what they are being asked to contemplate and think about, they will start to value that rubric very closely and dearly, and that's our goal. We want them, at the end of the semester, to want to hold onto that rubric, because that rubric helped them remember what they developed and accomplished. Does that make sense?

That's a better syllabus. Thanks, folks.

Cia De Martino: Thank you guys so much.