

# Re-Designing Courses for Student Meauxmentum

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We conclude the fall webinars today with this one entitled Course Redesign for Student Meauxmentum.

After the presentation we can talk about any questions you may have about the MS learning communities program. It sounds like the funding is now well underway so you should be able to order materials soon. In the first year of the FLC program in Georgia we had challenges of this type as well. These are new processes for all involved at the state level. So kudos to the team at the system office and to Tristan for envisioning this program.

If your community is already meeting, great, and if not, then they will be soon. At whatever point you are it's good as we complete the webinars and head into the spring.

In this webinar, I will offer many activities for enriching the three contexts—Classroom, Assignments, and Experiential experience of students in the places they meet us, our courses, our disciplines. So this is meant to chart possible paths forward, not to say everyone should immediately redesign any course.

**This is a discussion of the Possible.** Whatever context you explore, or in all three, what emerges need NOT look like my examples, for lots of reasons.

So let's talk a minute about when course redesigns occur: maybe a faculty updating content as happens often; or, an institution or entity within it has adopted a new curriculum and faculty redesign to reflect it. Or, perhaps something like a national movement such as Dr. Denley's Momentum movement identifies useful pedagogies that can be applied to faculty courses. It makes sense for us to work on one of more parts of our courses and to see what good can follow. The Meauxmentum Framework's strands and themes do intersect with academics, faculty-student engagement, and pedagogy: Everyone, Learning Mindsets, Engagement are what we are all about.

## Today's Agenda

I. Intro, connection to Meauxmentum, and a description of the 3 contexts for course redesign

II. Courses with brief descriptions, shared and distinct learning outcomes

III. Activities within the Classroom, Assignments, and Experiential learning project.

IV. Quick overview of course design models and what they share with this contextual approach.

V. Application and practice.

(Last 30 minutes. Review of MS program timeline, location of materials, key responsibilities, outcomes.)

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First, we'll discuss the contextual approach to re-design—classrooms (whatever the modality), student work/assignments, and special experiential learning typically referred to as High Impact Practices—and how they connect to Meauxmentum principles, leading to greater independence, more application/development of their own knowledge, skills in working with the materials of our disciplines and courses. Hence in Meauxmentum principles, we engage every student in each context, to develop learning mindsets.

Second, we'll show process at work in four example courses (from literary studies b/c I know that best) and their shared outcomes.

Third, with these courses freshly in mind, we'll look at a number of activities/strategies in the contexts that can foster deep engagement by students.

We'll also (fourthly) look briefly at other models of course design/redesign should you want to explore them also in your community.

Then we'll end the hour with some time for you to apply this kind of approach to one of your course. So as we talk be thinking about a course you teach and that you might use

just to see how this contextual approach might fit it.

The last 30 minutes we'll do as we've done in the webinars, have questions, go back to earlier webinars, the materials of the kickoff, ...



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## I

### Course Redesign & Connection to Meauxmentum

Our courses can be structured for the learner w/o loss of rigor.

A redesign for curricular or other reasons can accomplish a lot, particularly in a disciplinary focus.

The contextual redesign can do the same and deepen student learning for any course in any discipline.

1. The theme of the MS program and the Meauxmentum program, has been student learning and through successful learning progression through to graduation. Success from the first year through graduation means acquiring greater skill in how to learn. The essence of this is to acquire Learning Mindsets and to experience courses that are intentionally structured for their successful learning. For faculty, consideration of the strands and threads like Everyone, Learning Mindsets, Engagement speak to our work since August.

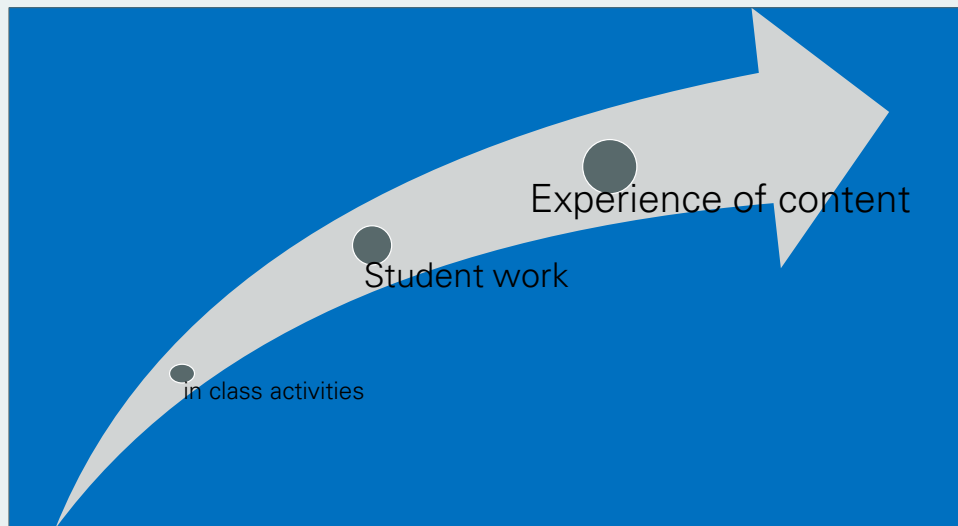
2. Here's the key: you/faculty have already learned HOW to learn. One key skill we can encourage is to simply say to our students (by the ways we fashion our classes, assignments that we have learned and they can too. To them you are in many ways who they want to be. They can rise to the level of our expectations in many cases; so that successful learning does not mean compromising rigor or content

3. As mentioned in the title slide, redesigns occur with curricular and other departmental and college changes. These can be very good for student learning.

4. The contextual design is general enough to be useful in departments and disciplines across the institution.



## I. The Contextual Trajectory: Classes, Assns, HIP



CHATbox or unmute question: Take a look at this slide: what do you make of it. How can phrases in increasing font and the upward arc be interpreted?

After they respond: As students move through the course, we want their learning to accelerate as they do more of the learning actively: their work, their thoughts, their skills. By the end, they are doing the discipline.

So this approach gives importance to each of the contexts, not privileging one (classroom/lecture) to give less importance to the other two contexts.

Classes provide the beginning of a journey into the discipline where reading closely, writing and speaking well are keys to success during the course and in life's work.

Additional notes:

EXAMPLES, By the end of the course:

For the Memoir: they produce creative nonfiction essays in the Memoir style and another biographical essay of another person from the HIPS project.

For Literary Criticism: they produce an interpretation of a modern short story that does not have a critical history using the specific critical lens chosen,

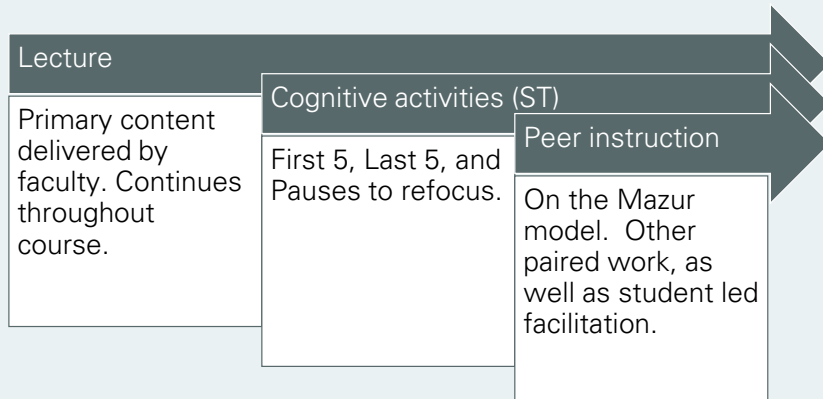
Within some HIPS they are doing disciplinary work:

In the Service Learning, they do the field work in a particular area where literary professionals do work—interviewing, examining documents, to mention two.

In the UGR, they formulate and address a research question/topic and go public with the results.



## I. A CLASSROOM trajectory



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CHATBOX or unmute, how can this slide be explained?

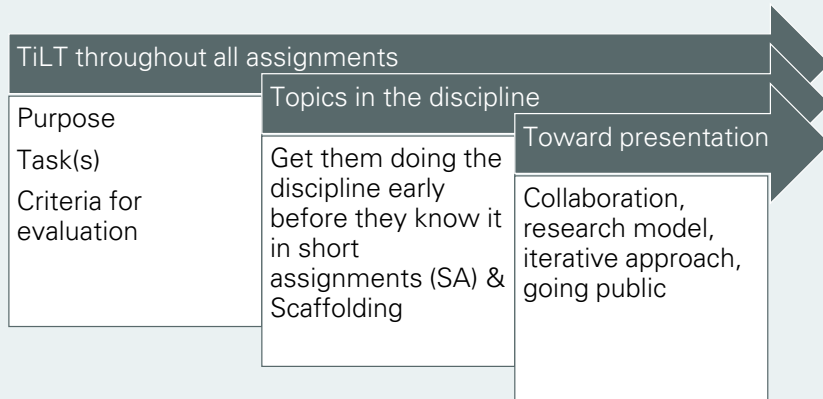
Response: These three are the sources of activity—the lecture, the brief exercises such as those Lang describes, or work students do together.

1. Classroom pedagogy that works: Good short lectures, ten-minute lectures, followed by an activity, or paired discussion, back to lecture. What I did in all my courses was to present first for a few, to contextualize, then pose a question which they could reflect, write, talk with a neighbor. Report back. And so on. Break up the lecture but it also continues. Working this out with your courses will take some time and effort—timing, dividing up the lecture, adding the activities. See above.
2. For cognitive activities varied by topic and course. Example: recall previous facts from reading a day or week before; apply to new setting/context; discussion guided questions always on mental gymnastics; students will tend to imitate and repeat key cognitive activities.
3. Ways of beginning class, ending class, and pause to gather thoughts to a question, or pause to reflect and then resume discussion: I combined daily quizzes, calling for recall, application, and integration. Then frame the day's work by having a student (or myself) looking back to what was done in previous day.

4. At times, a good way to improve discussion is to pair them, give a specific problematic passage from reading and come up with explanation, motivation, rationale.
5. Primary point: the 'Structures' remain while the content varies every day of the semester. Hence, the Lecture, Cognitive activities, and paired/group work, and student facilitation are a constant set of structures whereas what they are all applied to varies by book, by reading, by topic.

In August, we used the Lang book (2<sup>nd</sup> ed) to illustrate scores of ways to use traditional class to maximize the minutes in class. Your learning community can focus on this topic to great benefit by adding several activities, short lectures, query/response, student facilitated discussion, pauses, Minute Paper, among many more explained in the book to enliven and engage during class.

## I. ASSIGNMENTS: transparent and scaffolded



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TiLT not only written assignments but as the course proceeds we can apply the TiLT process (Purpose, Task(s), and means to be Evaluated) to every kind of student effort/or required work. So TiLTing out of class projects, in class group/paired work. When student work is required, TiLT. Transparency is great in any student work!

But Assignments that are tilted are just at the beginning of effective assignments: scaffolding assignments so students gradually are doing the disciplinary kinds of work without being intimidating about it deepens learning. Scaffolding invites students into the assignment, just like transparency does. Assignments can remain clear but also gain in complexity which may require additional support (Scaffolding)

Scaffolding in my courses have to do the additional materials they can use to be successful: Memoir (List of Life Writing Issues we develop together; Lit Cri: the Hemingway shortest story; Canon: List of traits/criteria of GREAT books).  
(Chatbox or unmute: In what ways can additional scaffolding spark student learning in addition to making assignments rhetorically transparent?

Additional notes:

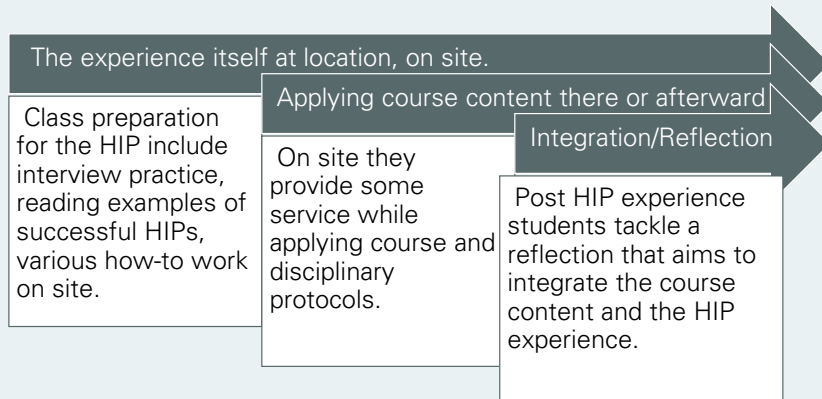
EXAMPLE: To help them to 'see' your point, take things to their simplest terms.

Hemingway 'For Sale. Baby shoes. Never worn.' Such a simple 'story' can be interpreted in so many ways: each critical school could interpret it on its own terms. So a silly example can demonstrate how literary interpretations actually can work.

So NOT intimidating; and still 'doing the discipline' By finding simpler ways to do your disciplinary tasks, they will gain confidence for the more complex work and materials that lie ahead,

Each class, each assignment completed with a view toward the larger project, the presentation/panel and going public.

## I. HIP experience & integrating course content



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Just as with Classrooms and Assignments, the Experiential Learning Project out of class (typically) itself possesses some kinds of STAGING or Scaffolding.

I've said since August that Service Learning HIP was most useful for me, and in my experience the same was true across the disciplines at Oxford College. Biology and chemistry faculty joined their students in a service learning project in the discipline—testing stream waters for city, teaching grade school students how to use scientific equipment. Social sciences faculty in courses that matched their outcomes, took their students to teach reading in women's prison.

Matching your outcomes to a community project that can provide a service on point while students are applying the content of the course!

See the stages of learning through the experience. And ask: how do others figure in or is it a solitary thing?

Chatbox/unmute to explain the staging/scaffolding for one of your out of class exp learning projects.

CONCLUDE, Summarize Conceptual Approach:

So these are the three contexts where students encounter our materials, content, pedagogy, and do work as they develop skill in how to learn.

TRANSITION: Working up the scale to the COURSES whose CONTENT are placed within the three contexts, let's look BRIEFLY at literary courses since I know them best.



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That's Sydney, our beloved Australian Shepherd. She was on her daily walk at the Ouachita River levee.

I want to show examples of using a contextual approach to enhance student engagement/projects/learning in four courses:

1. An FYS

2. A second-year literary survey course in American Lit, v2,
3. A Memoir course I taught a dozen times (each with different memoirs but similar pedagogy, assignments, and approach)
4. And a Literary Criticism course for advanced or upper level students.

So 1st, 2nd, 3rd, 4th years of the undergraduate curriculum. Four very different courses.

I'll describe the course briefly, sometimes from the syllabus, to give you a sense of the content and special work required for students to be successful or exceptional. All this is only to say that focusing on each context to develop student knowledge and skills, no matter the



content/course, will yield a rich opportunity for them to learn and develop reading, writing, and communicating/speaking skills in every context.

1

A First-Year Seminar (FYS)  
Themed Composition  
Course: On Place



This FYS is a readings, discussion, and writing intensive course. And for first year students being welcomed to a new place, it can spark really good conversations about where they have come, where they are and are going.

**Additional notes and books I used in the course:**

**For the FYS in this iteration** I used these books:

*Selected Places: An Anthology of Short Stories* (2017), Simone P

*Literature of Place: Dwelling on the Land Before Earth Day* (2005)

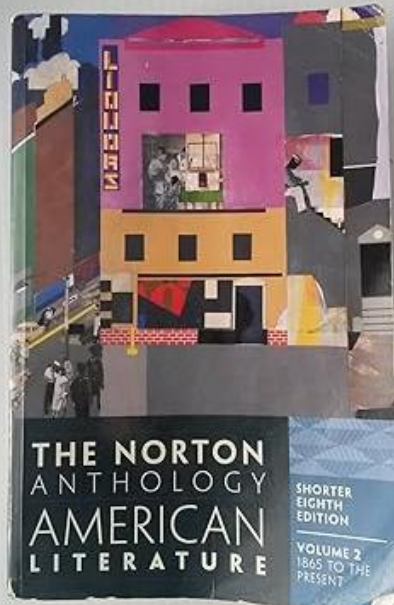
*Wandering Home: A Long Walk Across America's Most Hopeful Landscape* (2014), Bill McKibben

*The Presentation of Self in Everyday Life* (1959), Erving Goffman

**Course Description:** This is our college First Year Seminar and it is a Ways of Inquiry course as well. As an INQ course it is both introductory and research focused. One of the ways to pursue knowledge in Literary Studies is to explore a particular theme, ours the theme and lens of Place. In at least one full essay, you will create new knowledge through your interpretation of one of the newly-published short stories in the *Selected Places* volume.

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2<sup>nd</sup>/3<sup>rd</sup> year: Survey with  
the Guiding Question: Is  
there a Canon, multiple  
canons, and why are we  
talking about it?



As you know or may remember from taking a survey course like this one, you read a LOT, write a bit, and perhaps do a longer paper. What I wanted to incorporate into all the readings was the thread of a disciplinary question which is still an issue today:: Issues surrounding the Canon. Threading this question meant students could explore what makes a good book a great one, should we have a canon, multiple canons. A national canon?

For the Canon course:

Baym, Nina. *Norton Anthology of American Literature, v.2, 8<sup>th</sup> ed (shorter)*

Nadel, Alan. *Ralph Ellison and the American Canon: Invisible Criticism*

And one book/author you will choose to do your research project on.

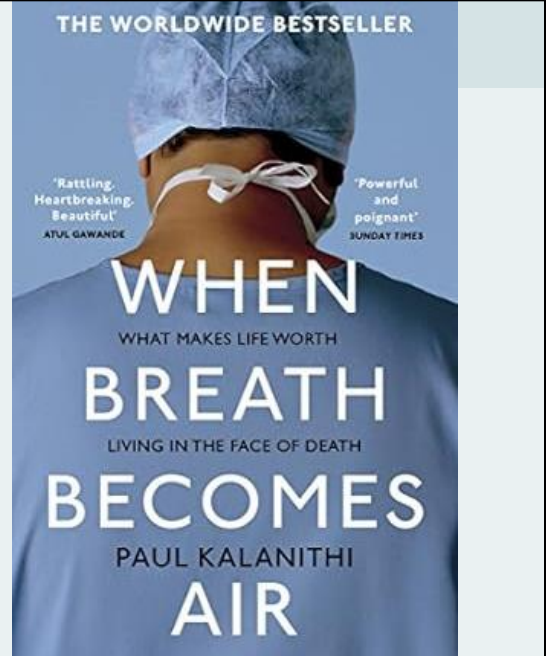
As well as miscellaneous readings on the Canon posted on Blackboard.

English 251 (American Literature, 1865-present) meets the continuing writing requirement and provides the context for an indepth examination of American literature from the 19<sup>th</sup> and 20<sup>th</sup> centuries.

This course possesses two key structural elements:

- 1) the literary periods from 1865 to the present, arranged chronologically, beginning with Realism and moving through Naturalism, with a detour through Regionalism, and on through Modernism, to Postmodernism, and the present
- 2) The issues involving the ever-changing, ever-growing literary canon.

### 3 The Memoir and Issues in Life Writing



I taught a Memoir/Life Writing course more than a dozen times over ten years and each time changed the required books.

From syllabus, I read: Together in class we will construct a full list: **Issues in Life Writing**, and your research project will emerge from a topic or a blended topic from this list. What is true and what is slightly fictionalized, what gets included in the memoir and what is left out and why? How do specific family members and experiences contribute to identity and point of view? In past semesters, we've created a composite list of Life Writing Issues that runs some two dozen items. I suspect this class will do something of the same."

Note: I am happy to share the full list of memoirs my students read during the years at Oxford College.

Additional notes and books I used:

For the Memoir course the books changed every time I offered the course. Typically FOUR books in each semester.

*The Best Creative Nonfiction*, Vol. 3, Lee Gutkind, Editor

*Between the World and Me*, by Ta-Nehisi Coates

*When Breath Becomes Air*, by Paul Kalanithi

*Red Scarf Girl: A Memoir of the Cultural Revolution*, By Ji-li Jiang

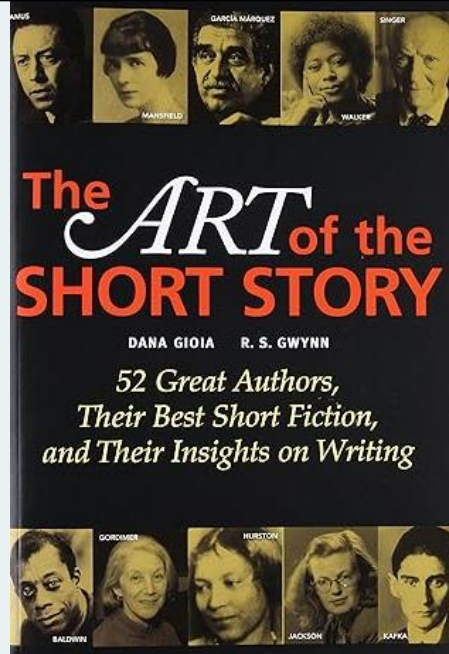
The primary foci of this course are your writing, your oral communication, and your research skill. We will use the lens of the memoir as we read a series of essays/books in the genre of life writing with the purpose of studying the way that authors construct their own stories in order to better equip you to write your own creative nonfiction life writing essays (2-4 essays in this genre focusing on your own story/life). Together in class we will construct a full list: **Issues in Life Writing**, and your research project will emerge from a topic or a blended topic from this list. What is true and what is slightly fictionalized, what gets included in the memoir and what is left out and why? How do specific family members and experiences contribute to identity and point of view? In past semesters, we've created a composite list of Life Writing Issues that runs some two dozen items. I suspect this class will do something of the same.

Key: Each class is important because part of every class will involve student led class discussion and daily short quizzes over the reading for the day.

And place here in the notes five or six of the research projects.

4

Upper level, Capstone:  
Literary Criticism, writing  
the interpretation through  
the Short Story



This course uses numerous classical short stories as the content for developing ‘Readings’—using Reader Response, New Criticism, Feminism, Poststructuralism, and other interpretive ‘schools’. Literary readings are scholarly products; creating a reading is one way that meaning and knowledge are produced in literary studies. Essence of the course is the question of how to interpret or make meaning of individual short stories in the task of creating a specific reading. Readings and thereby meanings vary by particular critical school.

This is a lively course, full of debate, and I anticipate the best discussions around the best critical approach to get to the heart of the individual story.

Additional Notes and books I used:

Diaz, Junot, ed. *The Best American Short Stories*, 2016. New York: Houghton, 2016. 311 pp. (Just published!! For critical interpretations)



Gioia, Dana, ed. *The Art of the Short Story*. New York: Longman, 2005. 926 pp.  
(‘best’ short stories the world over)

Tyson, Lois. *Using Critical Theory: How to Read and Write About Literature*, 2<sup>nd</sup> ed.  
London:

Routledge, 2011. 348 pp.

So the Literary Criticism course I had in undergraduate put us to sleep: successive schools of interpretation, multiple syllabic abstract words, heavy dense prose. Why not teach the key approaches through identifying together key moments, magical moments I called them in individual short stories! For a first course in lit crit, joining the short story to the dense theory made sense.

An important element is identified, a question raised, and one or more critical concepts are applied to address this question. The result is a literary reading. Critical schools are read first in a Handbook like Peter Barry’s Introduction to Literary and Cultural Theory.

Whichever theory was used in the research paper, the original theorists were brought to bear on the analysis.

### **Literary Criticism as a Ways of Inquiry Course**

Our Ways of Inquiry courses are introductory courses that focus on the ways of pursuing knowledge within a particular discipline. Literary readings are scholarly products; creating a reading is one way that meaning and knowledge are produced in literary studies. Essence of the course is the question of how to interpret or make meaning of individual short stories in the task of creating a specific reading. Readings and thereby meanings vary by particular critical school.

This is a lively course, full of debate, and I anticipate the best discussions around the best critical approach to get to the heart of the individual story.

Look up the research projects and the first essays. Say, the classes in all my courses possessed similar pedagogy—see class activities above. The topics of individual essays of course varied and the research project exhibits the greatest differences.

## Shared Outcomes & Distinct Outcomes

- Reading closely, discerning important key details.
- Writing well, within specific genres, in either of two modes.
- Learning the analytical paper and producing short papers and long research papers in this mode.
- Learning the Creative Nonfiction mode of writing personal narrative and producing essays in this mode through multiple drafts in conference.
- Communicating specific points clearly through practice in class and presentation of papers, individually and on a panel.
- Acquiring knowledge of one or more of the literary genres as specified in the specific course syllabus.

Shared outcomes in all four courses:

**In each class, written and oral communication are prized. Oral comm: Learning to share ideas in small groups, share facts and opinions, and present more formally as well. Written: Minute Paper, Quizzes, SA, Essays, and Research paper/project, as well as essay exam in some courses.**

Additional notes:

The Course Arc, the Learning Arc is to begin first week with examples, definitions, and short readings. Do daily quizzes, build the knowledge of students and gradually through Short Assignments (SA) and multi-draft essays build a question they want to explore in the research project. Do that over three weeks after mid-term, and arrange time for each person or panel to present findings and analysis. First year through senior students 'doing the discipline' in each course.

## Shared Outcomes & Distinct Outcomes

- Reading closely, discerning important key details related to a specific critical interpretation or to a specific issue such as the Canon.
- Writing well through producing a literary interpretation, a reading of a newly published short story.
- Learning the analytical paper and producing short papers and long research papers to support an argument relative to the Canon, to an issue within the Memoir genre, or a reading of a specific short story.
- Learning the Creative Nonfiction mode of writing personal narrative through multiple drafts of essays.
- Communicating specific points clearly through practice in class and presentation of papers, individually and on a panel.
- Acquiring knowledge of the lit schools, the lit periods, the short story—each an individual genre.

In every course we focus not merely on information but the use of information in doing the work of the discipline: ‘doing the discipline’ in ways scholars are doing it: **(1)**creating a new reading of a newly published short story **(2)**or writing an argument to include another book in the canon or possibly drop one from the Canon, debating the best way to define the canon, or one of the specific canons, or **(3)**writing your own memoir essay based on a key chapter from one of our professional memoirs (doing creative nonfiction), or **(4)** writing a scholarly essay using on one or a blend of Issues in Life Writing as applied to one or more of our four class books.

Additional notes:

In every course ‘doing the discipline’ with the content by finding new pubs of short stories, or ways to study the Canon, or define Tragedy, etc. Idea is to begin first week with examples, definitions, and short readings. Do daily quizzes, build the knowledge of students and gradually through the multi-draft essays build a question they want to explore in the research project. Do that over three weeks after mid-term and arrange time for each person or panel to present findings and analysis. First year through senior students ‘doing the discipline’ in each course.

## II. My Classrooms

- All class activities relate to reading for that day (Generally 45 pages)
- Daily quizzes
- Beginning class with look backward offered by one student volunteer
- Student-led class discussion facilitated
- Either singly or pairs address question or share One Minute Paper responses
- Students reporting back to full class
- Ending class with 'muddiest point' something from the reading that stands out, or discuss the quiz
- Mini presentations time to time
- Minimal lecture to frame topics, assns
- Paired and group work every day
- A course document updated by day,
- Conferencing (Office) with each essay

We have looked briefly at four courses with common and some distinct outcomes. NOW, how does all of this play into the three contexts?

**The primary idea underlying a contextual approach to course redesign is the work/activities in each setting or context is directly working on one or more of the outcomes.**

**CHAT box or UNMUTE:** thoughts? Which activities do you use, too? Which are difficult? What other CLASSROOM activities are possible?

Additional notes:

The classes in all my courses possessed similar pedagogy—see class activities above. The topics of individual essays of course varied and the research project exhibits the greatest differences.

I can say that in all classes I taught at Oxford College, I used these and more activities. Take a look at each slowly and figure the time involved. Thoughts about structure of the class. What takes the majority of class minutes?

## II. My Assignments

- Reading chs/pgs for each day
- Daily quiz on assigned daily reading
- Short writing assignments (SA)
- 4 multi-draft essays, (rubric)
- Reflection is essay #5 last week
- Mini presentations time to time
- 2-3 formal exams in most courses
- Research project, paper, presentation
  - Multiple stages, each graded
- Individual and/or group presentation (rubric)
- Paired and group work (rubric)
- A course document updated every class
- Student-led class discussion

So assignments range from the cumulative points from daily quizzes, short 1-page writing assignments, to full essays (multi-draft), to the research project and presentation. Add the final required essay is the Reflection Essay (typically not average into the other source of writing and points, but will be the key factor in borderline grades.

KEY: assessment should be embedded in every activity, not simply 2 exams and a final based on giving back info given in lecture. My courses tend to have a lot of points to earn, based on effort/repetition. A base line: quizzes, 4 essays, research project, final exam

### **Additional notes:**

Assessments should be progressive, incremental, and more highly valued as the semester progresses and key disciplinary projects grow

Beginning with a small, short reading, writing assignment, building longer ones, more complex ones in every course.

Some courses will require more scaffolding for students to get to the disciplinary work: for example, some readings are more complex and require more background

information: RIPE here to do some mini presentations, and class discussions.

From simple to more complex: The same iterative, scaffolded approach with assignments: begin small, get them in the habit of the daily quiz and 1page Minute papers, debate them, grade super easy on them but with high expectations.

DOING THE DISCIPLINE is meant literally:

For the Memoir: they produce an essay similar to the memoir genre, biography/autobiographical essays.

For Lit Crit: they produce an interpretation of a modern short story that does not have a critical history; using the specific lens chosen, they write a scholarly essay

In the Service Learning, they do the field work in a particular area where literary professionals do work.

In the UGR, they formulate and address a research question/topic and go public with the results.

## II. Experiential learning

- Service Learning, producing a biographical paper on the person interviewed
- Undergrad Research, project focusing on question within the discipline (of the Canon, the nature of Tragedy, Issues within the Memoir, and more)
- Writing Intensive, creating and publishing a book of course essays.
- First-Year Seminar (FYS), in the Of Place Seminar, students fashioned a research question about the way Place figured into home town, state, parks, etc.
- In the Canon, the Tragedy, and Short Story interp courses, students studied new book or books to apply the criteria of Canon, definitions of Tragedy, or Lit Crit school. So all original thinking and research.
- In Short Story course, anthology was just published so no critical history. Had to be original research.

So by experiential learning I include research projects (emerging from service learning often), the onsite service learning, some aspect of the FYS course. All final papers will have a presentation (either individual or part of a group). Video materials must also have a written paper.

Lots of leeway on designing the research project; helps them care, feel passionate about it.

### Additional Notes:

In every course 'doing the discipline' with the content by finding new pubs of short stories, or ways to study the Canon, or define Tragedy, etc. Idea is to begin first weeks with examples, definitions, and short readings.

Do that over three weeks after mid-term and arrange time for each person or panel to present findings and analysis. First year through senior students 'doing the discipline' in each course.

The Course, the Outcomes,  
and Activities within Each of  
Three Contexts

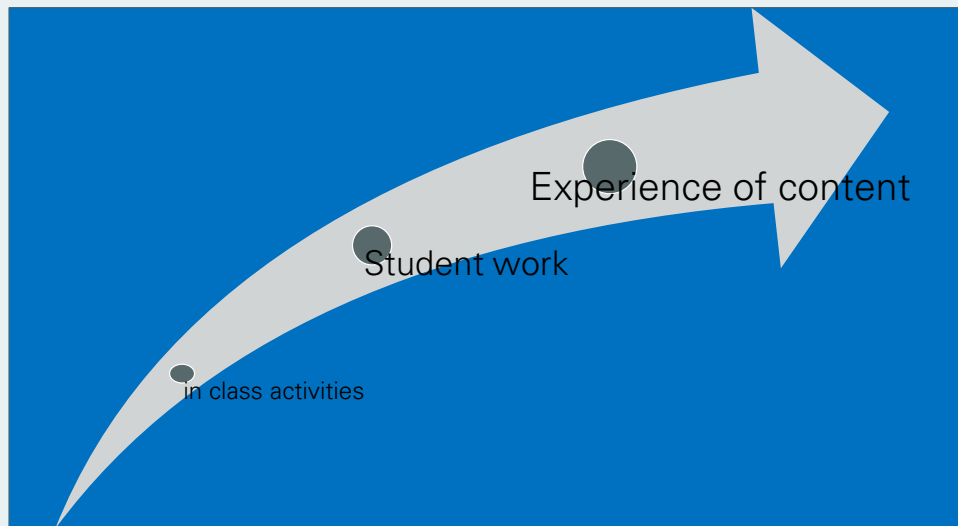


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By Jove, I think I have it!



## The Learning Trajectory for Meredith



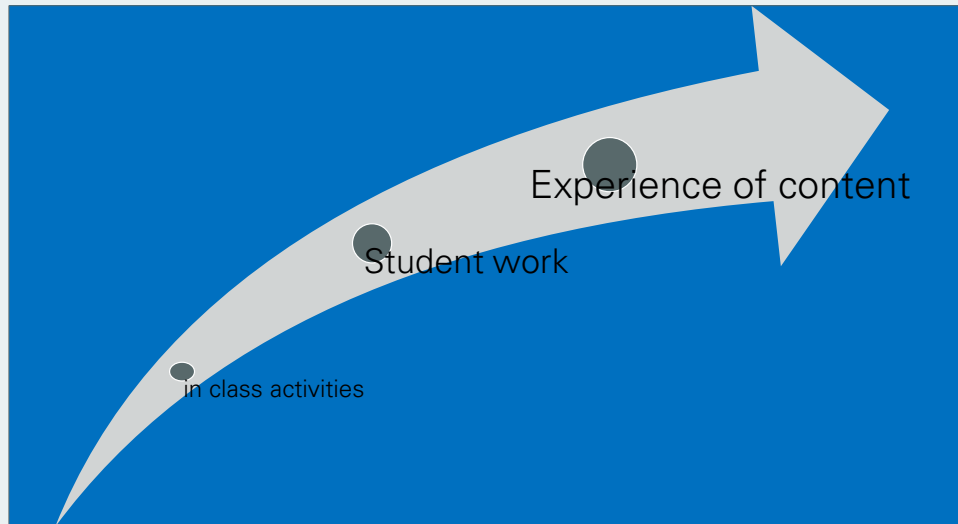
As students grow or move into the course, the learning grows to include their work, their thoughts, their skills. By the end, they are doing the discipline, the work of the course connects to the discipline.

MEMOIR: Meredith's family remained in South Africa when she came to Atlanta to attend Emory. She was an avid blogger and loved modern dance, but in class she was incredibly quiet, shy in class, almost withdrawn. In her writing she wrote of personal experiences but had difficulty with conceptual thinking: John Paul Eakins, the Ethics of Life Writing through her a curve, for example.

We conferenced several times early in the semester and slowly she began to gain confidence in her communication in class. A stellar creative nonfiction essay in her third essay helped her to bridge creative writing to more intentionally developed nonfiction essays. With a scintillating research topic later and she was off and running. She asks at end of class will I write a recommendation for her later on.

**Class is the beginning of a journey into the discipline where writing and speaking well are two keys to success.**

## The Learning Trajectory for Demy Wang



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Demy had been in the US for three weeks when she began our FYS on Place course. She was respectful, quiet, and dutifully responded to the Minute Paper prompts and aced all the quizzes based on the readings. Her first long essays were not very good, and we conference several times over specifics, including grammar. When we began to talk about what place can mean to us individually she became much more engaged.

**Her research project was the turning point:** she realized she was missing Chinese cuisine, and more than a little of home. So she examined cuisine of place with our college American dining and a Chinese counterpart.

She created a 19 minute video that became the foundation for the written paper. Excellent work b/c we identified a topic that called for research and was close to her heart.

She examined food in the Oxford College dining hall—interviewed the director, many students, called her home. During her presentation, she brought Chinese food that she had prepared in the dormitory kitchen.

## Student Products

- Course booklets published multiple times
- Joining the personal narrative to the academic analysis: Demy's video
- Research papers and presentations
- Projects specific to level and specific course
  - Canon,
  - Tragedy
  - Short Story interp
  - Survey
  - Lit Crit school.
- All original research and thinking applied to materials without critical history.

Like Meredith and Demy, students want to be successful if only they can find the link from where they have been to where they are. From narrative to research. From one place to a new place.

Example products:

1. Course booklets
2. Creative nonfiction essays
3. Analytical essays
4. Blending the personal with the objective research: fires in northwest for example. Or a personal story of a relative in a WW2 internment and impact on family, research project on those years of war at home.
5. Canon: including, excluding based on Great Books criteria we devised together.

These products represent the things I am most proud of in teaching: my students' work. Every student participates in the same contexts, but not all learn deeply at the same point or same context. Keeping the door open for passionate learning, you never really know when or what will spark a great essay or research project. So all follow a similar trajectory of your course but their learning trajectory fires along different lines of interest or creativity.

## Review: a short activities list in the Three Contexts

### Classroom learning

- Small Teaching exercises
- Active learning strategies
- Student pairs, group work

### Assignments & disciplinary learning

- Writing assignments
- Interviews
- Other discipline-related assignments

### Experiential learning High Impact Practices

- Service Learning
- Writing Intensive
- Undergraduate Research

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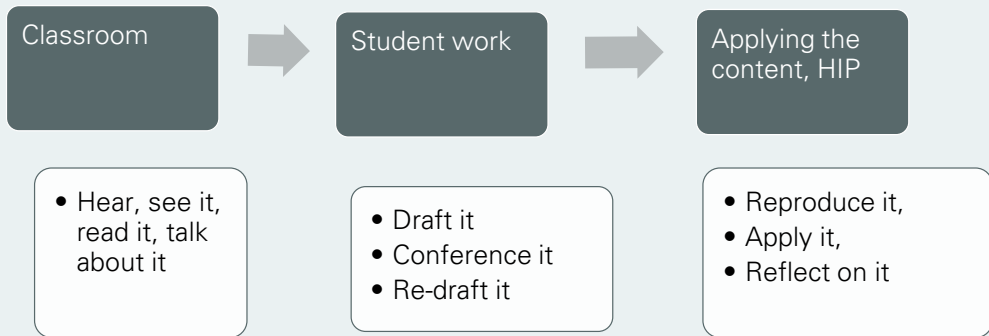
**KEY KEY:** the classes in all my courses possessed similar pedagogy—see class activities above. The topics of individual essays of course varied and the research project exhibits the greatest differences.

### **Key individual teacherly design moves that enhanced each course:**

- (1) It's NOT one context to the loss of other two; it's more each context possesses some unique usefulness;
- (2) including the 'in the discipline' idea in all courses;
- (3) from small to large; minor to major; points in every activity;
- (4) waiting for their inner fire to warm to the course at hand; in class getting class hum to grow;
- (5) in conference getting thinking to be deeper;
- (6) final product: something personal joined with something professional/disciplinary.

Here mention the LONGER list of Classroom active learning techniques and make it readily available or send the web address  
And here also mention both great assignments and the 11 HIPS

## From Good to Great: Redesign for Meauxmentum



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Here, the boxes list student activity within each context. So what do students actually DO is an important question.

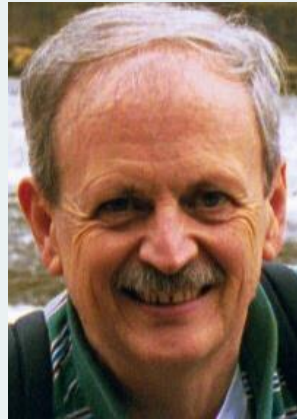
Other models:

Backward Design, Wiggins.

Integrated Design, Fink.

Teaching Naked, Bowen.

Super Courses, Bain.



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Time out for a minute. We've just looked at four examples from Literary Studies using the contextual approach to redesign.

HOWEVER, it's true that several other course design models/templates do exist.

**So let's look at the basic stages or steps of these models** and then compare to our contextual approach.

Add CITATIONS for each of these four

## Wiggins & McTighe's Backward Design

- Identify desired results
- Determine acceptable evidence
- Plan learning experiences and instruction
- Vanderbilt teaching guide:

<https://cft.vanderbilt.edu/guides-sub-pages/understanding-by-design/#stages>

## L. Dee Fink's Integrated Design

[Integrated Design IDEA paper](#)

- Analyze the 'situational factors'
- Formulate learning goals
- Design feedback and assessment procedures
- Select the teaching activities

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Situational factors include: class size, course level, class schedule, location lab or trad class, modality, learning expectations of dept/university, nature of subject, characteristics of learners/students and the teacher.



## Bowen's Teaching Naked

Bowen, José Antonio, **Teaching Naked Techniques: A Practical Guide to Designing Better Classes**. San Francisco, CA, Jossey-Bass, 2017.

- Points out first that we jump on board as each technological tool comes into being.
- He urges us to simplify our classes by simplification!
- Return to what you want your students to learn and your content

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Jose Bowen's (Eddie Watson, AACU, co author) *Teaching Naked* has a scintillating title and many course design suggestions. Perhaps his most fundamental idea is to strip away the trappings of the course to lay bare the fundamental content/material and then proceed to add one strategy at a time.

My thought is this procedure is similar to our contextual approach in that we want to develop activities within each of three contexts that are archetypal (whatever modality). The bare, naked parts of every course are classroom, student work, and experiential learning (or should be)

## Bain's Super Course criteria

Bain, K. (2021). *Super Courses: The Future of Teaching and Learning*. Princeton University Press.

- The long awaited sequel to *What the Best College Professors Do*
- Shifts from data gathered on common practices of award winning professors.
- A catalogue list of some 20 criteria that recurred in his research on great courses, super courses.
- All 20 center on the Learner and creative ways to invite learners into content/disciplinary activities

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Since its publication in 2021, Bain's work in this book suggests that the next phase of T and L will be the development of Super Courses. Read some of the criteria: these are Big Ideas criteria such as basing the course on a Big Question to be explored across all course topics: like a themed approach; develop scientific methodology (hypothesis, gathering/checking data, modifying hypothesis—a research process; group student heterogeneously; ....See entire list from pp 31-33 of *Super Courses*.

For the most part, these four—begin with outcomes, employing groups, research methodology, and more—are similar to a Contextual Approach. The three contexts with Outcomes encourage faculty to dig right into the activities. **A full course design will take some time and a contextual Re-design less time and just as much impact if done well.**

## Applying, Reflecting on the contextual process



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Select one of your courses. What are the learning outcomes and are the 3 contexts fully employed in them? Are the contexts integrated with one emerging from another? Is each iterative, scaffolded?

What additional classroom activities or **disciplinary** assignments can support students learning your course content?

How might a HIP contribute or help create a semester research project that is cumulative?

Can a reflection help integrate the content and activities? How would you word that?

**Courses, Outcomes, and Activities within each of three Contexts:** In the spring and beyond, the challenge and the invitation are to do this kind of contextual work to create a truly super course.

**The MS program materials on the three contexts and the conversation of colleagues in your community provides a really good pathway to developing this work in at least one of the contexts with a view to exploring all three either next year or as you move forward.**

**For our remaining time/few minutes, with one of your courses in mind or in hand, respond one or more of the questions on this slide. Time permitting, I'd like to hear some of your thoughts and responses.**

## Pre-holidays review of MS Project

- MS 2024 kickoff, key materials, and webinars:

<https://www.laregents.edu/meauxmentum-scholar-resources/>

Or use my website: <https://jgalle.com/>

- Spring 2025: a series of check-ins with Denise and me, across the semester to address questions and offer additional materials
- May/June 2025: completion and submission of your MS Final Report.

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Kickoff materials:

Outcomes: Outcomes: at the end of the day you will have built deeper collegiality, a repertoire of course materials ranging across the three basic contexts within which we engage students and they engage with us in the content of our courses and disciplines; a final report (you have a dozen examples from other universities/colleges and learning communities)

END with where we began: students need to develop learning mindset and skill in how to learn: our courses these courses are prime instances of students finding themselves in these two ways. We anchor things as much as can in origins, in place, in stories/personal and objective, as they begin a scholarly journey.

Thank  
you

Jeffery Galle, Ph.D.

Creative Engagement

Email: [ellag55@gmail.com](mailto:ellag55@gmail.com)

Website: <https://jgalle.com>

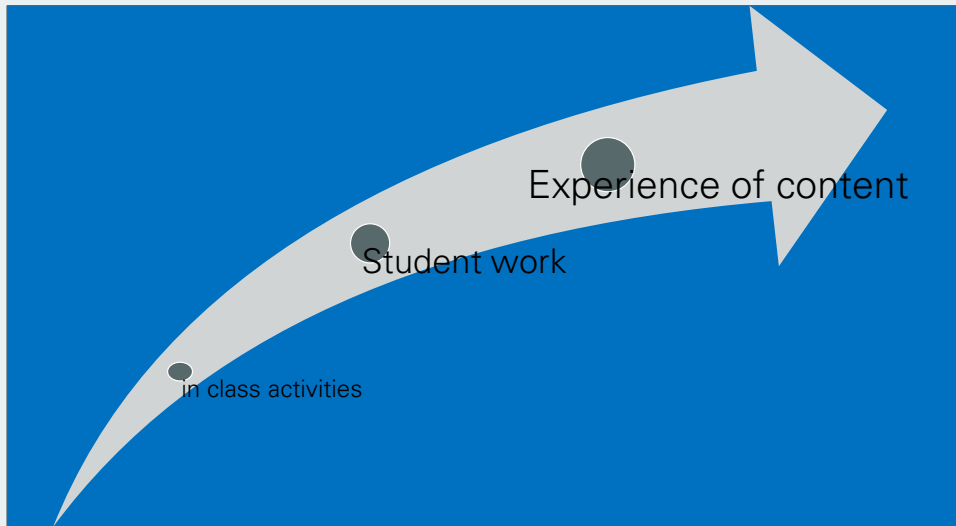
## Worksheet: Activities within each context

The diagram shows three overlapping arrow-shaped boxes pointing to the right. The top box is labeled 'Classroom' and contains a white rectangular box. The middle box is labeled 'Assignments' and also contains a white rectangular box. The bottom box is labeled 'HIP' and contains a white rectangular box. The boxes are arranged in a descending staircase pattern from left to right.

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A sample worksheet for listing and considering how to align/integrate the activities across the three contexts. Type in the white boxes and add more lines for additional activities.

## The Learning Trajectory for \_\_\_\_\_



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A placeholder for other student learning