

# FACULTY FOCUS

A Quarterly Newsletter from the Center for Teaching Excellence

Spring Quarter 2006

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## Teaching and Learning Symposium Focuses on Students

On Feb. 16, approximately 85 faculty, grad students, and staff gathered at University Center for the annual Teaching and Learning Symposium. In keeping with this year's theme, "Setting the Stage for Learning: Building Student Confidence, Control, and Competence," symposium speakers put the focus on students, understanding their needs, and what learning environments can help students succeed.

Martin Chemers, Professor of Psychology, provided the keynote, titled "Psychological Factors in Student Success." Chemers shared some results from his research

showing how concepts of self-efficacy affect success of first-year university students, particularly in math, science, and engineering. *Self-efficacy* refers to an individual's belief in his or her ability to succeed in a particular arena. (For instance, one could have high self-efficacy in math and low self-efficacy in writing.) Chemers and his research team have found that certain factors have a strong connection to higher student self-efficacy and thus success and retention in academic programs. These include the presence of mentoring and role-modeling, and opportunities for "graduated mastery," i.e., successful learning experiences at appropriate difficulty levels leading to

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## Announcing 2005-06 Instructional Improvement Grants

*by Ruth Harris-Barnett, Director, Center for Teaching Excellence*

The Committee on Teaching and the Vice Provost and Dean of Undergraduate Education have announced Instructional Improvement Grant awards in the Major Grant and Course Development Fellowship categories for 2005-06. Twenty-seven proposals were submitted in late January. From these, COT selected 12 projects for funding. (See complete list below.) In awarding funding, COT focuses on projects which take innovative approaches to learning, and have the potential for long-term impact at UCSC.

For additional information on the Instructional Improvement Program, including application materials for mini-grants (available until May 5, 2006), see

<http://ic.ucsc.edu/CTE/grants.html>.

### Course Development Fellowships

The following faculty members will receive one course release to work on the development of a new course, or the substantial redesign of an existing course.

*Tyrus Miller, Literature*  
*Virginia Woolf and Gertrude Stein in Context*

*Eleonora Pasotti, Politics*  
*Digital Democracy*

*Sheila Crane, History of Art and Visual Culture*  
*Collaborative Learning Strategies for Mediterranean Cities*

*continued on page 2*

## Announcing the 2005-06 Instructional Improvement Grants

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Roberto Manduchi, Computer Engineering  
*Development of a course on Assistive Technology*

Victoria Gonzalez-Pagani, Spanish  
*El mundo de los niños (The World of Children, working title)*

Jean Fox Tree, Psychology  
*Providing training in discriminating science from pseudoscience, and training in presenting findings to others.*

L.S. Kim, Film and Digital Media  
*Approaches to Writing On and In Television and Film*

### Major Grants

The following projects have been funded at levels ranging from \$5000 to \$15,000 to support new approaches to improving student learning.

Faye Crosby, Psychology  
*Stabilizing Psychology 3*

Lourdes Martinez-Echazabál, Literature  
Provost, Merrill College  
*Merrill Core Course Visual Lab*

Dee Hibbert-Jones, Art  
*Expanding Public Art Practices*

Casey Moore, Earth Sciences  
Hilde Schwartz, Earth Sciences  
*Aquisition of GIS Mapping Equipment: Earth Sciences and Environmental Studies Departments*

Frank Bauerle, Mathematics  
*MPPRI (Math placement, preparation and review initiative)*



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*Center for Teaching Excellence*

CTE online: <http://ic.ucsc.edu/CTE>  
UCSC Teaching Toolbox: <http://teaching.ucsc.edu>

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Faculty Focus features the voices of the UCSC community speaking out on teaching and learning. The Center for Teaching Excellence encourages the submission of material representing divergent ideas and opinions. These opinions are not necessarily shared by CTE. Letters to the editor and comments may be e-mailed to [cte@ucsc.edu](mailto:cte@ucsc.edu).

CTE is located at 133 Kerr Hall

## Teaching Tips from CTE:

### Strategies for Increasing Active Learning in Lecture Courses

Large courses present challenges when it comes to promoting critical thinking and long-term retention of material. Here are some classroom-tested activities to supplement lecture, which can be used even in large classes to increase students' active engagement.

#### Intersperse lecture with more active strategies

Studies have shown that pausing every 12-18 minutes during a lecture for some kind of activity increases students' understanding and retention of material presented. Here are a variety of activities to use during such short pauses:

- **Note comparison** - Students compare notes with a neighbor and fill in any gaps or misunderstandings. Additionally, you may call for questions students have been unable to resolve between them.
- **Think-Pair-Share** - Present a question, problem, or case study for students to consider. Students think about it alone for five minutes or less, then pair up to discuss their views. Selected pairs share their conclusions with the rest of the class.
- **Focused writing** - Students write briefly on a topic arising from lecture. Some ideas:  
"Give an example of this concept or principle."  
"Explain this concept in your own words."  
"How does this idea relate to your own experience?"
- **Feedback Lecture** - Divide the class period into two mini lectures separated by small-group or paired discussion of a focused question from the lecture. Ideally, this discussion will provide a logical starting-point for the second lecture period.

#### Increase participation

- **Voting** - Use a show of hands to keep students involved and to determine what the class believes as a group. A quick vote on a provocative question can spark interest at the beginning of a lecture. Voting can also be used during lecture by calling for a "show of hands," and then calling on students for opposing views, reasons, etc. This encourages students to think critically about course content.
- **Brainstorming** - (a) Start class by having students brainstorm on what they know about the topic for the day. Put ideas on the board and use them as an organizing

principle for the lecture. (b) Give a mini-lecture, then have a group brainstorming session to solve a related problem.

- **Student questions** - Devote an entire class period from time to time to addressing students' questions. Have students submit questions ahead of time, and allow the class to vote on which they would most like answered. Go over as many as possible in the time available.

- **Fish-bowl** – Pre-select (ask for volunteers) a small group of students to discuss a controversial topic in front of the rest of the class. Ask non-participating students to take notes as they listen and write a quick "position paper" at the end of class.

### Monitor Student Learning

- **ConceptTests** - In this activity, developed by Eric Mazur at Harvard, lecture is interspersed with brief, multiple-choice, conceptual questions to test student understanding of the material. Students may indicate their answers by show of hands or flash cards (or through using electronic "clickers" if available). If most students do well on a question, the lecture proceeds to new material. When the concept test reveals that students have conceptual problems or misunderstandings, students are encouraged to work out the answer to the question in small groups. If many students still have problems, the instructor spends more time on the material.

- **Ungraded quizzes** - Use formative (un-graded) quizzes to help students check their own knowledge.

- **Minute paper** - In the last three minutes of class ask the students to write anonymously one thing they remember from class and one question that remains. Collect these and scan them to check comprehension.

### Encourage active note-taking strategies

- **Outline** - At the beginning of class hand out (or put on the overhead) a skeleton outline of the lecture to give students a structure for note-taking.

- **Matrix** – If the lecture lends itself to such a presentation, give students a blank table with columns and rows labeled, to fill in appropriate material from the lecture.

### Provide more opportunities for human contact

- **Student-faculty meetings** - Meet with groups of students to discuss material during office hours throughout the quarter, scheduling these groups so that eventually every student has had an opportunity to meet in small discussion with the professor.

- **Student-student discussion** - Organize student groups to meet in class or out of class for discussion.

### Understand what lectures can and can't do

#### What a good lecture can do:

- Present information not readily available in print
- Adapt material to the particular backgrounds/interests of an audience
- Provide structure to help students read or study more effectively
- Stimulate interest in further learning
- Communicate instructor attitudes
- Model disciplinary thinking or problem-solving

#### Lectures alone are generally not good at promoting:

- Transfer of knowledge to new situations
- Higher-order or critical thinking skills
- Long-term retention of material
- Open-minded exploration of controversial material
- Changes in attitudes

#### For further reading

Bonwell, Charles C. and James A. Eison. *Active Learning: Creating Excitement in the Classroom*. 1991 ASHE-ERIC Higher Education Reports.  
LB 1027.23 .B66 1991

Sutherland, Tracey E. and Charles C. Bonwell. *Using Active Learning in College Classes: A Range of Options for Faculty*. *New Directions for Teaching and Learning*, no. 67, 1996.  
LB 1027.23 .U848 1996

Stanley, Christine A. and Erin M. Porter, eds. *Engaging Large Classes: Strategies and Techniques for College Faculty*. 2002, Anker. (See especially chapters 1.4, 1.5, 11.4, 11.13, 11.16)  
LB 3013.2 .E54 2002

Bligh, Donald A. *What's the Use of Lectures?* 2000, Jossey-Bass.  
LC 6515 .B55 1998

For additional teaching tips, see <http://teaching.ucsc.edu> (Select "Teaching Tips")



### Instructional Improvement Grants

A small amount of funding  
remains for Spring

### Mini-grants

Proposals must be received by  
**May 5, 2006**

Further information is available online:  
<http://ic.ucsc.edu/CTE/grants.html>

## Teaching and Learning Symposium Focuses on Students

*continued from page 1*

increasing knowledge and competence.

Chemers' remarks were well born out by the instructors who presented their own approaches to teaching throughout the afternoon.

Several key themes emerged:

- Interactivity promotes greater student learning (i.e., interaction between instructor and students, as well as between students).
- Encouraging interactive learning requires being aware of students' insecurities.
- Understanding students can help instructors meet students where they are, adapting the learning environment to their needs.
- Students can benefit from being given more responsibility—and freedom—to learn.
- Access to materials, and students' direct engagement with those materials, provides opportunities for richer learning.
- Mentoring and support are crucial to nurturing our students' intellectual and personal development.

For summaries of all nine presentations, as well as a few links for additional resources, see the CTE web site: <http://ic.ucsc.edu/CTE/symposium.html>.

## Thank you!

Many thanks to the following faculty and graduate students who gave presentations at the symposium:

- Manuel Ares, MCD Biology
- Claudia Chaufan, Sociology
- Martin Chemers, Psychology
- Gabriel Elkaim, Computer Engineering
- Bob Giges, Porter College
- Junko Ito, Linguistics
- Anya Lunden, Linguistics
- Charlie McDowell, Computer Science
- Paul Ortiz, Community Studies
- David Smith, Physics
- Gordon Wells, Education

...and to the campus units that had tables in the exhibit hall:

- Academic Resources Collaborative
- Faculty Instructional Technology Center
- Library
- Media Services

The Symposium was presented by the Academic Senate Committee on Teaching, Center for Teaching Excellence, Media Services, and ITS Division.



## Award Winning Teachers on Teaching

*Following are teaching statements from recipients of the 2004-05 Excellence in Teaching Awards.*

### Teaching Statement

*Grant Pogson, EE Biology*

I am honored to be nominated for an Excellence in Teaching award. Although I have taught at UCSC for 10 years, I still consider myself a novice at teaching and confess to only feeling truly comfortable in the classroom in the past 3 or 4 years. I currently teach evolutionary biology at both introductory and advanced levels. At the introductory level I co-teach Ecology and Evolution (Biology 20C), a large class composed of students with a diverse range of backgrounds. I also teach a senior level course in Evolution (Biology 175) that is required for many of our majors. Every second year I teach Population Genetics (Biology 107/207) to a much smaller group of advanced undergraduates and graduate students (usually 15 to 25).

The great evolutionary geneticist Theodosius Dob-

zhansky once remarked, "Nothing in biology makes sense except in the light of evolution". I consider myself extremely fortunate to teach evolution at UCSC because I believe no other subject in biology is more important or more challenging to teach. Because of its incredible breadth, a general course in evolution simply cannot cover the evolutionary history of any group of organisms in great detail. Instead, the course must focus on the general principles of evolution, the mechanisms responsible for causing evolution, and the major patterns of change shown by different groups of organisms. The judicious use of examples to illustrate concepts and principles thus becomes critical. Knowing the details of these examples is less important than understanding how they bear on a specific hypothesis or illustrate some principle. I put considerable effort into continually revising the examples I use in my classes since they play a fundamental role in teaching students about evolution. Students react positively to human examples and are often surprised to learn how we, like all other species, are subject to strong

natural selection as well as other evolutionary forces.

In the classroom I deliver what must be considered “conventional” lectures using overheads and the chalkboard. I find myself spending a considerable period of time preparing for class, particularly in reviewing the details of experiments or studies to be discussed that day. I have found my teaching to be most effective when I engage the students by posing questions or by presenting a perplexing observation. For example, at the beginning of a class I might ask: “Why is sexual reproduction so prevalent in nature”? At the start of another “Why do females prefer to mate with some males over others”? In attempting to provide answers to these questions, I present competing hypotheses that are then evaluated in light of the available data. It is not uncommon for these questions to remain unanswered since many are the subjects of ongoing research. Students find it enlightening that controversies abound in the field of evolutionary biology and, indeed, this is a sign of a healthy and vibrant science. The rapidly changing nature of evolutionary biology requires one to be up to date on a host of diverse topics. This makes teaching evolution a continual learning exercise for me – it is simply not possible for any topic to become stale.

One of the main objectives of my teaching is to train students to become evolutionary biologists. The first step to this end requires that students obtain a solid understanding how evolution occurs within and among natural populations. Once this foundation is laid, the next, more challenging, step is to teach students how to formulate and test evolutionary hypotheses – in other words, how to think like evolutionary biologists. This process begins in the classroom where I present the logic and methodological approaches available for studying evolution. It continues by challenging students with weekly assignments, study questions, or problem sets in which they must develop evolutionary hypotheses to explain a set of observations and then propose how to test their hypotheses by experiment or further observation. These assignments are not easy and may not even have well-defined answers. In my upper level classes in particular, it is extremely satisfying to observe the answers to these “thought experiments” improve dramatically in sophistication and quality over the course of the quarter.

I had initially thought that this goal would be too difficult for students taking an introductory class on evolution. To my relief, I quickly realized that I was wrong. Not only had I underestimated the potential of my students but I had also forgotten why most had become biology majors in the first place – because they love nature. Upon entering university many biology students have considerable knowledge about the natural world and some know various organismal groups in great detail. Despite their

strong interest in biology, however, many students have not been taught much evolution in high school (unfortunately, a situation unlikely to change in the coming years). Exposing students to evolutionary concepts and principles is particularly rewarding to me because it often fills holes in their understanding and provides the necessary framework for them to interpret and study the biological world.

***Teaching evolution is particularly rewarding to me because few other fields of biology have the potential to alter one’s view of the natural world.***

Since my personal research program focuses on the study of evolutionary processes, there is a seamless integration of my research and teaching. I commonly use my own genetic data collected from past studies to illustrate various evolutionary principles. Recently, in my Population Genetics class I

had students assist me in my ongoing research by helping collect DNA sequence data on several genes that are the current focus of study in my lab. The students also helped me by performing various statistical tests and simulations on recently collected data using their own personal computers. By involving the class in my ongoing research, the students were able to directly observe how one collects, analyzes, and, most importantly, interprets genetic data. Of course, some things did not work out as planned and now every student wants to be a co-author on the resulting paper!

Teaching evolution is particularly rewarding to me because few other fields of biology have the potential to alter one’s view of the natural world. I hope that my teaching fosters in my students what the late Ernst Mayr has called “evolutionary thinking” in which organisms become understood in the context of their evolutionary histories. Adopting an evolutionary perspective often necessitates a profound reshaping of one’s personal worldview. It requires an expansion of one’s time horizon to consider the outcome of billions of years of evolution on our planet. It requires that students appreciate the fundamental role that diversity (both within and between species) plays in enabling the evolutionary process. It requires one to reevaluate our own species’ position in nature. Personally, I have found the adoption of these perspectives to be both liberating and exhilarating. I hope that my students feel the same way. At the very end of “On the Origin of Species”, Darwin wrote:

“There is grandeur in this view of life with its several powers, having been originally breathed into a few forms or into one; and that whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved”.

As a teacher, I can do no better than to convince students that Darwin was, as usual, correct.



## Teaching Statement

Susana Terrell, Art

The artist-teacher is pulled between personal work, which can only succeed and thrive with a self-centered focus, and the act of teaching, selfless and giving. For me, making art is the realm of the introvert, research into a personal imaginative realm, signified by image and media manipulation. Pulling me out of this private world into teaching, the realm of the extrovert, is my conviction that art is socially invaluable and culturally significant. Teaching gives me the opportunity to share ideas about art's importance and power; it is also a way to test ideas about art and perception, aesthetics and expression.

Art is about vision, an inner vision and an outer vision. The inner vision encompasses ideas about intention, expression, art history, critical and aesthetic theory. In other words, inner vision includes the "why" of art-making. The external vision encompasses ideas about perception, formal theory, design elements and principles, technique, media, representation, and abstraction. This is the "how" of art-making. Structurally, the "how" becomes a basis for the "why." I introduce and demonstrate to students various traditional technical approaches and formal fundamentals, gradually stepping up the complexity of the graphic demands as a course progresses, intentionally upsetting any habitual approaches of seeing or making art early in the quarter. Simultaneously, I frame the technical and formal progression with increasingly complex conceptual goals, in relation to art history and other art contexts, encouraging innovation with an eye on the profession and contemporary art scene.

The "round robin" portrait drawing session is a good example of these aspects. Observational portraiture is a traditional genre which I cover. In the studio class, students draw for 15 minutes on a portrait and then shifting seats, draw on another's portrait. Sequentially, they draw 5 people, and each portrait will record the observations of 5 students. They learn that drawing is a series of adjustments, here a nurtured process of building upon or revising classmates' drawings. At the same time, I put this in the context of portraiture's evolution to the postmodern artist working with assistants who help to produce work for an exhibition, sometimes taking a major role in the execution. The exercise teaches them about technique, accelerates their rate of visual learning, and puts it in a contemporary context, bringing up questions of the role of originality and artistic purpose.

Another emphasis in my courses is the constant encouragement of the "self." Even for the beginner, the non-art major, or the major who is not interested in drawing, I make personal involvement a required component in the exploration of the assignments. In this way, they are driven to push the rate of their technical acquisition in a framework which has relevance to their personal aesthetic sensibility. In addition to a steady number of studio and homework assignments, students are required in all my classes to keep a

sketch journal, recording visual thinking, responses, observations, experimentations, and visual reflections on their inner and outer worlds. I want them to think about the "why" of making art in personal terms, daily if possible.

In recent years, I have noticed that there is growing preponderance of students using imagery influenced by anime and commercial illustration, particularly tattoo and video art. They have highly developed skills within these genres, because that is their passion and their aesthetic taste. A problem arises. It is not the difficulty in teaching students who value art that looks different than what I value. I love the art of many underground comic artists, even if I do not share their aesthetic; I see personal integrity in their work. Instead, the challenge is that some of these stylistic modes of representation co-opt the personal. Thus, while I am working from a pedagogical basis of stylistic inclusion and recognize that as key to the postmodern art world, the notion of inclusion becomes inverted. These styles operate as an aesthetic and are diametrical to the vision arrived at through the personally sensed surface or a quirky, creative inventiveness.

The growing dependence and attachment to these types of images and styles is an issue with political implications; students are locked into an art which generalizes and depersonalizes, not unlike the highly polished styles of propaganda art. When students communicate to me that the use of this style is an individual statement because their personal lives are wrapped up in these worlds, I am concerned because the repetitive use of this kind of imagery denies the opportunity for a highly developed individualism in the artist. Since artistic individualism operates as a signpost of a free-thinking society and democracy, I promote the idea of the artist as a thinker and a visionary with an existential authenticity as part of my political obligation. My goal in exploring these ideas with students is not to deny their freedom of choice, their values, aesthetic taste, or their independence; I am their staunch advocate for exploring and promoting all of those things. I work to open their eyes and want them to examine their choices in another light.

In Art 80A: Intro to Drawing for the Non-Major, Art 20: Intro to Drawing for the Major, or Art 107: Mixed Media Works on Paper, my first and continuous responsibility as an instructor is to nurture the interaction and health of a group of individuals from vastly divergent contexts, histories, and intentions. Working to create a healthy climate for creativity, I strive for a community of individuals that functions as a unit, that learns from and supports one another. I reach out to each student as an individual, whether I have a class of 95 or 20, by immediately learning names, making personal contact, getting to know them in some small way, and by actively giving them individualized feedback on their work.

Despite the fact that the students work within my curriculum, syllabus, and educational goals, I make it clear by my actions that I value them and what they can bring to our joint experience. Consequently, they recognize my

commitment to their learning experience and willingness to consider them as individuals, with their own perspective. In the large foundation course, I have been fortunate to have long-standing Teaching Assistants that share this philosophy and are equally passionate and committed to the individual artistic growth of each student. Over the years, as a team, we have developed effective methods in coaching the visual growth of the students. Inclusion is a foundation for the joint exploration of art. Instruction, a give and take process within a highly structured framework, becomes a work of art itself, a creative joint endeavor. Students get something out of the class that promotes their artistic growth, and I learn alongside them; together we gain insight and inspiration.

I try not to miss the opportunity to frame an idea or image in a new context or from an unexamined point of view so I constantly adjust the balance between imparting what I know and what I want them to learn with what they want to learn. Typically, the goals are the same, that is why they are in the class. Yet sometimes, I discover that there are other elements, and I view it as my job to integrate these into the course. In hanging artwork from an assignment for a critique, there are always unexpected variations or interpretations of what is commonly being explored. Certainly, we discuss the technical aspects, the assignment parameters, the visual and expressive effects of the media, composition, style, and subject. But I also take this opportunity to ask philosophical questions about the nature of depiction and expression, considering these questions in relation to what ideas are suggested by the students and their art.

My favorite aspect of the critique is to explore meaning and interpretation based on the imagery and physical components of the piece, checking it with the artist's intentions. Usually, students learn that their artistic choices, though intuitive and sometimes random, carry weight and significance, at times coinciding with the original intent. The critique session allows for the recognition and understanding of both the process and the expressive product. The most challenging aspect of the critique is the balance between support for effort and the clear statement of areas for improvement. I am mindful that my comments reinforce students' aesthetic intentions rather than my personal taste.

Not only is it the excellent students who help me achieve excellence, it is also those students who are only in the class to meet a requirement, those who have social or perceptual differences, and those who are barely hanging onto their academic experience due to complacency, social indulgence, personal challenge, or even tragedy. Certainly the high achievers who fulfill every assignment with a high level of commitment and regularly go beyond what is re-

quired with personal integrity and engagement reflect most positively on instruction. Yet, the others make me strive for their success, and in working for this success, I find myself experimenting, learning, and growing. Indeed, it is because of this combination of students that I am compelled to try new ways to achieve my pedagogical goals.

Whether a student is an art major or not, but especially if they are, my purpose is to develop their perceptual acuity, to get them to consider being visionary, and to help them gain the means to follow a personal path. In the climate of the university, where art is respected as an important area of research and an intellectual endeavor, unlike the peripheral

or commercial role to which it is relinquished in society at large, I am truly privileged to be able to explore with my students, inclusively, the boundaries and boundless nature of artistic vision.



***I try not to miss the opportunity to frame an idea or image in a new context or from an unexamined point of view so I constantly adjust the balance between imparting what I know and what I want them to learn with what they want to learn.***

## ***Have you thought about Mid-Quarter Feedback?***

Just as frequent and timely feedback to students helps them learn, feedback to an instructor can improve both teaching and learning. Mid-Quarter Feedback from CTE can provide valuable information about students' experiences in a course, and whether the course is meeting its goals, indicating whether mid-quarter adjustments are called for.

All options are free, voluntary, and confidential. Individual consultation is available in conjunction with any MQF option. The best time to request feedback is during weeks 3, 4, and 5 of the quarter.

***Electronic Mid-Quarter Analysis of Teaching (EMAT) • Teaching Observation • Class Interview • Survey Forms • Videotaping***

***For more information on Mid-Quarter Feedback***

see <http://ic.ucsc.edu/CTE/mqf.html>,  
or call the CTE director at 459-5091.

***Topics in Teaching***

***Using small groups effectively***

Wed., Apr. 26, 3:00-4:30 p.m., Bay Tree Conference Center rm. A

*Ruth Harris-Barnett, CTE Director*

Small groups provide opportunities for active participation by more students. In this session we'll look at some ways to use groups both for short in-class activities, and for longer-term projects. We'll address some of the more common problems: How do I keep groups on task? Should students get to choose their own groups? What do I do about group dominators and shirkers? How do I know they're learning?

***Spring Instructional Improvement Colloquium***

Mon., May 8, 1:30-3:00 p.m., Bay Tree Conference Center rm. C

Come hear faculty who have received Course Development Fellowships and Major Grants through the Instructional Improvement Program describe their projects and the effects on teaching and learning. Check the CTE web site (<http://ic.ucsc.edu/CTE/workshops.html>) for more details.

***For technology related workshops, offered by the  
Faculty Instructional Technology Center, see***

***<http://ic.ucsc.edu/faculty/workshops/reg.shtml>***

***Tell your TAs about:***

***Brown Bag Lunches for TAs***

See <http://ic.ucsc.edu/CTE/workshops-TAs.html> for topics and times.

***To register for workshops:***

Contact the Center for Teaching Excellence, [cte@ucsc.edu](mailto:cte@ucsc.edu) or 459-5091.

Or register on-line at <http://ic.ucsc.edu/CTE/workshops.html>.

