1. Approve Minutes from December 4, 2014.
   Approved as distributed.

2. Announcements:
   a. Blackboard SLOA Rubric Workshop, Isabel Reichert, January Flex Week.
      
      Using Blackboard Rubrics for Assessment:
      http://www.ohlonemultimedia.net/blackboard/

      This instructional video will be posted on the SLOAC website. The workshop was
      successful; Isabel also demonstrated the use of Blackboard rubrics for assessment in the
      assessment she presented at SLOC. Isabel recently went to a workshop on analyzing data,
      which can be applied to assessment work. Rubrics allow for this and make it visual.

   b. Course Assessment status update.
      http://www.ohlone.edu/org/sloacomm/docs/mastercourselistforsloassessment.pdf

      We are at 100% for courses with ongoing/planned assessments; 81% of courses have been
      assessed. We expect this number to go up in the next month with the end of February
      deadline approaching for Spring 2014 assessments. Reminders will be sent out to deans of
      Spring 2015 plans. We will reconfirm the next cycle’s 4-year timeline and plans for
      assessment by division later in the semester.

3. Faculty Presentation: Jennifer Jovel, Sociology (SOC 101)
   See Powerpoint presentation document:

   The purpose of SOC 101 Introduction to Sociology is to introduce students to theoretical
   perspectives, research methods, and core concepts used in Sociology. When she teaches, she hopes
   students walk away with a very meaningful, relevant experience; she wants them to be making
   connections to their own lives with what they are learning in class. Jennifer looked at SLO #3,
relating students’ own lives to the common humanity of all people through readings and class discussion. Four sections of SOC 101 were assessed (185 students) in Fall 2014. Students are assigned a Sociological Autobiography paper in Week #1, which they work on all semester, where they are writing about their lives, connecting different concepts covered in class to their life experiences, and making connections to larger concepts. This project guides her teaching all semester. They know from the beginning what will be expected. It’s a cumulative project and guides their activities all semester. For example, they created family trees when they covered Family as an institution, relating their own family’s patterns to concepts learned in class, and compared their projects to classmates’ projects. They were able to draw on this project for their final project. She considers week by week how they can apply the concepts to their own experiences to use in their final projects.

A rubric was used to rate students’ abilities to apply the concepts learned in class in their final papers. The results: The majority (92%) met or exceeded expectations and applied even more concepts than she expected. Only five pages were required, but many submitted close to ten, since they had so much to write about.

Next steps: Jennifer plans to revise the course SLOs; she found the statements at the end of each are a bit confining (i.e. “through readings and class discussions”—she wants them to be able to do it through more activities/assignments than this). Also, since the project worked so well, she is thinking about how to develop components of papers in class to be more directly linked to the other course SLOs. The 4th SLO, research methods, for example, she is now linking to a paper/film analysis. After writing the paper, they must go through/show the research steps they would use as if they were to do a research project on a topic related to their film. She also has developed class activities to lead up to this, i.e. using song lyrics on top songs, and building a research topic from a song. Working in groups, helping each other, will help them later with the film project and the research question that will be required.

Discussion/Q&A. The concepts covered in class are general, not just confined to US culture, so all students can relate them to their own experiences, regardless of background. This is helpful with encouraging awareness of diversity, leading students to become more self-aware, etc. With the song lyrics project, she assigns the songs to groups, students don’t select their own. She provides a variety, all of which have lyrics that are universal enough that everyone can relate to. She prints out and distributes the lyrics for this project and has not run into problems with deaf students—they’re not listening in class; they analyze the lyrics, only, and the themes. It’s good to have students relate their experience to the theoretical concepts in an introductory class, not just advanced classes. It’s more practical when linked to real-life experience. This strategy to connect to students’ own experiences has evolved as she has taught the class, and activities also evolve over time, experimenting in ways to get students more engaged, also drawing from her own interests. She tries something new each semester; it’s a learning process. She has been teaching since 2006.

4. Faculty Presentation: Gary Kauf and Nizar Ahmed, BRDC: Film & Television (BRDC 134)

Gary and Nizar worked together to experiment to see if there was a better way to develop students’ abilities to edit, using Final Cut Pro in BRDC 134. The numbers for retention and success had been low but are higher now since Nizar, a former Ohlone BRDC student, took over the class. Nizar revised the curriculum and connected students in BRDC 134 with students at the Ohlone TV station as a way to apply the concepts and techniques of editing to real-life situations. Now, students can earn extra credit editing for the Ohlone TV station outside of class.
SLO#2 was assessed, where students edit a video story, applying fundamental editing principles and techniques. Students edit interviews, stock footage, and audio files. One application is focused on. They learn Theory and Application, applying theories of editing to lab. Previously, students had been disconnected, not excited or engaged. So Nizar tried a new approach, organizing the material into nine fundamental key concepts. First, they learn the concepts of how to edit on the application Final Cut Pro, then use Avid, a different auditing software, and can apply the nine fundamental concepts on different software (Avid, Davina, Premier Pro). This is significant because they now have applicable skills for jobs in the real world. This method also uses real world scenarios. In the production skills class, where students write and direct a piece, they shoot and edit projects. Now students in the editing class are teamed up with the production class; Nizar’s editing students become the editors of the other class’s projects. This teaches them how to work with clients. They work on a timeline, editing footage and music tracks; lab time is the client time. Clients/other students give feedback on the editing.

They also work on other projects: music videos, trailers, the pbj project, all with an editor and director. In these projects, students shoot their own material. They learn to edit their own material and learn what makes a good shot; this brings up a lot of creativity, and they get more involved and are more engaged, and finished projects incorporate more creative ideas. They are excited about creating their own media/projects. Some students also use text and music to enhance their videos. (Two examples of student videos were shown—the pbj project (how to make a pbj sandwich).

This led them to come up with other assignments that were also engaging. Also, in his class, he uses Google drive, Google calendar, and Youtube—students post their projects to share; this also inspires them. They also go out and act as professionals to learn about their clients. Advanced students produce news packages—they connect with the BRDC news classes, where students learn how to write and perform on the news. Nizar’s methods have really lit up the students and turned things around—this has made a tremendous difference. They’re more engaged now.

Discussion: One section of 134/135 is offered at a time. When they work with the other class, they also get a taste of what that class is about. They learn different genres for editing (news, entertainment, music videos, etc.). This helps them enhance and expand their skills and get involved in other parts of the program. They are also dialoging with the other class, and are using their material, and learning about other aspects of the field, other ways to apply editing skills in the real world, for possible jobs. The nine fundamental concepts do align with industry standards. There are no prerequisites for this class, but students quickly learn how to post on Youtube; they set up a BRDC account at the beginning. Some students need a little more help, if less tech-literate. They can also set up private Youtube accounts. There has not been a problem of skill-gaps, overall.

In terms of assessment, the edited video was the assessment—i.e. need to sequence, need jump cuts, etc. Nizar assesses by evaluating the video, and whether they can import, learn a sequence, put together a video. Some also go on to get jobs. So there was a 100% success rate. They did have drops the first semester they tried this. But the next semester, they had more students (and even turned some away), and all who stayed succeeded. They have a series of projects they must do (not just one at the end), and they don’t all get A’s—it varies. There are some elements they evaluate to measure this. Some students have greater strengths in different areas—i.e. some prefer music videos, etc. They explore and learn their strengths, also. Students excel on some projects.
more than others. Grades are set up on a series of criteria—they must apply techniques covered in
the semester (jump cuts, fades, etc.), and are rated on each of these.

5. **GE Assessment dialogue.**
   Postponed.

6. **GIDD Feedback**
   Deans’ feedback in general was that the half-day was productive. Faculty were able to be focused
   in the morning getting work done. During the second half, some folks stayed to continue working
   if they wanted, with a little less oversight. The feedback on the faculty presentations was positive;
   we hope to continue this feature in order to reach faculty who might not be able to attend SLOAC
   meetings. Additional GIDD plans TBD.

7. **SLOAC On the Go Feedback and Spring plans.**
   Since Genius Bar assessment sessions were not attended last semester, we will not plan any
   sessions this spring. One-on-one support is always available from the co-chairs or deans on an as-
   needed basis. There was a request for instructions and examples for how to develop and use
   rubrics for assessment. There are already some materials posted on the SLOAC website, including
   resources from a helpful WASC assessment retreat that a team from Ohlone attended. The co-
   chair will review these materials and will update accordingly.

8. **Confirm: SLOAC meeting schedule – Spring 2015**
   Schedule confirmed. We will continue using GoToMeeting this semester since there is enough
   interest at both campuses.

   Second Thursdays, 3-4:30pm, NC-1100 & HH-112 (video-conferenced with GoToMeeting):

   Remaining meetings:
   March 12 – Wayne Yuen (PHIL); Matt O’Donnell (TD) (confirmed after the meeting) to present
   April 9 – Andy Bloom (MATH) to present
   May 7 – Amber Hatter (BSM/RE) to present

   **Meeting adjourned: 4:30pm.**