

## Course Alignment Grids

Figures 8.2, 8.3, and 8.4 from Driscoll, A. & Wood, S. (2007). Developing Outcomes Based Assessment for Learner-centered Education: A Faculty Introduction. Stylus, Sterling. p. 163-167.

Summary that follows from Amy Driscoll, Assessment Leadership Academy, 2010.

### Purposes:

- For individual faculty to reflect on alignment of course elements with course learning outcomes.
- Preparation or preface to program alignment
- A focus for scholarship of teaching
- Pair with student feedback on course alignment to check course alignment

### Advantages:

- Easy and fast
- Provides visual presentation of course priorities, use of time, and alignment of course elements in support of intended learning outcomes
- Quickly identify strengths, gaps, and redundancy
- Evidence to help interpret and explain student learning assessment results, and in support of closing the loop
- Provides direction for course revision
- Identify opportunities for integration across course elements
- Easily translated into a syllabus for students
- Potential to support program review

One Course

FIGURE 8.2  
Sample Course Alignment Grid A

Course Information:  
Professor: *some PLOs, some SLOs*

*course  
meets 30 times*

	Outcome 1	Outcome 2	Outcome 3	Outcome 4	Outcome 5	Outcome 6
Class 1	X					
Class 2	X					
Class 3	X	X	X			
Class 5		X	X			
Class 10		X				
Class 11		X				
Class 12	X	X				
Class 20				X		
Class 21				X		
Class 22	X			X	X	
Class 23	X			X	X	
Class 28				X	X	X
Class 29	X					X
Class 30	X	X	X	X	X	X
Reading A	X	X				
Reading B		X	X			
Reading C						X
Reading D						X
Assignment 1	X	X				
Assignment 2	X	X				
Assignment 3						X
Assignment 4						
Assignment 5						
Assessment 1	X	X				
Assessment 2	X	X			X	
Assessment 3						
Assessment 4				X	X	

intention will determine these (e.g.) if Outcome 2 is emphasized, that might be intentional; students need it; focus of class only done for the instructor. Confidential

FIGURE 8.3  
Sample Course Alignment Grid B

Course Information:  
Professor:

	Outcome 1	Outcome 2	Outcome 3	Outcome 4	Outcome 5	Outcome 6
Class 1	X	X				
Class 2	X	X				
Class 3	X	X				
Class 5	X		X			
Class 10		X	X		X	
Class 11		X	X	X	X	
Class 12		X	X	X	X	
Class 20				X		
Class 21		X				X
Class 22		X				X
Class 23		X				X
Class 28	X			X		X
Class 29		X	X	X		X
Class 30	X	X	X	X		X
Reading A		X				
Reading B		X				
Reading C		X	X			X
Reading D			X	X		X
Text Selections	X	X	X	X	X	X
Assignment 1	X	X				
Assignment 2	X	X				
Assignment 3		X		X	X	
Assignment 4		X	X	X		X
Assignment 5		X	X			X
Assessment 1	X					
Assessment 2	X	X				
Assessment 3		X	X	X	X	X
Assessment 4			X			X

Another idea: Each class, ask students to submit a piece of paper asking students "Which outcome did our work today relate to?"  
If different than what you were going for ask why next class.

Do this before participating in program-level grid creation

FIGURE 8.4  
Sample Course Alignment Grid C

Course Information:

Professor:

	Outcome 1	Outcome 2	Outcome 3	Outcome 4	Outcome 5	Outcome 6
Class 1	X					
Class 2	X			X		
Class 3	X			X		
Class 5		X				
Class 10	X			X		
Class 11	X			X		
Class 12			X		X	X
Class 20			X		X	X
Class 21	X		X	X	X	X
Class 22	X			X		
Class 23			X		X	X
Class 28			X		X	X
Class 29	X	X	X	X	X	X
Class 30	X	X	X	X	X	X
Reading A	X			X		
Reading B			X		X	X
Reading C		X				
Panel	X	X		X		
Comm. Visit	X	X	X	X	X	X
Assignment 1	X			X		
Assignment 2	X			X		
Assignment 3		X	X		X	X
Assignment 4			X		X	X
Assignment 5	X	X	X	X	X	X
Assessment 1	X			X		
Assessment 2			X		X	X
Assessment 3	X	X		X		
Assessment 4	X	X	X	X	X	X

don't have to do it all in class

vs.

Capstone?

Capstone?

Can be put in the syllabus!

FIGURE 7.1  
 Excerpt from Dr. Staples's Syllabus Showing the Connection between Learning Outcomes and the Elements of the Course

	Outcome					
	#1	#2	#3	#4	#5	#6
<b>Readings</b>						
Judith Boss <i>Ethics for Life</i>	X	X	X	X	X	
John Berger <i>Ways of Seeing</i>			X		X	
Ronald Wells <i>The Importance of Josiah Royce's California for Our Time</i>		X	X			
Martha Norkunas <i>The Politics of Public Memory</i>		X	X	X		
Will Joyner <i>A Few Thousand Years of Museums in a Nutshell</i>	X	X			X	
Boas and Black <i>Frozen in Their Tracks</i>						X
David Carrier <i>Restoration as Interpretation</i>		X		X	X	X
Ivan Illich <i>To Hell with Good Intentions</i>			X			
Rachel Naomi Remen <i>Helping, Fixing, or Serving</i>	X		X	X		
James Banks <i>Educating Citizens in a Multicultural Society</i>	X				X	
<b>Lectures/Disussions/Side Presentations</b>						
Staples: "Museum boards, where responsibilities begin and end?"		X		X		
Staples: "Looking at historical 'truths,' the power of presentation and interpretation."	X	X	X		X	
Staples: "High art and low art, dissolving boundaries?"			X	X	X	
Staples: "The role of art/craft in a cultural context?"			X	X	X	
Staples: "Ethical issues surrounding collections management?"	X		X	X	X	

(continues)

FIGURE 7.1 (Continued)

	Outcome					
	#1	#2	#3	#4	#5	#6
Select a museum artifact and write a description and analysis of it from multiple perspectives, in multiple contexts.	X		X		X	
Visit a local museum and write an analysis of a specific exhibit with regard to perspective and representation and display.	X				X	X
Consider and analyze and write about the relationship between viewer and maker in a museum context.				X	X	X
Final project: As a group select artifacts around a central theme and design an exhibit showing an understanding of multiple perspectives, educational components, accessibility, cultural sensitivity, proper handling, design and exhibit requirements. Assign different responsibilities within the group. Project will involve written, oral, and graphic presentations, both individual and collaborative.	X	X	X	X	X	X
<b>On Site Field Visits (Monterey, Elgin, and Art Association Meeting, Museum, Monterey, Carmel, Santa Cruz, Support Gallery, Carmel Mission)</b>						
Students will learn, use, demonstrate competency with, and be assessed on the following skills: archival research, exhibit fabrication, art handling, oral history skills, computer research, exhibit installation, registration of artifacts, photo documentation, desktop production, preventative care, resume development.				X	X	

Source: From *Syllabus example for VPA 320, Museum Studies*, by L. Staples, 2006, Seaside, CA: Department of Visual and Public Arts, CSUMB. Reprinted with permission.