

HAA 2970: Teaching of Art History
Spring 2017 (2174), Tuesdays 1 – 2:15
Frick Fine Arts 128 (Gretchen's office)
3 credits, S/N grade option

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Office Hours: Mondays 12 – 12:50, Wednesdays 2 – 3

In this class, you will learn both the mechanics of how to teach at the college and university level and think broadly and deeply about how your teaching is connected to your research and goals as an art historian who is engaging with the discipline. By the end of this semester, you will have developed the building blocks of a teaching portfolio that will position you well as a future applicant in the academic job market.

You will learn how to:

- Develop learning outcomes – what they are and why they are important
- Construct syllabi that support learning objectives
- Develop innovative and effective teaching methods – thinking about what we do in the classroom
- Design effective assignments (means of assessment) and grading practices
- Teach in a culture of assessment
- Connect one's teaching to broader curricular and programmatic goals

In addition, you will:

- Develop an "Introduction to World Art" course that could be added to your teaching portfolio along with an innovative assignment
- Craft a strong teaching philosophy statement, one that expresses how your teaching is shaped and informed by your stake in the discipline broadly

This seminar is linked to the undergraduate course "Introduction to World Art" which is taught this semester in the large auditorium to 200 students. This class is divided into eight weekly "Art Lab" sections. We will collaborate this semester using the introductory course as our laboratory, of sorts. I encourage each of you to think of this semester as an opportunity to acquire content knowledge in areas about which you feel particularly unfamiliar. Our weekly time together is limited to Tuesdays, from 1 – 2:15. This is designed to give you time to attend the weekly lectures and, on occasion, the lab section meetings of HAA 0010. The days and times of that class are as follows:

Large Group Meeting: Mondays and Wednesdays 1 – 1:50, room 125

Lab Sections:

Wednesdays 10 – 10:50 and 11 – 11:50

Fridays 10 – 10:50, 11 – 11:50, 12 – 12:50, 1 – 1:50, 2 – 2:50, 3 – 3:50

Assignments and Evaluation:

The seminar is graded on the S/N grade basis and is worth 3 credits. To earn the “S” grade for the seminar, you must successfully complete the following:

- Attendance and Engagement: You will be required to attend all of our group sessions (Tuesdays 1 – 2:15) and engage in our discussions, planning sessions and activities. You should also be devoting a minimum of one hour per week to sitting in on and observing other classes or meeting with other members of the seminar to complete activities or assignments. You will be required to complete readings and homework activities prior to each week’s meeting. These will be minimal, but are strategically important. They should not require much time, but will be important if you are to achieve the main goals of the course and develop an effective teaching portfolio, acquainting yourself with resources and tools. We will be compiling a glossary of the key terms that circulate in our discussions of innovative pedagogy, and a listing of the teaching resources we discover (see below).

- Tasks:
 - Working in groups, you will design, lead and observe HAA 0010 Art-Lab sessions during the week of 2/20 (a visit to the Carnegie Museums of Art and Natural History) *or* 2/27 (a visit to the University Art Gallery).

 - Attend at least one workshop offered by Pitt’s University Center for Teaching and Learning. You should consult this calendar early in the semester and reserve your seat in the session that most interests you: <http://www.teaching.pitt.edu/workshops/>.

 - At the end of the semester you will submit a teaching portfolio that includes the following:
 - An HAA 0010: Introduction to World Art Course that includes:
 - A Syllabus. You are free to use my course syllabus for this purpose but I encourage you to adapt it slightly to make it your own, reconsidering learning objectives and/or assignments, for example. You will need to design a syllabus for a small section (for 40 students)

rather than an auditorium version. How will you structure the course if there are no weekly lab sections?

- A new unit: One that builds on your own research interests *and* incorporates works from other parts of the world about which you are unfamiliar. You will conceptualize this unit in partnership with a student in the class whose area of specialization differs considerably from your own, enabling you to think globally about your material. You can use my handouts as a model.
 - A newly designed graded assignment including a grading rubric, based on the research we do this semester regarding innovative pedagogical practices, one that helps students achieve the central learning objectives of your course. This should be an assignment about which you can speak knowledgably in your teaching philosophy statement.
- A teaching philosophy statement that effectively conveys your particular approach to teaching and provides evidence of engagement with SoTL (scholarship on teaching and learning). A draft will be due on **March 14th**.
- Optional: while not required, you are urged to map out a second class/syllabus to include in your portfolio, preferably one that diversifies your teaching profile. For example, consider a more advanced course in your research area, or an innovative general education course that introduces students to your area of specialization. Start with learning objectives, assignments and activities that enable you to achieve them – what students will *do* – and *then* content.
- At the end of the semester, you will also submit the running bibliography and glossary you have developed over the course of the semester. We will develop these collectively throughout the upcoming weeks in class meetings while working through the assignments. You should adapt this group work to fit your own needs and interests. And submit this working document at the end of the semester. These will be shared with the class as a whole so we all have access to the resources each of us has identified as important. Each entry should be accompanied by a *brief* description of the source and its usefulness (a sentence or two) and, for the glossary, a *brief* definition or citation of a source that would help someone define the concept/individual/theory or approach in question.

Appearing at the end of this syllabus are the standard policies that are required to appear for all Dietrich School of Arts and Sciences syllabi (statements on academic integrity, the Disability Resources office, and email communication) and two more I often use: policy on recording classroom sessions and use of student work for teaching purposes. These apply to this course as well, but you might think about what role these play, and whether there are others you feel would be important to include on your future syllabi.

Courseweb: All materials will be posted on our courseweb site (except for assigned readings that are available online through PittCat or are internet sources). I will also create a box file from which you can download all working documents for the HAA 0010: Introduction to World Art course and add you to that class's courseweb site.

SCHEDULE

Getting Started.

- 1/10 Introduction to Course. For next time, on 1-2 pages, write a letter of introduction to me that answers the following questions:
- What is your research area or project?
 - What experience have you already had teaching? As an assistant? As a stand-alone instructor? I'm interested in other disciplines and settings here, too.
 - Do you have a syllabus/syllabi already developed or in progress? If so, what is/are the course(s)? If not, if you had to write a syllabus *tomorrow*, what would it be?
 - Think about the two best and worst college/university teachers you have had as an undergraduate student. For each, explain your thinking (**not by naming them!**). What, in particular, made them effective or less effective in the classroom? As mentors and teachers? Think about their specific methods.
 - What else is important for me to know about you to be able to mentor you effectively this semester?
 - In addition to the course goals listed above, are there any other personal goals, pertaining to teaching, that you would like to accomplish this semester or in the upcoming months?
- 1/17 Read the current job advertisements that are posted on our courseweb site and bring your completed surveys with you today (see above).
- If there are terms, phrases, concepts or requirements listed in the job ads that you either do not know or do not feel confident you can address successfully as a potential applicant, list these!

- Today, we will also be establishing partners for the HAA 0010 New Unit project.

1/24 Discuss:

- Gregory Semenza, *Graduate Study for the Twenty-First Century: How to Build an Academic Career in the Humanities*, rev. ed. (New York: Palgrave Macmillan, 2010): Read Chapter 6: Teaching, and the model teaching portfolio in the Appendix: Professional Documents section. This text is available online through PittCat.
- L. Dee Fink, *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses*, rev. ed. (San Francisco: Jossey-Bass, 2013): pp. 55 – 63.
 - I highly suggest you also read pp. 124-144 on syllabus design over the upcoming weeks.
 - Both of these excerpts are posted as .pdf files on courseweb

Navigating Resources and Getting into the Classroom.

1/31 To prepare for today, read the following:

- My description of the Art Lab assignment (.pdf file)
- Rika Burnham and Elliott Kai-Kee, *Teaching in the Art Museum: Interpretation as Experience* (Los Angeles: The J. Paul Getty Museum, 2011): Chap. 5 “Conversation, Discussion and Dialogue,” and Chap. 6 “Questioning the Use of Questions.” Key question to consider: what are the differences between teaching as a Museum Educator and teaching as an Art Historian? Are there methods employed by Museum Educators that are fruitful for Art Historians to adopt when teaching undergraduates?

Today’s Goal: Discuss and plan upcoming Art Lab activities. NOTE: teams will need to work together outside of class to develop their lessons/activities over the next few weeks.

2/7 Reports on *New Directions for Teaching and Learning*, and articles on teaching in the *Chronicle of Higher Education*. You will go on a fishing expedition to prepare for this week:

- Consult the journal *New Directions for Teaching and Learning* which is available online through PittCat. Skim the table of contents for at least the last 7 years. Identify 5 – 10 issues (the issues tend to focus on a particular theme) or articles that you feel are most interesting, relevant, or helpful as you seek to craft or improve your teaching philosophy statement. (You will be generating an initial bibliography of articles you should consult, based on your particular interests.)

- Likewise, consult the *Chronicle for Higher Education* which is also fully accessible online through PittCat. Find 3 articles on teaching practices, topical issues pertaining to the higher education classroom or pedagogical theory that are of interest to you.
- Note: you do not actually need to read these citations for today's class! You simply need to bring a bibliographic listing. We will be comparing the lists each of us has developed. *As you skim-read these journals for today, think about the following questions:*
 - What are the "New Directions" in teaching and learning that are given scholarly attention recently?
 - What are the most pressing issues today facing university instructors?
 - What terminology is being employed by these authors – including terms you don't know. It's particularly important to list these!
 - In selecting the particular citations that were most of interest to you, is it possible to begin to imagine your approach to or "philosophy" of teaching?
 - What types of essays or topics did you tend to find less interesting? Why do you think they are less relevant?

- 2/14 Reports on *Art History Teaching Resources* and *Hybrid Pedagogy*. As we did last week, you will skim read these websites and return to the prompt questions listed above:
- Identify 5 – 10 blog posts, articles, model syllabi, lesson plans, course materials or assignments on the *AHTR* website that are of most interest or relevance to you as you develop your teaching portfolio: <http://arthistoryteachingresources.org/>
 - What is *Hybrid Pedagogy*? <http://www.digitalpedagogylab.com/hybridped/>. Identify at least three online articles or posts that are of most interest or relevance to you. What are your thoughts about the intersection of technology and teaching? Are there particular digital or other technologies that you would like to employ in your teaching?
- 2/21 Final preparations for Art Lab activities for this week and next.
- 2/28 Reports on the Smarthistory, Heilbrunn Timeline of Art History and Scale-Up websites.
- What is *Smarthistory*? <https://www.khanacademy.org/humanities/art-history-basics/beginners-art-history/a/cave-painting-contemporary-art-and-everything-in-between>. Are there resources here that are valuable for you? Click on the "Contributing Editors" link and browse through their listings on "Cultures," "Styles and Themes," and "Art History

Basics.” Are there sites, videos, essays or resources you wish to return to as you prepare your own HAA 0010 unit?

- What is the Heilbrunn Timeline? <http://www.metmuseum.org/toah/>. Are there particular pages, essays, posts or resources here to which you want to return as you develop your HAA 0010 unit?
- What is Scale-Up? <http://scaleup.ncsu.edu/>. How does the physicality of the classroom determine teaching practices and the effectiveness of learning? Without infusions of capital to significantly renovate our classrooms, are there ways in which we can disrupt or alter the spatial configuration of the classroom to improve learning experiences?

3/7 Spring Break

Wrap-Up: Completing the Teaching Portfolio and Course Assignments:

- 3/14 **DUE TODAY:** Drafts of your teaching philosophy statements and a list of at least two other teaching resources – texts, articles/essays, apps, digital tools or websites – that are not identified in the syllabus above that you would like to explore or incorporate into your teaching toolkit.
- Today is a planning session – what to do in the remaining weeks of the semester? Readings? Workshops? Divide into affinity groups to develop bibliographies and glossaries? Focus on the development of individual 0010 units? Individual meetings with Gretchen?

3/21 Workshop Teaching Philosophy Statements

3/28 – 4/18:

Session topics/activities will be determined by the group as a whole. What do we want to do? Where do we want to go?

Course Policies:

Policy on Using Student Work for Teaching Purposes

We may use examples of student work for teaching purposes. If a student’s work is used, it is done so anonymously. If you are enrolled in this course, it is possible your written and creative work may be used in this context in this current semester or in future semesters in which the class is taught. If you object to having your work used as a model for current or future students, you need to inform the instructor.

Academic Integrity Policy

All work presented in this class is to be the student's own! (Or for group assignments, a collective expression of the work of the individual members in each group.) Do not replicate, use, copy or paraphrase someone else's ideas, creative work or words without proper citation. (This includes, particularly, information taken from the internet!) I am happy to answer any questions you might have about "proper citation." Violations of the academic integrity code will be reported to the Dean's office, resulting in disciplinary action. Students who violate the academic integrity code – knowingly or unknowingly – will fail this course. It is your responsibility to consult the code. If you have any questions about academic integrity issues and policies, consult the Arts and Sciences Dean's Office or see the website that outlines this policy:

<http://www.as.pitt.edu/faculty/policy/integrity.html>

Policy on Recording Classroom Sessions

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Disability Resources

If you have a disability for which you are or may be requesting accommodation, you must contact both your instructor and Disability Resources and Services, 216 William Pitt Union, (412) 648-7890; (412) 383-7355 (TTY), in the first two weeks of the term. DRS will verify your disability and determine reasonable accommodations for this course.

Email Policy

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address will be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their email via other service providers (e.g. Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on Edit Forwarding Addresses, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

Initial Course Bibliography:

These sources were assembled by past instructors of the Teaching of Art History Seminar. They are posted on courseweb as a resource to you. Our goal this semester is to expand this bibliography and create a teaching 'toolkit' that could be a resource for all of us.

Burnham, Rika, and Elliott Kai-Kee, *Teaching in the Art Museum: Interpretation as Experience* (Los Angeles: The J. Paul Getty Museum, 2011). Chapters 5 & 6 posted on courseweb.

Cooper, James L., and Pamela Robinson, "Getting Started: Informal Small-Group Strategies in Large Classes," *New Directions for Teaching and Learning* 81 (Spring 2000): 17-24. (See also Smith below.)

Enerson, Diane M. "Mentoring as Metaphor: An Opportunity for Innovation and Renewal," *New Directions for Teaching and Learning* 85 (Spring 2001): 7-13.

Gurung, Regan A.R., Nancy L. Chick, and Aeron Haynie, eds., *Exploring Signature Pedagogies: Approaches to Teaching Disciplinary Habits of Mind* (Sterling, Virginia: Stylus, 2009). Chapters 1, 2 & 6 on courseweb: "From Generic to Signature Pedagogies," "From Learning History to Doing History: Beyond the Coverage Model" (by Joel M. Sipress and David J. Voelker), and "Critique as Signature Pedagogy in the Arts" (by Helen Klebesadel and Lisa Kornetsky)

Gurung, Regan A.R., and Beth M. Schwartz, *Optimizing Teaching and Learning: Practicing Pedagogical Research* (Oxford: Wiley-Blackwell, 2009). Excerpt from Chap. 2 on courseweb (sections on creating a teaching philosophy statement and portfolio, determining your teaching goals and style.)

Fink, L. Dee, *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses* (San Francisco: Jossey-Bass, 2003). Some excerpts posted on courseweb.

McKeachie, Wilbert J., and Marilla Svinicki, *McKeachie's Teaching Tips: Strategies, Research, and Theory for College and University Teachers*, 12th ed. (Boston and New York: Houghton Mifflin, 2006). Chapters 5 and 6 available as .pdf files on courseweb: "Facilitating Discussion: Posing Problems, Listening, Questioning," and "How to Make Lectures More Effective."

Michaelson, Larry K., and Michael Sweet, "The Essential Elements of Team-Based Learning," *New Directions for Teaching and Learning* 116 (Winter 2008): 7-27.

Rose, Marice, and Roben Torosyan, "Integrating Big Questions with Real-World Applications: Gradual Redesign in Philosophy and Art History," *New Directions for Teaching and Learning* 119 (Fall 2009): 61-70.

Scisney-Matlock, Margaret, and John Matlock, "Promoting Understanding of Diversity through Mentoring Undergraduate Students," *New Directions for Teaching and Learning* 85 (Spring 2001): 75-84.

Smith, Karl A., "Going Deeper: Formal Small-Group Learning in Large Classes," *New Directions for Teaching and Learning* 81 (Spring 2000): 25-46.

Sommers, Nancy, "Responding to Student Writing," *College Composition and Communication* 33/2 (May 1982): 148-156.

Weaver, Barbara E., "Laptops in the Humanities: Classroom Walls Come Tumbling Down," *New Directions for Teaching and Learning* 101 (Spring 2005): 81-88.

Wilner, Arlene, "Fostering Critical Literacy: The Art of Assignment Design," *New Directions for Teaching and Learning* 103 (Fall 2005): 23-38.